Home, Other homes and Gender in Sarah Ladipo’s In Dependence and Diana Evans’ 26a

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ABSTRACT

This paper examines the concept of home, other homes and gender through the characters in Ladipo’s In Dependence and Evans 26a. It rejects the general notion that home is a place of ancestral connection where the relationship between people is static and unbroken; it argues that home have multidimensional meanings which is dependent on the life situations of the characters. It further argues that places where one lived in life can become a home (other homes) considering the experiences of life faced in such places. Ladipo’s characters question their identities in life at the contact with a foreign culture while Evans’ character also contest their place as children of mixed marriage and cultural contacts. The study uses a phenomenographic frame work to explore underlying issues experienced by the characters in a bid to define and discover their identity.

Keywords: Home; other homes; gender and phenomenographic framework.
1. INTRODUCTION

In recent times, the advancement in human technology has succeeded in making the human world a global community where communication and interaction between people from different facets of life have become intertwined; invading the natural spaces of peoples from different global communities. These communications and interactions have exposed the minds of people to continuous questioning of significant authorities and concepts that have been established by culture, religion, institutions, beliefs, norms, laws and values by dismantling them in their pristine states into difficult trajectories (new meanings). Paradoxically, it is no longer a story that the African culture is ever changing in a world that is undergoing global commercialisation of diverse cultures (plurality of culture caused by contact with other cultures either through the internet, migration, or colonization). The meaning of home, other homes and gender in modern African writing has been redefined and modified in contrast to its pristine state in earlier African literature where it is uncontestable. This paper intends to explore the meaning of homes, other homes and gender within the context of two female African writers of Nigerian descent living beyond the borders of Nigeria. The paper will also explicate the conflicting ideas and desires with the ways people perceive home, other homes and gender and the also refabricate how these two authors interpret these concepts from boundaries of their cultural spaces. The paper will further interrogate the connection between these three concepts using the chosen texts and the characters to ascertain that home is not a static embodiment as we all used to believe, but rather a space where one has a quintessential connection and in themed physically and spiritual reality—a place that is accepted wholly by an individual.

2. SYNOPSIS OF THE TWO NOVELS

2.1 In Dependence

The novel tells an unfulfilling love story of Tayo Ajayi, an undergraduate student of Oxford and Vanessa Richardson, a daughter of former colonial officer in Nigeria. The story revolves around these two individuals and the people that reside within their social environment. The writer explores how these two lovers face the socio cultural restraints common in relationship that involves biracial individuals. It also exposes the Nigerian political scene across four decades in a bid to clarify how the characters struggles to grapple with the uncertainties of living in real human world.

2.2 26 A

The story revolves around the Hunter’s family especially the identical twins: Georgia and Bessi, Bel and Kemy. The writer conscientiously explores the connection between the birth of the twins and connection as two bodies in one soul. It was like a spiritual bond which cannot be broken; the character and nature of twins can be likened to the author’s way of explaining the dual citizenship and the formation of identity of belonging to two different natures as offspring from biracial marriages. The characters in this novel all have personal demons as they consciously or unconsciously try to overcome the challenge in their life.

2.3 Home: A Causatives of Contestation

Notably, the notion of homes in human cultures, societies, communities and families have been displaced by the events of the world. Home adopts terms like homeland, home town, village, family, house, depending on individual understanding of the word - home. Home is a place of birth, origin or the ancestral place of a person where people are guided and protected by the dictates of the society. According to Mah [1], home is a dwelling, a homeland, or even a constellation of relationships from which people venture into the world and to which they generally hope to return. Mah [1] went further to posit that home is a nurturing environment underpinned by stable relationships that provides continuity of care and foster interdependence while also facilitating a capacity for independence. This underscores the meaning of home in the cultural domains of Africa as a connection to one’s roots and ancestors which describes the ontological, decisive and physiological importance of the home as a spatial environment.

Gilman [2] defines home as the birth family or family of origin of a person. The link between home and family are so strong that they are often used interchangeably, however home is much more than just one’s family. Home as a concept has a multidisciplinary as well as multidimensional definition. Home is a place of birth, origin or the ancestral place of a person where people are guided and protected by the dictates of the society. Therefore, home as a
concept has been redefined in human cultures and traditions as a place where one is borne, breed and from which he/she maintained interrelationship within and beyond the home system have been interrogated to mean different things to different people at different moments of their lives. The idea of homes as a fixed or pristine point has become dislodged.

Tucker [3] writes that “all the circles of our home are an inalienable part of us, and an inseparable element of our human identity.” Deprived of all the aspects of his home, man would be deprived of himself and his humanity. Home is the place of origin of an individual where he has ancestral relationship with the inhabitants of the community. Home is a place with a peaceful and comfortable atmosphere - where one feels secured than anxious. A home is viewed as an integral part of human existence from where he derives the meaning of his/her as an individual living in a human society.

2.3.1 Exemplary meaning of “home” in Manyika’s In Dependence and Evans’ 26a

The major characters in Manyika’s novel are symbolic representations of their homes and the experiences that accrue from living within their social environment. The characters showcase the cultural norms of communalistic living within the family system of which they are groomed and nurtured to adore and endure over times. The family of Ajayi is an ideal typical home in African society where the members of the family live a communal life. The Ajayi’s encompasses all the characteristics of what an ideal home is to an African man. The members of the family exist as one entity with the same ancestors. The sacredness and sanctity of the home space describes Tayo Ajayi’s understanding of his connection to his nature prior to his travel to England to further his studies. This describes “home” [4] as a place that is usually connected to a physical structure or a geographic location. Home is the place “in which one habitually lives, or which one regards as one’s proper abode”; it is a “place, region, or state to which one properly belongs.” However, this is deterred when its members occupies a space outside home. His attitude towards life however changes as he comes into contact with Western cultures in England while studying at Oxford, he realizes that the Whites are complete different people from those he knows at home (Nigeria).

Evans’26a foregrounds the concept of home through her own perspective as different from Manyika’s. The Hunter’s family is a typical example of biracial marriage with children of mixed colour who struggles to align with their identity as individuals belonging to two different worlds. The twins (Georgia and Bessi) see the loft as a place of solitude where ideas are borne and decisions are taken. It is a haven where nectarines are shared and serves as an escape from the world below; the famous flapjacks business was conceived here. The twins view the loft as a home where there is peace to conceive ideas against the actual way of living experienced in the world below the loft. The loft is a home to the twins because it feel safe and give them freedom to be innovative and inventive without outright interference of any kind. To the twins, the house below the loft is a place of quarrel and disunity that leaves the twins and their siblings in constant state of confusion because of their parent’s misunderstandings. The feeling of protection that goes with “home” is completely absent in the Hunter’s space. Therefore, home is largely dependent on social relationships of the occupants.

Evans exposes the shortcomings of a home as a place of protection and guidance that can become destructive to our sense of belonging due to societal constraints and treatment. In the words of Choi [4], home can be a place that brings back old memories or nostalgic longing; and, for this reason, the word “home” also involves certain psychological aspects. Sometimes, it is a utopic space, an imagined place that always welcomes and protects. Other times, it is a dystopic space which confines, imprisons or even expels. In any case, home can be defined in myriad ways”. This is the experience of Ida Hunter whose memories of home at Aruwa continues to haunt her existence in her husband’s house despite the humiliation she experiences before running away from home. This asserts that home has the ability to become catastrophic and destructive despite the sense of belonging it gives to individual who lives in it.

On the other hand, Aubrey Hunter, Ida’s husband is an English man who feels dislocated at home. He is haunted by his childhood experiences at home where his mother fusses over him like a daughter she wishes to have but never had in her life. He is treated like an outsider by his father and brothers and this increases his bond with his mother who is the source of
encouragement in his success. Home as a haven to Aubrey Hunter is non-existent because he is a complete lost soul at home whose childhood memories bewilders his struggle to have a peaceful and loving relationship with his family. Hunter’s homelessness asserts Brah Avtar’s [5] interrogation of when an individual is allowed to claim a space as home. He asks a question: “When does a location become home? What is the difference between “feeling at home” and staking claim to a place as one’s own? It is quite possible to feel at home in a place and, yet, the experience of social exclusions may inhibit public proclamations of the place as home. His inability to see his birth place as home is because of the social exclusion he faces during his childhood as a child with a difference complicated by his mother’s desire that he should have been born as a girl. In short, claims to home is limited by the kind of relationship he has with his immediate family members.

The Hunter’s children are half- Nigeria so they feel like strangers during their emigration to Nigeria. During their visit to Auruw, Bessi notices that their skin colour have changed and asks her mother a question: “are we true Nigerians now?” Ida replies that: “Half your blood is proper Nigerian and blood is more than skin [6].” With this answer, Ida affirms the reality of the original home (Nigeria). When they get to Nigeria, mother Ida feels at home because she has been reconciled to her ancestral home while in Neasden, she is always drifting to her home to ease her feeling of homelessness in a foreign land. Contrary to Ida’s view of home, Aubrey and the children (Bel, Georgia, Bessi and Kemy) have different views.

Ladipo addresses the sanctity of the home space through the family circle of the Ajayi’s family. Tayo and his uncle who is an atheist understands the spiritual connection that exist between an African man and god thus the need to maintain the social order which placed home in a high place. Idah, a female character in Evans’ 26a continues to align herself with her birth place despite how she is treated before absconding from her home space. Although she is a woman who believes in the intricacies of the societal laws; she has a conviction that her home as long as she breathes will always be Idara thereby questioning the order she tries to propagate. As a married woman she belongs to her husband’s people but this is totally inconsequential in her case. There are other characters who keep wondering on the place to call a home.

Obviously, the literary world (scholars, novelist, poets, and dramatists) will continue to question the place of home for this group of individuals with a mixed blood; whether home is a father or mother land. The home of the twins becomes a contestable issue as they are part of their mother’s and father’s land thus the confusion of where to call home.

2.3.2 Other homes and its effects on the characters

Other homes emanate from the condition faced by individuals who have lived in a place other than the original home of their ancestors. This is a common phenomenon of the twentieth century societies around the world where people venture into the world in the quest for a greener pasture and in the course of these; they encounter diverse cultures distinct from their virgin culture (the culture of their ancestors). These include people in exile, emigrants, refugees and diaspora individuals. In today’s world, people have lived in borrowed spaces either for economical, educational, sociological and cultural purpose. Other homes as home away from home can also be narrowed down to journeying.

Ginsberg [7] says that home is less about “where you are from” and “more about where you are going.” Tucker [3] also stresses that home searching is a basic trait of human nature, one which arises out of the propensity of humans to migrate as a means of ensuring their survival. In addition, Ahmed [8] notes that home is a space of belonging and being with clearly defined, fixed boundaries in which the subject is free of desire, at rest, secure and comfortable. In contrast, migration and nomadism are conceived as exceptional and extraordinary encounters with strange lands and strangers that engender homeless states of being or identities in perpetual influx. This other homes refer to the different places one has lived and occupied for a long time. Today, man live in a multicultural and multinational world where quest for a greener pastures has forced man to accept lived spaces other than his ancestral home to be embraced as home. Most Africans who travel to the West in search of greener pastures are at the risk of encountering social exclusion. This group of individual develops nostalgic feelings as a result of being away from home (birth place).
2.4 “Other Homes” as a Demystifying Element of Home in Both Novels

2.4.1 Racial discrimination and inequality
It is observed that individual who live and work in places outside their cultural region encounters one challenge at the verge of proving their commitment towards a new found beliefs system thus there is always an issue to address among these group of individuals. Ladipo asserts problems encountered by lovers from different races. Tayo’s love relationship with Vanessa crashes because they are two worlds apart from each other. Vanessa’s father (Mr. Richardson) warns Tayo against the dangers of cross-cultural marriages. This incident has a profound effect on Tayo who believes Vanessa’s father likes him and makes him question many things regarding his relationship with a woman from another race. Despite his love for Vanessa, the circumstances surrounding the relationship cuts off the bond between both parties. Mr. Richardson (Vanessa’s father) resentment and hatred towards Africans did not deteriorate in his old age. He tells Vanessa: they (European government) ought to ship them (black) all back to where they came from. That black man (Tayo) used black magic to put a curse on you – I have always known [9]. This means that Africans living in a foreign land face policies of exclusion to keep a distance between the Westerners and other races, perhaps Africans homelessness in a foreign land stem from racism. This singular act of Mr. Richardson shatters the hope and the belief of this young man from a mixed cultural marriage. Other homes places a serious embargo on the people who wants to surpass societal sentiments to embrace love thus this truncated a promising relationship for the sake of difference in culture.

Tayo and other African students face the threat of social exclusion in English society where the black man is treated as the “other”. This stares up at an argument in a meeting of the West African students at Oxford on issues facing the African continent and its citizens. Ike, one of the students opines that issues affecting Africa can be solved by the African and not Whites. He is exposed to the difficulties of living in spaces outside one’s home country. Tayo is also beaten and detained by the police at Bradford for dancing with white girls. The Africans do the odd jobs which White people will not do under normal circumstances. Ladipo subtly condemns racial discrimination against people on the basis of their skin colour.

2.4.2 Cultural dislocation and identity crisis
Tayo Ajayi on his return to Nigeria finds it difficult to blend totally with the life style at home. The food, the weather and religion becomes an entirely new experience for him. He faces the fate of the African intellectuals (been-tos) in post-colonial African societies who studied abroad only to come home disillusioned by the economic instability, bribery and corruption, nepotism, impunity, military insurgences and opposition to criticisms that bedevil the African politics and nations. He becomes a social misfit among his friends and his marriage ends in a divorce. Tayo’s predicament is the price he has to pay for having lived in other places other than his home (Nigeria).

Tayo wonders where to place himself in the society hence becomes a stranger at home. He expresses the difficulties he faces in a letter to Vanessa. He expresses the detriments of becoming an individual of two cultures. He says:

Where exactly do I fit...? What I mean, when I speak of not fitting in, has to do with a cultural sense of non belonging. For example, I don’t always comply with the demands of extended family and I’m no longer certain about the existence of a god. These are both fundamental elements in our culture that one is not supposed to question. What then is my African personality? [9]

From the above statement, Tayo’s intuition as a man is stranded at a cross road by interrogating the two most important aspect of his identity as an African from extended family descent. Consequently, life experiences tend to contravene the perception of people about who they really are and what meaning they derive from their quintessential existences as humans. Although, these individuals preconceive home to be fixed focal point that cannot be shaken, however, their opinions changed drastically after living in other spaces at one point in their lives. This is the price he has to pay for doubting his personality as an African. However, he stays at all the turbulences at home because home is home.

Christine, a black female student at oxford is admired by others for her intelligence, beauty, and freedom of speech with men. Yet, she commits suicide because she is unable to blend two different cultures (African and western cultures). She incessantly complains of being
caught up between two lands, never fully belonging to England or Nigeria, but Tayo never takes it serious. Although, the author is not exact about the cause of her death, it is obvious that she commits suicide as a result of homeless existence: she has no cultural attachment either to Nigeria or England, hence homeless in the world. Christine’s act asserts Tucker’s [3] position that without a home, man is deprived of his humanity.

Kemi, Tayo’s daughter is also culturally alienated from her roots thus she teaches African Arts, listens to African music just to have a connection to her ancestral roots. In an argument between her and her father, she says to him “I teach African arts in search of my root” [9].

Vanessa Richardson having lived in Nigeria at one time in her life embraces Africa as her own even though she is a white by birth. As a young student at Oxford, she dreams of becoming an African journalist, marrying Tayo her lover and moving back to Nigeria. However, her dream of marrying Tayo fails but she accomplishes one of the dreams to become an African journalist. Vanessa suffers from her estrangement with Tayo but she never stops loving Africa. At a time in her life, she leaves England to live in Dakar where her turbulent soul rejoices and finds peace. Vanessa tells her adopted son that she feels more at home with Africans than Europeans. Vanessa’s feelings and expressions shows that she is home but homeless. She tells Tayo in a reply to his letter:

I’m so nostalgic for the days in Dakar and restless here in England. Perhaps I am also a misfit. I live here, yet don’t feel particularly English. What then is my ‘personality’ – African, European, or afropean? Is this restlessness the price we pay for having lived in other countries and tasted other cultures? And yet there are many people who have lived and travelled in various places who still seem most at home in their country of birth. I don’t know what it is, Tayo. Do people like us think about these things too much? [9].

Vanessa’s love for Africa shows that the aftermaths of colonialism affected both the colonized and the colonizer. Vanessa suffers from cultural dislocation as a result of her compassionate feelings towards Africans thus she rejects her identity as a White to embrace Africa. She becomes homeless and restless at home. Kayode (Tayo’s uncle) falls in love and marries Henrietta a French woman from France. Apparently, she is not an African woman but her love for Africa has metamorphosed her into the social milieu of the Ajayi family circle. Henrietta is able to blend totally with her new home to the extent that she speaks English with Yoruba accent.

One of the main characters in Evans’ 26a, Aubrey is more relaxed at Sekon (Nigeria) than he is at England. Thus, he tries to ease his homelessness in alcohol but he ends up becoming Mr. Hyde that terrifies his children comfort at home thus they find solace in the loft. Mr Hunter keeps fighting the demons in his childhood in the bid to assert his personality as an individual. However, his fight for a sense of belonging is solved when they relocate to Sekon (Nigeria). He understands his existence at Sekon and have a spiritual connection that calms his wounded soul as a child who have lived in a dysfunctional home and fighting to regain his consciousness and forge in life.

In Africa, a woman’s home automatically changes to her husband immediately after marriage, however, Ida refutes this idea by continuing to lament of being homeless all the time she is in England. She converses with her mother’s shadow as a mechanism to escape depression of cultural dislocation. Ida feels at home when she visits Nigeria. She refuses to embrace England as her home and this result in her constant statement that home is always Aruwa. Although England is Ida’s home by marriage yet she feels homeless by the weather and culture of the Whiteman. She keeps wondering why children live on their own in England instead of living under their parent’s roof. Ida’s longing for home asserts Tucker’s [3] argument that home fosters interdependence while also facilitating a capacity for independence.

Evans uses biracial marriage of the Hunters and children to explore the identity of children born in a biracial family. She also questions the place of home as an entity that cannot be changed in an African sense of the word through the world of the twin sisters: Georgia and Bessi. In the words of Georgia, home had a way of shifting, of changing shape and temperature. Home was homeless. It could exist anywhere, because its only substance was familiarity” [6].This means that home exists anywhere as long as we are knowledgeable and comfortable around it. This
asserts Ginsberg’s [8] argument that home is less about where you are from and more about where you are going. She continually explores the dual identity of the twins and where to categorise their existence in the real world. The two souls in oneness can be deduced to say that there is no autonomous existence in life as people can become and identify what to associate with and the meaning of the association to their life. Thus home becomes a social construct that can be dismantled by individuals despite their connection to a place called home.

However, Georgia, one of the twins is aware of their predicament (identity crisis) when she says in her mind: “For After Georgia’s sexual encounter with Sedrick, the cockroach hunter, she sees life in a different light. She says in her thought, it was the first time ever, in this land of twoness in oneness, that something had seemed unsayable [6]. This sad comment describes the characters as a complex nature of belonging to two worlds that seem the same and trying to strike a balance among the two worlds. This prophetic statement gave the reader an insight into the later events in the novel. The mystery surrounding the origin of the twins and the death of Georgia later in the novel asserts this statement.

3. GENDER

In this paper, gender is defined as a social, cultural and psychological traits linked to males and females within a particular social context. These demarcations are made to encourage people to adopt appropriate behaviours which the society deem normal and acceptable hence any attitude that is contrary to it becomes abnormal. Conversely, these inequalities and differentiations among males and females result to sexism - the belief that female status is inferior to the status of males. Since sexism is perpetuated by systems of patriarchy, sexism advocates for male domination in the society. Due to these circumstances, men became guardians of what has been written, disseminated and interpreted regarding gender and assignment of roles to men and women in the society. Patriarchy creates an avenue that gender roles are natural and therefore unalterable. These patriarchal laws consciously and unconsciously reduce women as objects of oppression in the society. This perspective promotes the view that patriarchy is inevitable and unavoidable human circumstances. Consequently, this situation spurred women to interrogate patriarchal laws.

Satisfying this issues gender in the societal system, Simone de Beauvoir [10] in her book, *The Second Sex* asserts that one is not born, but rather becomes, woman. De Beauvoir conceptualizes the fact that womanhood is a social structure created by society (patriarchy) to subject women. The society has created boundaries between the sexes by assigning distinctive roles to each, thus these roles become natural and internalized. The society has rendered the female sexuality irrelevant by making them crave after the male. A girl is trained to dream of that male figure: a saviour, knight, and protector and so on who will deliver and uplift her existence. De Beauvoir [10] explicates that motherhood and menstruation as instruments of anxiety in young girls as the society terms them women at this stage. These make a woman crave for male protection to assert her own identity. The society preconceived women as objects of inferior objects that are created to be washed over times. There are agencies within the societal systems which promotes the subjugation of the women - norms, movement, patriarchy, religion, schools, and institutions. In view of the above, home, other homes and gender are entities that permeates the human society which the human sense have continued to abhor whether good or bad. In as much as home and other homes are physical spaces; people tend to react differently to both of them. There are situations that causes physical displacement or spiritual displeasure one exhibits to circumstances within the homes in some cases, the mind fails to reconcile with the activities in a particular place seen as home space which lack of peace and reconciliation to the mind while the other becomes dormant. Individuals affected by these situations struggle to come terms with the existenciality within the particular zone or what commonality exist between their conflicting self and the society whether a man or a woman. Consequently, a woman becomes doubled when confronted with the disturbances. Home and others is a physical space of occupancy is not borne a woman but rather becomes one is a word to reminisce on. This assertion shows the preconceived stereotypes placed on a female child by the society. The way people conceived their physical environment and their willingness to conform to the cultural norms of the place affects their whole being.
3.1 Relationship between Gender and Home

Gender also becomes a primary issue in Sarah Ladipo Manyika’s *In Dependence* as Mr. Richardson represents a dominant male status in his home. He exhibits complete male power over the members of his household. He invites his South African friends to the house despite his daughter and wife’s disapproval. He is surprised at the kind of authority Madame Pagnole exhibit in the Hume’s family house in France.

On the other hand, Tayo's father is also epitome of power in his home where the wives and children are under his control as the head of the family. Vanessa laments on the status of women in Oxford and how to change this perception. The men treat the Oxford women as second class citizens. This can be seen in her conversation with her Uncle when he inquires how the women are perceived; *are Oxford women still being treated as second class citizens?* [9] Women are confined to their homes in Tayo’s society thus he feels uncomfortable with independent spirit of his lover (Vanessa). Vanessa in an argument with Tayo concerning their relationship says: ’It’s you, Tayo, who needs to learn some independence. You won’t confront these things, will you? You register something, block it out of your mind, and never deal with it’ [9]. This episode must have led to the title of this book *In Dependence*. Tayo is portrayed as a character cut between what he wants and his belief. In another argument, Vanessa confronts Tayo about what she believes is his culture when she says, And it’s so easy for, isn’t it Tayo? You never wanted to marry an English girl anyway… Why don’t you just go and find a nice subservient Nigerian girl who will exactly what you say and agree with everything you want? [9].

The issue of gender is not clearly pronounced in the novel, we see it staring us in the face through the male and female figures in the novel. The society (men) sees the women as a weaker gender incapable of competing with their intellectual ability however, these issues are human labels to maintain the status quo and male ego as superior to female but females(women) have shown that are not inferior to men in any way.

Diana Evans’ 26a examines gender issues in the home. A female character Ida is a rebellious teenager who refuses to accept subservient role prescribed by societal norms. She interrogates all subsuming female positions in her society. She is inspired by her grand- mother Cecilia who is also a non-conformist. Ida’s grand- mother (Cecilia) drinks, smokes, drives, wears trousers, and walks in the company of men. Ida as a child wants to go to a boarding school like her brother. She refuses to be objectified by her father who wants to buy a television from her bride price. It is out of Ida’s determination to break away from male domination and control that she runs away to Lagos and avoids marrying an old man. She triumph all social customs, tradition and patriarchy to start a new life in Lagos where she meets her husband.

Interestingly, it is obvious that males can be labelled weak or inferior due to circumstance in the family (home). Aubrey Hunter faces humiliation from members of his family because they see him as a being who is not capable to be categorised as a male in the family. His attitude is as a result of being different compounded with the mother’s attitude of dotting on him as the daughter she wishes to born. This singular treatment from his family haunts him into his adulthood to the extent he is disconnected from home and become a homeless being at home.

The commonest connection between the characters from the two novel is contact with a new culture that influenced their way of perception, interpretation and understanding that describes a cultures as human thing of their world. The characters struggle to come to terms with the realities of their being in human existence belonging to a particular or cut at a point of diversion. It is clear that homes, other and gender are interconnected entities that is socially constructed in order to maintain the status of traditions, however, the circumstance of human life tends to change and evolve either to amend old customs or found a common ground for new innovations and new things in an ever changing world.

4. CONCLUSION

This paper establishes the meaning of homes, other homes and gender in Ladidpo’s’s *In Dependence* and Evans’ 26a. It also shows that individual perception of homes, other homes and gender can be transformed in a social environment through contact with people from other climes. This paper submits that these characters have individual senses of where to call home however other homes surfaces from...
living, traveling, journeying through different environment either for social, economic and psychological reasons. It also presents how Ladipo’s characters reimagine their homelands dependent on the personal mind of people just like they make different choices of where to call home in life. Evans’ characters see home as any lived space in our life. Both writers assert that home is not permanent and utopian like we are made to believe in Africa.

COMPETING INTERESTS

Author has declared that no competing interests exist.

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