



## **Globalizing Locals: African Migrants and the Politics of Cultural Dialogue in Amma Darko's *Between Two Worlds***

**Nahiri Jean Charles Nahiri**

### **Article history:**

**Submitted:** June 5, 2025

**Revised:** July 2, 2025

**Accepted:** July 9, 2025

### **Keywords:**

Culture, cultural dialogue, globalization, heritage, migration, postcolonial discourse

### **Abstract**

The Eurocentric view of the world has led marginalized peoples, especially from the Third World to a quest for self-affirmation following counter ideological discourses. Amma Darko's *Between Two Worlds* uses interracial marriage to foreground asymmetrical cultural dialogue under globalization. The narrative portrays a love affair between black Jofri from Ghana and white Ursula from Germany. This article demonstrates how African migrants influence western cultural fabrics. The novel puts forth instances in which cultures from African countries mingle with the German living conditions. This analysis is achieved on the basis of postcolonial theory with a specific emphasis on Homi K. Bhabha's reflection. At the end of the study, it comes out that, on one hand, globalization is a perpetuation of colonization. On the other hand, this paper establishes that imitating the host society's lifestyle is nothing but a cultural transfer technique for migrants.

*Uirtus* © 2025

*This is an open access article under CC BY 4.0 license*

### **Corresponding author:**

Nahiri Jean Charles Nahiri,  
Assistant Professor of African Studies, Department of English  
Université Alassane Ouattara, Bouaké, Côte d'Ivoire  
Email: [nahiri93@gmail.com](mailto:nahiri93@gmail.com) [nahiricharles@uao.edu.ci](mailto:nahiricharles@uao.edu.ci)  
<https://orcid.org/0009-0000-6544-4735>

## Introduction

Afro-European contact repeatedly stages cultural confrontation. As a matter of fact, the issue of culture is central to a plethora of discourses as light is brought on a dichotomized relationship between Africans and Westerners. A close observation of literary engagements proves that cultural conflicts are not to be related to the colonial era of the 19<sup>th</sup> to 20<sup>th</sup> centuries in Africa alone but requires a contemporary lens. 2015 *Between Two Worlds* authored by Amma Darko delves into a cultural analysis as African spaces are portrayed as arenas of cultural transformations and loss. Especially, Ghana is a location of multiple western influences which result in a dynamic cultural fabric. For instance, the novel informs that “Portuguese... were the first Europeans to land on the coast in the 15<sup>th</sup> century” (Darko 202). In this regard, Africa does not only appear as a place of discoveries but also as a geopolitical space where ideologies and interests are negotiated. The publication of the novel in post-independent Africa with pre-colonial and colonial settings is alarming insofar as readers are oriented toward an actualized history.

Amma Darko’s *Between Two Worlds* has a cultural focus within the confines of transnational and cross-national relations. Principally, it brings to the forefront African-European experiences with a particular emphasis on Ghana-Germany relationships. Bilateral exchanges between the two nations become operative as black Jofri migrates to Germany from Ghana while white Ursula emigrates from Germany to Ghana. The narrative is told with a postcolonial tone as it incorporates instances in which black characters are depicted with features betraying stereotypes about Africans. In this sense, the novel falls into an intellectual debate about migrants. Scholars such as Affoua Evelyne Doré have conducted researches about migrants and have pointed out aspects of their living conditions abroad which have political considerations. Doré observes that migrants from Asian background are contributors to the British system. She writes: “Despite their cultural and economic contributions to the British Labour system, British institutions excluded Asian immigrants” (Doré 152). This view elaborates on a double-sized marginalization that victimizes migrants in the British system. In addition to the local legal framework which passes them as others, in respect to documentation, they (migrants) are deprived recognition in constructing the British society. Such a vehement critic revitalizes reflections about migrants.

*Between Two Worlds* spotlights African migration to the West. Thus, this paper investigates on cultural dialogues amidst blacks and their western counterparts. Precisely, it scrutinizes the way migrants from African origins influence European cultural landscape thereby demystifying a long-built cultural superiority entrenched in the African memory. This analysis is conducted from a postcolonial perspective with a particular emphasis on Homi K. Bhabha's reflections and proceeds in two points. Firstly, using the concept of otherness, this article shows how the novel exposes globalization as a renewed colonial order in which African migrants are trapped in struggles for allegiances. Secondly, reading with mimicry and hybridity, this article shows how the novel models migrants' strategies – linguistic, ritual, and culinary – that globalize local practices in spite of cultural impositions in the host society.

### 1. Globalization: A Narration of a Renewed Colonization

The rise of postcolonial discourses brings along enlightenment about aspects of exchanges between colonizers and the colonized. As a theoretical framework, "postcolonial criticism seeks to understand the operations – politically, socially, culturally, and psychologically – of colonialist and anticolonialist ideologies" (Tyson 418). Collaborations between nations always entail interests. As expressed in this quotation, postcolonial figures demonstrate interest in dealing with such operations. Postcolonial theory thereby stands as appropriate in analyzing narrative about blacks in the West where struggles for interests and ideologies are expressed. In Amma Darko's *Between Two Worlds*, struggles for national interest are dominant factors. The novel places particular emphasis on political spaces, namely Ghana and Germany. The narrative offers insight in Ghanaian way of life as it introduces readers with circumstances, including cultures and traditions, surrounding Jofri's birth and growth within his local community. Likewise, details are offered about West Germany, introducing Ursula's family and her living environment. The novel thus deals with different geographies and different social codes of behavior. The relation between the two countries, Ghana and Germany, through migration opens up discussion about globalization.

For *Between Two Worlds*, globalization remains a questionable reality. Instead of global integration, relations are marked by differences. Not only do westerners emphasize skin color, they also consider themselves as 'we' while

passing black foreigners as ‘others’. In the narrative, West Germany is a space of otherness where blacks have to negotiate a home. In fact, West Germany operates in accordance with a consciousness which places blacks out of the nationhood mainstream. Located in Western Europe, Darko uses Germany as a space versed in the European ideology and a perpetrator of Eurocentric view of the world. In this regard, only white Germans feel comfortable at home while people with a drop of blackness have to negotiate it. Actually, the narrative raises concerns about what it really means to be a national.

The novel renders Germany as an everyday theater of othering where phenotype and habit displace legal belonging, from Ania’s Osterstrasse encounter to Wolfgang’s opposition to interracial marriage. Ania and Nadia, twin sisters born from Ghanaian Jofri and German Ursula are constantly regarded as exotic in spite of their legal allegiance to Germany. Their brownness as well as their thick and woolly hair cause them to be regarded as *others* despite their legal belonging to the nation and their state of descent from a white German mother. When, in the shop on the Osterstrasse in Hamburg, Ania states that she is from Germany, her white German interlocutor starts querying due to Ania’s physical traits. It is narrated:

The old lady was taken aback, “No,” she responded softly, “I mean where you *really* come from,” And to help Ania along as to what she actually was seeking to know, added generously, “A nephew of mine is married to a woman from Cameroun. Oh, she is so beautiful and exotic and her hair, so thick and woolly like yours.” (Darko 31)

This dialogue between Ania and the old lady foregrounds the issue of otherness in relation with national discourses. In the old lady’s mind, Ania is a foreigner. Yet, Born of a Ghanaian father and a German mother, Ania is cognizant of her double consciousness and belonging to two nations. However, her statement about a German nationality is used as a technique to highlight social injustice pervading the German society. From the quotation, it appears that Germany is a nation for white people and that those who claim belonging should be void of foreign features. The reaction of the old lady is nothing but the expression of a national consciousness which considers physical traits in defining who is a German. Ania’s legal nationality is discounted in favor of a racialized sensorium – “thick and woolly hair” – that reassigned her to elsewhere. The scene thus models what Bhabha terms the intersubjective locus of otherness, where identity is negotiated precisely at the

point of inimitability (Bhabha 265). The novel exposes “Germanness” as not merely juridical but embodied and policed. Similarly, this experience is used as a technique to foreshadow realities awaiting eventual migrants.

Viewing the world from an egocentric perspective in current global relationships makes globalization a perpetuation of colonization. In such an atmosphere, the quest for power and domination becomes a dear aspiration for involved parties. *Between Two Worlds* demonstrates that West Germany, as a host society for black migrants, conforms to the ideologies of European domination. Though there is no evidence that Germany is entirely similar – politically, economically, culturally, socially, and psychologically – to other European societies such as the “Portuguese,” the “Danes” and the “British” (Darko 202-203), it is clear that Germany aligns with a continental consciousness so as to achieve a European continental domination. In this regard, Germany becomes a space of otherness as non-white characters become victims of marginalization, finding themselves at the periphery as far as humanity is concerned.

Amma Darko captures such an injustice in the confines of interracial marriage in which Jofri is dehumanized. When Gertrud, Ursula’s mother, announces Ursula’s eventual marriage with Jofri, Wolfgang Reitz booms as he says: ““I would rather be dead and gone than witness this abnormality. The hell I shall finance the wedding of some strange bushman about whom I know nothing. How did he get here anyway? How did he come from the bush to West Germany.”“ (373). Wolfgang Reitz’s reaction clearly reveals his mind about him and his people and about Africans. For him, Jofri does not fit in marrying a white woman like his daughter.

Following the German consciousness he embodies, Ursula is supposed to marry a white man, a German. This is well pointed out when Gertrud’s cousin, considering Ursula to be in a bad situation, remarks: “But child, you are so beautiful; you are blonde and blue-eyed and so fair. Did you think you wouldn’t find any suitable German to marry?” (390). This remark of hers aligns with Wolfgang’s perspective as it offers insight on ethnonationalist norm. Proposing a German for marrying does not only account for Jofri dehumanization, it also sheds light on the German pride, Germans first, then the others. Such an orientation governing the German consciousness resonates with what Homi K. Bhabha has described as otherness. Amma Darko successfully brings her readership in reality in which

locality and mentality go hand in hand. In fact, Bhabha says that: “Such a disjunctive space of temporality is the locus of symbolic identification that structures the intersubjective realm – the realm of otherness and the social – where ‘we identify ourselves with the other precisely at a point at which he is inimitable, at the point which eludes resemblance’” (Bhabha 265). Following the novel’s perspective, Germany is a space of otherness in which foreigners have to struggle.

Location and perspective are key elements in how an individual perceives himself and others. This is due to the fact that the environment one lives in influences the way he/she sees and appreciates the world. To be also considered is the time factor which Bhabha terms “space of temporality” (265) as mentioned in the above quotation. In the construction of the narrative, Darko places particular interest on place and time in regard to their crucial role in framing identity. Ania and Nadia who were born and spent the first years of their lives in Ghana come to develop their second consciousness after they have joined their mother in Germany. The number of years they have spent in Germany as their second home reshaped their vision of the world. In fact, living in Ghana, they appropriated and exhibited Ghanaian cultural practices as a result of their immersion in the home daily life experiences. But, in Germany, they are exposed to cultural negotiation as their Ghana-inherited culture becomes subject to transformation or erasure. In this regard, Germany is a space offering them new cultural practices with regard to contemporary cultural codes. As a consequence, the place they once lived in is afterwards turned into a strange place.

Preparing her visit back to Ghana, Ania remarks: “I don’t want to go wearing something that would offend a custom or contravene a tradition. They have all these strange customs and traditions especially regarding women” (Darko 45-46). These utterances translate Germans’ view of Africans’ living conditions. The fact of making this remark by Ania who once lived in Ghana is a way Darko uses to highlight divergences that can arise as a result of different geographical locations. In fact, her remark reveals what Germans think about Africans’ way of life, including culture. The use of “strange” to qualify Ghanaian customs and traditions places Ghanaian codes of behavior in the realm of otherness.

Germany therefore stands as a space where African migrants will likely have to struggle for a cultural affirmation. Koffi Asaph Sophonie Koffi

abounds in a similar perspective in an analysis about African diaspora with an Afropolitan agenda. He says: “the Afropolitan identity, to cap it all is a valorization of the African in the globalized world” (Koffi 192). What such a discourse entails is a cultural conflict blacks are faced with in their host societies. As such, it can be figured out that the arrival of Jofri in Germany carries along Ghana versus German cultural confrontation. Actually, asking questions such as “So how is life in Africa? Are there streets and cars and shops?” “So what food do you eat back in Africa?” (Darko 375) reveals that African migrants are in a country in which “cultural otherness” (Bhabha 97) becomes their reality.

In the German view, German culture stands as the criteria to ascend to full humanity. In the narrative, it takes immersion in the German culture to be considered differently. Black and slave Anton Wilhelm Amo cited in the novel is an illustration of what it means to be a cultural other on the German soil. Anton Wilhelm Amo was born in 1703 in Axim, Ghana and captured by some slave traders and eventually brought to Germany through the Dutch West Indies (Darko 360). Amo was brought up and received education in the German living standard of the 18<sup>th</sup> century. Even though he studied law and history and languages at the University of Halle in 1727 and further completed a doctorate in Wittenberg University (361) and eventually lectured at the University, he was denied marriage. Rather,

They mocked Amo with a poem about ‘a hairy goat face’ who wanted to kiss a girl, and an article in the *Wöchentliche Hallische Anzeiger* (Halle Weekly Advertiser) about a cultured Moor who was courting a beautiful German brunette. Amo was not directly mentioned, but everyone knew it was him in both cases. (362)

Anna Dorothea Gnuge, the girl Amo felt in love with, and the man she eventually married, Lange, uses the terms “cultured Moor” to highlight Amo’s double consciousness. The use of “cultured” alludes to the fact that he was brought up and educated in a culture that makes him a civilized person. Subtly, the term despises his pre-Germanic experience, his home culture which was either erased or dissimulated in the process of his Europeanization. In this regard, Germany appears to be a place where the German culture is associated with superiority while the Ghanaian culture is lowered to inferiority. Thus, *Between Two Worlds* uses Germany to epitomize the perpetuation of colonization in the context of globalization. In a word, Germany is a space

of dialectic interplay where African migrants fall in the grasp of cultural negotiation.

## 2. From Local to Global: Strategizing Cultural Dialogue

Postcolonial discourses aspire to a more globalized world in which cultures are removed from the periphery and given recognition in places other than their origins. Dealing with the issue of culture and globalization, Bhabha parallels cultural exchange to cultural diversity. He states that “Cultural diversity is the recognition of pre-given cultural contents and customs; held in a time frame of relativism it gives rise to liberal notions of multiculturalism, cultural exchange or the culture of humanity” (Bhabha 50). In spite of his engagement in promoting the marginalized cultures, Bhabha supports a dialogue between cultures, that in which cultures nurture and are nurtured with reciprocity. Amma Darko’s *Between Two Worlds* is versed in such a postcolonial agenda to the extent that readers are presented cultural clashes. Darko uses Ghana and Germany as different worlds whose cultural interactions often contrast with postcolonial ideologies. That is, German characters, if they do recognize African cultures, they relegate them to a second position. However, Darko seems to be politicizing migration as blacks who migrate to West Germany pursue home-culture revaluation within the host context.

Amma Darko’s *Between Two Worlds* delves in cultural dialogues. While demonstrating openness to living according to the West Germanic standards, black characters from Africa strive to expose their home culture to the German society. So doing, they become ideological apparatuses within the narrative by resisting a cultural agony. Instead, they are used to voice out African cultures in the elsewhere. As stated earlier, cultural negotiations take place within the confines of interracial marriage. For Jofri, this is a perfect opportunity to introduce his home culture to his German hosts. Despite the western consciousness firstly acquired in attending western school and furthered during his stay in West Germany, Jofri resorts to his first consciousness, his pre-colonial African consciousness, to start off his marital engagement with Ursula. In fact, from his Ghanaian background, a woman’s hand is to be sought to her parents. This practice has a legal force in pre-colonial Ghanaian consciousness. To Wolfgang Reitz, his father-in-law-to-be, Jofri says: “Where I hail from, the tradition is that a man does not go to seek

the hand of the woman he loves without a drink, so please accept this token of mine, a bottle of Scotch whisky. I am sorry it is not German whisky but I learnt the whisky from Scotland is the best, and you deserve the best, *Herr Reitz*" (Darko 375). The narrator informs that "Jofri came and sought the hand of Ursula" (374). Jofri is a character operating with a double consciousness. His proceedings to formalize his marriage with Ursula, which culminates in "April 1967 at the Gustav-Adolf Lutheran Church in Heusenstamm near Offenbach" (390) proves his second consciousness developed out of contact with the Western world. However, the seeking of hand of Ursula with a drink speaks of his attachment to his first consciousness, his African roots. Doing so, Jofri acts following a pan-africanist perspective from which he promotes his home culture. Actually, Jofri enters a phase of cultural dialogue in which he acknowledges German culture while striving for acceptance about his Ghanaian culture.

His quest for cultural exchange between home Ghana and host Germany is proved successful as Wolfgang Reitz complies with his demand through "a bottle of Scotch whisky". The seeking of Ursula's hand on the basis of his home culture establishes a cultural exchange between his home Ghanaian cultural heritage and his host Germany cultural heritage. The introduction of this cultural practice in the Reitzs' home transgresses the family's cultural norms about marriage. In this regard, Jofri appears as an African migrant who influences the German cultural fabric by establishing dialogue between his home and host cultures. Then, it can be argued that "contacts between peoples engender cultural reconfigurations... Moving across spaces organizes encounters between people which, in turn, influence individuals' living ways" (Nahiri 85). As mentioned earlier, globalization entails the quest for power and domination. Even though, in the narrative, West Germany is not presented as entirely governed by a Ghanaian cultural psychology, Jofri can be praised as he successfully leaves a Ghanaian cultural practice entrenched in a German family's memory. This achievement presents Jofri as a character operating from a political ideology which consists in bringing his home cultural heritage from the margin to the center. However, such a cultural integration does not take place in a vacuum. The introduction of the home culture has been strategically made.

Darko seems to look for a way to inspire a new type of African migrants who will reject neither their host cultures nor their home cultures. In

*Between Two Worlds*, characters have consideration for both, home and host cultures. Jofri's evolution across the narrative is characterized by navigations across different cultures. In the Reitz's household, he navigates across Ghanaian and German cultures. Actually, Jofri uses his awareness of the German way of life to set out on the path to the German cultural fabric. Cognizant of the German ways, he intentionally sets out strategies to penetrate the German sphere. He says: "She told her mother about me. Her mother invited me for coffee in their home. I caused a sensation with some of the neighbors, especially the middle-aged women. She was very impressed that I spoke such good German, and *Hochdeutsch* (High German) at that" (Darko 357). Jofri is aware that speaking one's language facilitates the creation of bonds. Jofri uses the German language to subvert the 'other' mentality likely to influence his interlocutor's perception of him. Though black, speaking German values him and accounts for his acceptance in the German circle. Aware of the impression he made through the use of "good German" and "*Hochdeutsch*" (High German), Jofri meets Wolfgang Reitz, Ursula's father, resorting to the same technique. The narrator says about their conversation:

Wolfgang Reitz had been through unsettling events and situations in his life, from his workplace as a typesetter to the time he spent in the hands of the French as a prisoner of war. He had grown a thick skin against the insinuations of his wife and two sons and daughter, who all deemed him a miserable miser. Sometimes even scenes from his beloved *Heimat* films surprised him, but in all these, nothing had ever left him so befuddled as this dark and good looking African man with his long and uninvited speech in fine *Hochdeutsch*. His seemingly endless string of words left Wolfgang feeling, simply put, intoxicated. Before he knew what he was doing, he was engrossed in conversation with Jofri. (375)

Jofri deconstructs stereotypes about Africans and breaks Wolfgang negative conception about him. Jofri's skill in the German language realm subverts the colonial legacy, which nurtures white with the superiority mentality. In fact, this linguistic feature places Jofri out of the circle of the uncivilized Africans. His speaking skills afford him a transformed stereotype. As a result, "At the end of it Wolfgang Reitz looked at Jofri with a different eye. Maybe, he pondered, their two worlds were not really so different and so far apart after all" (376). Jofri's use of the German language, most importantly, the use of

*Hochdeutsch* (High German) has caused his German and African despising interlocutor Wolfgang to see him (Jofri) and his world (Ghana) differently.

For Jofri, *Hochdeutsch* appears to be a weapon of integration. He uses it to gain an actualized view. Linguistically, *Hochdeutsch* (High German) demarcates among the people. Jofri has strategically used it to benefit from a different view which was made successfully based on the narrator's revelation about Wolfgang's mind. Actually, Jofri's strategy echoes the concept of mimicry which is defined by Bhabha as "the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power" (Bhabha 122). But, placed in the context with Wolfgang, it resonates what Bhabha terms "colonial mimicry" which is "the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite" (122). Though black in skin, Jofri's speaking of the *Hochdeutsch* makes him a recognized Other to Wolfgang. Mimicry is then a strategy for Jofri to transfer his home culture in a German cultural landscape while playing the card of sameness with his German interlocutor.

*Between Two Worlds* is a migrant text with political aspirations. Darko uses the experiences of migrants to affirm foreign aids in framing western humanity. Specifically, she presents African indigeneity in the context of European development through the implication of African migrants. As Tanure Ojaide states, "globalization is another form of Western domination of the world in political, economic and cultural terms" (Ojaide 5). Ojaide's view about globalization is evidently mirrored in the narrative as black and slave Anton Wilhelm Amo, mentioned earlier, is first Europeanized to find acceptance and Jofri's origin questioned. However, Darko's novel brings forth a counter-hegemonic discourse as far as global relationships are concerned. Her characters exhibit a double consciousness in which they appropriate whiteness while showing an attachment to home which results in their contribution to European life. In the novel, space is a key component of the narrative. Darko uses location to disclose non-European, African, influence over European living standard. It is told:

the inn where Jofri and many of the foreign students lived was relaxed... They also did their own cooking... In the few homes where some of the foreign students rented rooms, the landladies, mostly widows, complained incessantly about the strange smells and aromas of their foods. Some of their friends however were curious and

adventurous, and would sometimes taste their spicy foods. (Darko 337)

Darko uses the inn as a cosmopolitan space in West Germany where foreigners, mainly Africans, interact with Germans. It shows how they participate in German social life and development. This is manifested through the cultural transfer from Africa to Germany. The fact that the “friends”, out of curiosity, taste the African “spicy food” demonstrates an extension of perception from the Germans. In fact, tasting African food is not only an act of cultural encounter, it is also a way for German characters to see beyond their cultural circle which accounts for human development. The cookings of African migrants in the inn entrench local Germans’s culinary memory with African exotic foods. As Ojaide reminds: “Culture is never static but always dynamic and it should not be seen as a limiting factor or constraint in creativity; it changes with time as well as individual or communal interrogation” (Ojaide 4). If culture changes over time and/or with “communal interrogation,” it can be imagined that the curious German “friends” tasting the African “spicy food” out of curiosity are likely to reproduce such a meal or simply exhibit a cultural awareness vis-à-vis African foods as a consequence of their cognizance and interaction with Africans in the inn.

As for Jofri, his interracial love affair with Ursula gives him the opportunity to share home food with his German connections. Instead of buying German local foods, he opts for a Ghanaian “boiled rice and groundnut soup” to receive his German visitors. It is narrated: “Jofri served them well. The food tasted great. He put just a pinch of pepper in the soup so he didn’t enjoy it much as he should have because he was used to his hot pepper, but Ursula and her friend enjoyed it and judged him to be a good cook” (Darko 338). Food in this context establishes a cultural exchange between Ghana and Germany. The use of “enjoyed” to qualify the reaction of Ursula and her friend to Jofri’s cooking sheds light on their non-resistance to the Ghanaian food. The novel then narrates a centralization of the marginalized in a cultural culinary context in which African migrant Jofri ascends to the colonial authority. This instance shows that Darko uses her African migrants to create a “world system” which is a “web of... globalized localisms” meaning “that which is local and successfully globalized” (Hitchcott and Thomas 150). It is clear that Darko uses Jofri to bring local

food beyond national borders. The reaction of Ursula and her friend is evidence that Jofri has successfully brought the local to the global. In this regard, Jofri and his German visitors become the embodiment of cultural dialogue. In fact, while Jofri's "clothes are always clean" as "he appears to wash and iron them regularly" (Darko 338) to resemble his western colonizer, he successfully integrates his home culture into the western world.

Jofri's double consciousness has granted him such an achievement as he navigates between two worlds. His clothing mirrors his European consciousness while his cooking resonates his Ghanaian origin. His double consciousness which allows his navigation between host and home echoes Bhabha's concept of hybridity. For Bhabha, hybridity is "the sign of the production of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority)" (Bhabha 159). Jofri is then a hybrid character who strategically promotes his culture while exhibiting both Ghanaian and German selves. Against this backdrop, the text tracks how migrants practice cultural dialogue through mimicry and hybridity – speaking Hochdeutsch, transferring marriage ritual via the "drink," and cooking Ghanaian dishes in German spaces.

### Conclusion

Analyzing Amma Darko's *Between Two Worlds*, this paper shows interest in the issue of globalization. It scrutinizes the connections between Ghana and Germany as geopolitical spaces with a particular emphasis on cultural dialogue. The paper stipulates that Ghana and Germany are spatial representations of both European and African ideologies in which struggles for self-interest are operative. In this regard, it appears that globalization, through migration, is nothing but a perpetuation of colonization. Such a claim is evidenced through the interactions of characters. In fact, for German characters, humanity is equated with European or German features. As a consequence, black and slave Anton Wilhelm Amo undergoes a transformation on the basis of European culture and education to be accepted in the German circle even though he ends up mocked at in his attempt to engage in a love story with Anna Dorothea Gnuge. As for Jofri, his quest for marrying Ursula has placed him in the realm of extantanization. For some

German characters such as Wolfgang Reitz and Gertrud's cousin, he does not deserve marriage with white Ursula as a consequence of his blackness. In the light of these experiences, the novel shows that, in the perspective of Bhabha's concept of Otherness, Germany is a space of colonization in which African migrants have to accommodate German/European values to be given a place in the circle of humanity.

Anchored in the perspective of the struggle for African identity however, the narrative puts forward how African migrants demonstrate their rootedness in their home culture. For Jofri, the confines of interracial marriage is an opportunity to introduce his home practice about marriage. He establishes a cultural exchange through the offer of a bottle of Scotch whisky to seek the hand of Ursula. Nevertheless, his speaking of *Hochdeutsch* (High German) appears as a strategy to access his eventual father-in-law's circle. Furthermore, the inn, presented as a cosmopolitan space, unveils the way blacks, aside their Europeanness, demonstrate an attachment to their home food. In the same vein, Jofri, in spite of his rootedness in the German and European culture, receives his German visitors with a Ghanaian food, namely boiled rice and groundnut soup. Then, the concepts of mimicry and hybridity help to argue that, in the narrative, the navigation between host and home consciousness is a strategy African migrants use to incorporate their home culture in the German consciousness thus creating a cultural dialogue in the context of globalization. Besides, African migrants symbolize locations of cultural reconciliations, embody both home and host cultures to establish a new identity, thereby concerting *Between Two Worlds* with Afropean discourses.

### Works Cited

Bhabha, Homi K. *The Location of Culture*. Routledge, 1994.

Darko, Amma. *Between Two Worlds*. Sub-Saharan Publishers, 2015.

Doré, Affoua Evelyne. "Immigration Dreams, Gender Struggles, and Disillusionment in the Cosmopolitan Spaces of The Empress by Tanika Gupta." *Uirtus (Peer-reviewed Journal of Arts and Humanities)*, vol. 5, no. 2, 2025, pp. 151–166.

Hitchcott, Nicki, and Dominic Thomas. *Francophone Afropean Literatures*. Liverpool University Press, 2014.

Koffi, Koffi Asaph Sophonie. "Rethinking African Immigrants' Identity: Afropolitanism in Teju Cole's Open City and Taiye Selasi's *Ghana Must Go*." *Inter-textual (Journal of Humanities and Social Sciences)*, vol. 5, no. 5, 2023, pp. 184–198.

Nahiri, Nahiri Jean Charles. "Intracontinental Migration and the African Development: A Study of NoViolet Bulawayo's *We Need New Names*." *Inter-textual (Journal of Humanities and Social Sciences)*, vol. 5, no. 5, 2023, pp. 78–91.

Ojaide, Tanure. *Indigeneity, Globalization, and African Literature: Personally Speaking*. Palgrave Macmillan, 2015.

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 2nd ed., Routledge, 2006.

### About the Author

Nahiri Jean Charles Nahiri is a holder of a Doctorate (Ph.D.) in English studies (Department of English) with emphasis on Literature and Civilization of African Anglophone Countries [Littérature et Civilisation Africaines des Pays Anglophones] from Université Alassane Ouattara of Bouaké, Côte d'Ivoire, where he currently works as a teacher – researcher. Nahiri has published and publishes scientific papers dealing with African [im]migration, identity and sustainable development in Africa.

### How to cite this article/Comment citer cet article:

**MLA:** Jean Charles Nahiri, Nahiri. "Globalizing Locals: African Migrants and the Politics of Cultural Dialogue in Amma Darko's *Between Two Worlds*." *Uirtus*, vol. 5, no. 3, 2025, pp. 48-62, <https://doi.org/10.59384/virtus.dec2025n3>.