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INFLUENCE OF THE ASCRIPTIVE CULTURE ON THE INTERNAL MIGRANT IN TUNJI OGUNDIMU'S *MOUNTAIN OF GOLD*

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ABSTRACT

This paper assesses the influence of ascriptive culture on an internal migrant. Very often, political, social and economic reasons, as depicted by Tunji Ogundimu, lead to internal migration. In *Mountain of Gold*, Ogundimu has created Koripé as an epitome of an internal migrant. Contemporary societies are full of such migrants and the main problem is the failure of those migrants in adapting themselves to the realities of the host area. This appears more complicated especially in Nigeria where there are three dominant different cultural groups: the Yoruba, the Igbo, and the Hausa People. Hermeneutics is the literary theory used to carry out this research work. This paper has found that antithetical cultures have some assets as well as some weaknesses socially, politically, and economically inclined. Findings have also proved that there is an important link between an acquired or ascriptive culture and the lifestyle of an individual.

KEYWORDS

Ascriptive culture, antithetical culture, bi cultural affiliation, migration.

RÉSUMÉ

Cet article fait une appréciation critique de l'influence de la culture d'adoption sur un migrant à l'interne. En général, des raisons politique, sociale et économique justifient la migration interne, comme le montre Tunji Ogundimu. Dans *Mountain of Gold*, Ogundimu a créé Koripé comme un exemple parfait d'un migrant interne. Ces catégories de migrants sont partout dans les sociétés contemporaines africaines mais le grand problème reste leur incapacité à s'adapter aux réalités de chaque milieu. Ceci paraît plus difficile surtout au Nigeria où nous avons trois différentes et principales réalités culturelles : celle des Yoruba, des Igbo et des Hausa. La théorie littéraire herméneutique a été appliquée pour conduire ce travail. Enfin, cet article montre que les cultures antithétiques disposent aussi bien des atouts que des faiblesses sur le plan socio-économique. Les conclusions ont aussi montré qu'il y a une relation importante entre une culture adoptée et le mode de vie d'une personne.

MOTS CLÉS

Culture d'adoption, culture antithétique, bi-appartenance culturelle, migration.

INTRODUCTION

The balkanization of African land is traced back to the colonial period. Territories were partitioned by non-Africans. Those people did not take into account the differences in cultural values and social realities of Africans while partitioning the continent. Consequently, people of different lifestyle, social realities, and different cultural values were and are compelled to live together on the same territory known as country. As a matter of fact, when a citizen moves from a corner of the country to another, s/he encounters quite different social realities. As it is put in

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Mountain of Gold against the background of Yoruba people's saying, "... if a leaf used to wrap black soap stays with the soap for long, it becomes part of the soap" (46). In other words, habits grow into new tastes. In the context the new geographical frontiers have obviously changed the habits of the citizens and have influenced many aspects of the genuine culture creating, in the process, the new one. The new culture becomes an ascriptive culture to people who find themselves in the new setting.

Then, what does the term "ascriptive" suggest? It was first used in the 1640-1650. Etymologically, it was from the Latin word "a(d)scriptivus", synonymous with the word "adoptive". So, "ascriptive" may mean adopted, chosen or taken for one's own. According to Oluwafunmiso Adeola Olajide (2014), migration is "The movement from one part of a country to another, for example, from a hamlet to a village and later from a village to a town is usually the start and the characteristic pattern of migrating." People, for various reasons, move from point A to point B within either the same country or outside taking up the name of migrants.

Tunji Ogundimu Suleiman has created Koripé, the main character in his novel *Mountain of Gold* to account for the life of a migrant for the reader to take notice. Koripé, a forty-two years old man has been taken to the north since he is a nine-year-old boy. Grown-up in the north and eventually back to Yoruba land, he becomes bicultural. Hence, the first impetus for this research paper rose from the manifestation of the bi-cultural affiliation of the internal migrant throughout the novel.

This paper is carried out with the prospect of critically assessing how useful antithetical cultures could be on the one hand. On the other hand, it aims at analysing the influence of the bi-cultural affiliation on the individual. To reach these results, this work is articulated around three aspects. Firstly, the study deals with the internal migrant in the fictional universe of the *Mountain of Gold*. Who is the person and why could he be named a migrant? The second aspect is about the assets and weaknesses of two antithetical cultures as seen in the novel. And the last aspect focuses on the consequences of bi-cultural affiliation on the migrant.

I- THE INTERNAL MIGRANT IN THE *MOUNTAIN OF GOLD*

According to Ivan Etzo (2008), the earliest scientific paper of Ravenstein in 1880s has served as a model for a growing literature in the field of migration. Scholars conceptualise it differently according to each discipline like geography, history, demography, economics, country and planning etc. The approaches used by those researchers are different given that there are various approaches to the term 'migration'. Everett Lee (1966) does not take a movement of less importance from rural areas to urban ones for migration. As for Theodore Laplow, cited from the research paper "Concept and Theories of Migration: an In-Depth Understanding,"

Generally, migration is a change of residence and need not necessarily involve any change of occupation, but it is closely associated with occupational shifts of one kind or another. The principal directions of migration are illustrated by more or less continuous movements from rural areas towards the city, from areas of stable population towards centers of industrial or commercial opportunity, from densely settled countries to less densely settled countries and from the centers of the cities to their suburbs (Gutkar, n.d.:115-16). But, Pewissi (2013) has successfully shown that migration is not exclusively physical. He found out that migration is both "physical" and "virtual". He concluded that "la migration est à la fois spatiale, virtuelle et idéologique et la lecture en est une" (Pewissi, 2013:227).

So, from the aforementioned quotations, one can say that the very first characteristic of migration is 'movement'; virtual or physical. As Oluwafunmiso Adeola Olajide puts it, the movement from one part of a country to another for example from a hamlet to a village and later from a village to a town are usually the start and the characteristic pattern of migrating. Due to the fact that some scholars embrace various fields in their attempt to conceptualize migration, they come out with very complex meanings of it.

A migrant is a person who moves from a cultural area to another no matter what the purpose of the movement is. According to Sibiri et al. (2014), "The Socio Cultural Effects of Internal Migration among the People of Akutupa Kiri in the North-Central Zone, Nigeria", "a migrant is defined as a person who changes his usual place of residence" (Sibiri, Daniel, Jack: 2014:496).

Koripé, the round protagonist of *Mountain of Gold* has been a nomadic character throughout it. From his very young age he has kept moving. From Yoruba land, he finds himself in the North that is the Hausa land since he has been a kid. He himself says:

Look at these open-toed leather sandals on me. A friend of mine sent them from the North; from Mafa specifically. He knows I like them. I had lived with the Hausa since I was a kid; I came back only about four years ago; that is more than twenty-nine out of my forty-two years on earth. I understand their language and many aspects of their culture. That is why I like them (16-17).

Koripé does not stay in the North all his life; he does not have a permanent migration. Still, in the previous quotation, Koripé says: "I came back only about four years ago". (16-17) So, he has also migrated from the North to the South West side of his country. This latest migration by Koripé is mostly due to his occupation. It is now clear that occupation is also one of the causes of migration. Since he is a driver, he needs to work anywhere they employ him, or anywhere he is transferred to.

But the funniest thing is that he keeps moving from office to office in the same college. This is called the occupational migrant. He firstly works with the Deputy Provost. He is then moved to the Registrar, to the Head of Maintenance, and later on to the Dean of the School of Management Studies. Finally, he is reposted to Dr. Agbaje just after being rejected by the HOD of Mass Communication. One can, without reservation, say that Koripé is the perfect picture of an Internal Migrant in the novel. The internal migrant, Koripé, in his non-stop movements, lives among two different people of two different cultures.

II- ASSETS AND WEAKNESSES OF TWO ANTITHETICAL CULTURES

The internal migrant has lived his childhood among Yoruba people. But, his adolescence and youth are lived in the North side of the country; that is, among Hausa people. Later on, he comes back to the South West as previously said. Then, Koripé has the experience of the cultures of these two different areas more than anybody else in the novel. He even expresses his feeling for Hausa culture: "I understand their language and many aspects of their culture. That is why I like them." (17)

Saying that he likes that culture means that he has already done some assessment of it. And in comparison with another culture, he prefers the Hausa culture. From Koripé's life experience that is revealed in the novel, the Hausa culture and the Yoruba one are two antithetical cultures.

The experience of Koripé in both his “sending” and “receiving” societies shows some assets in their cultures. For example, one of the most important things in this life is honesty. The quality of deserving a trust and not likely to steal, cheat or lie, being direct, frank, straightforward, which means “honesty” is openly manifest in the Hausa culture. The internal migrant reveals that:

“... If the Hausa man does not have money he will say so. And he will beg. They are very simple and straightforward people. A Hausa man is like that, he is honest...

The Hausa man will call a spade a spade. For instance, he will call a blind man by the name *maykafo*, meaning ‘blind man’. He will call a leper *maykuturu*, meaning ‘leper’. And he will call a cripple *gurugu*, meaning ‘cripple’...” (26-27).

It is not everywhere that people call a disable person by his/her disability. We would go so far as to believe that no one would dare do that among Yoruba people as Koripé says (26). And of course, for some people, admitting that they are totally in short of money and going up to beg for money would be their last resort.

Meanwhile, this subtitle does not point out the assets of each culture but to put the two antithetical cultures together and analyse how useful they are. All the same, my analysis points out some logical and clear differences between them so as to justify their antithetical nature. On this way, this paper shows that honesty or straightforwardness is a bit difficult in the South West than it appears in the North. Koripé says: “well, not exactly...; but there is a difference. A Yoruba man will also tell you the honest truth. But he will do so in a roundabout way. Sometimes, he will use nice words to tell you unpleasant things. Is that good?” (27) From this quotation, it is clear that Hausa culture teaches people to be straightforward, honest, and that they do not need to beat around the bush. Such a culture does not enable people to lie to their fellows. But, according to what Koripé says, Yoruba culture does not see any evil in telling a blind man that s/he is not blind. To refer to a disable person, for example, Yoruba culture does not permit that the person should be called by his disability. This is seen as a pretension in the Northern Nigeria. Truly, it is somehow absurd to tell a blind person that his/her sight is working well.

Another important thing is that the two cultures are opposed on their conception of economic waste. Hausa people cannot tolerate the fact of keeping a corpse in the mortuary for long. They see it as waste of money because they are going to pay daily charges for the duration. But Yoruba people “will gather money and pay the mortuary to keep the corpse” (27-28). This is useless for a Hausa man. A dead person is gone. So, why waste a huge amount of money on spilt milk. As if this is not sufficient, “Again, Yoruba man will pay another huge amount of money to newspaper so they can announce his father’s ‘transition’.” (28)

While, in the North, people do not perceive polygamy as a key point to poverty, in the South West they mind it. The secretary, Mrs Odebiyi, wonders how a mere driver can fall in love with another woman after getting three children and another baby in the womb, from his first wife. I think that this religious matter is a critical problem to society. Definitely, for her, in this very situation, Koripé is willingly inviting poverty. How much does he earn? Though, the migrant himself knows that the money he earns is not yet sufficient for his households, he is bold enough to think of a second wife. Honestly, he does not appear to be sensitive to the difficulties that lay ahead of what he is getting himself into, at all. About his lack of sensibility, Tobi, one of his kids, on his mother request, sings the following song:

Baba oni moto, je kori pe
Baba oni moto, je kori pe
Ko ye kiwo funra re jiya
Kawon omo tun je
Baba oni moto, je kori pe
Vehicle owner, be sensible
Vehicle owner, be sensible
It is not good for you to suffer
And for your children to carry it over
Vehicle owner, be sensible (100).

Clearly, he is not sensitive as the above song goes. His eldest son drops out school and becomes an apprentice electrician. Moreover, the kid's brother is about to be apprenticed to a carpenter (Ogundimu, 2017:99). For Yoruba people, deciding to have more wives in this kind of situation is getting oneself into a mess, more precisely economic one. Koripé's boss says: "unfortunately, you have not been careful in the way you've been conducting your affairs. The world has changed and you've got yourself into a mess" (Ogundimu, 2017:84). In a polygamous context, it is clear that an economic growth will be scarce. Definitely, regarding the expensiveness of the living conditions nowadays, marrying many wives implies that responsibilities are increasing. One will spend almost his/her whole life struggling with carrying out responsibilities.

In their empirical investigations of polygamy, Kazianga and Klonner (2009) use the evidence of child mortality in Mali, to argue against the efficiency of polygyny. Meanwhile, Mammen (2004) cited by Munro et al (2010) considers a similar data set for Cote d'Ivoire, and concludes that "this evidence is consistent with the notion that co-wives compete for resources from the husband and invest only in their own children, which may result in inefficient investments in the household's children."

Instead of praising God that his new wife is saying no to the relationship, Koripé is complaining. He says: "she does not want to sell vegetables. She wants a wasteful wedding and a big business. She feels I should borrow money to open a shop for her. Can a driver afford that?" (82) Certainly, he knows what and who he is. Surprisingly, he is behaving so for Islam's sake as he puts it: "Mummy Junior, I am a Muslim. Islam permits it" (57). But, does Islam ask people to have two wives at all cost? We mention Islam because "Although Islam is not indigenous to Hausa land it has, along with the Hausa language, become the most distinguishing feature of Hausa culture", as noted by Ademola Adeleke (2005). But, clearly, no one would disturb Koripé if he were in the North. This situation everybody perceives as misery and suffering is seen as enjoyment by Koripé himself. He says: "Even now I'm enjoying. You know that nobody can have everything they desire in life. I am grateful to God for what I have. That is why I like the Hausa way of life. A beggar can have three wives and get on." (61)

He cannot see evil in this since, among Hausa people, he has seen beggars multiply wives. This sounds unbelievable that an ordinary beggar marries thrice in his life. But, it is a normal thing among Hausa since children are abandoned to their mothers. So, wives find ways to bring them up. Even if the father will be of help, he must not be counted on. In this line, they cannot stop begging in the Northern Nigeria. Begging has even become a profession in the country nowadays. Beggars go up to form the Beggars Association of Nigeria (BAN) as declared by Augustus Chikadibia (2017) in one of his posts on internet. But later on, the begotten children

can also become beggars, they do not care about that. It is right because that is how they have been brought up, too. For a Yoruba man, this attitude does not participate in eradicating poverty but setting up the pillars it needs as tripod to stand firmly and increase perfectly well. This is one of the different ways Yoruba people perceive economic waste. The most important thing is that Koripé is influenced and affected by all these realities during his migration period.

III- BI-CULTURAL AFFILIATION AND ITS CONSEQUENCES ON THE INTERNAL MIGRANT

The author used two Nigerian languages while writing this novel: Yoruba and Hausa. Tunji Ogundimu, in *Mountain of Gold*, through the usage of words, phrases and expressions like “*jẹ kóri ẹ pé o*” (12), “*sonu de aiki*”(16), “*abi*” (20), “*nagode*” (22), “*mallam*” (24), “*maykafo*”, “*maykuturu*”, “*gurugu*” (27), “*jalamia*” (55) etc is showing the reader the bi-cultural aspect of this novel. Even the name of the main protagonist of the novel bears an important meaning. Koripé’s real name is Musa Bolaji, as he says when asked his name: “Yes, Musa Bolaji, alias Kopripé”. (11) Why Musa Bolaji? Musa is a name of people from the northern Nigeria whereas Bolaji is a Yoruba name. So, the main character’s name is also used to show the bicultural dimension of the novel under study. Referring to Koripé himself as Musa Bolaji means that he is the one used by the writer to suggest the idea of bi-cultural affiliation. And obviously, reading Koripé’s words, one will get to know that he gets an ascriptive culture in addition to his own culture.

“Oh you speak Hausa?”

“Yes, I was with them for about thirty years”

“That’s quite some time”

“Look at these open-toed leather sandals on me. A friend of mine sent them from the North; from Mafa specifically. He knows I like them. I had lived with the Hausa since I was a kid; I came back only about four years ago; that is more than twenty-nine out of my forty-two years on earth. I understand their language and many aspects of their culture. That is why I like them.” (16-17)

To speak a language of a group traces how deep one is rooted in the area and how much you are related to them. To acquire a language, one needs to spend much time with people speaking that language; stay with them; do like them and many other things. The acquisition of a new language is mostly favoured by a social interaction. This shows that Koripé’s acquisition of a new culture is mainly due to his movement to that side of the country. As the case of Genie, a young girl who for the first 13 years of her life underwent a degree of social isolation and experiential deprivation not previously reported in contemporary scientific history. Iulia GÎȚĂ (2016) in his article “Implications for language acquisition theories: a fresh look at the ‘Genie case’”, admitted that:

Scientifically speaking, more than anything, this case (the case of Genie mostly, closely and intensely studied by Susan Curtiss) proved that complete lack of social interaction has a devastating impact on human language learning.’ The researcher concludes that ‘Therefore, early speech acquisition is closely connected to social factors (Iulia, 2016:59).

From this quotation, by the time someone is able to speak a new language, undoubtedly, they have acquired a new culture. And clearly, that is what happens with Koripé; he has acquired

a new culture. But one thing is to acquire a culture and another is to adopt it. Here, Koripé acquires the culture and he adopts it. His adoption of a new culture affects him socially, economically and politically.

Socially, henceforth, Koripé considers himself to be a Hausa. The ascriptive culture has caused him to lose his identity. He forgets his background. He makes it clear when he speaks to the secretary of the Dean: "madam, I am a *mallam* (Hausa). I did not make funny request." (24) The previous quotation is uttered by Koripé. Actually, he is not Hausa. He is from Yoruba parents. But the new culture has affected his identity. Stating that "I am" means that the person is talking about what he or she really is. But Koripé is not of Hausa extraction. He, himself, knows that. He says in the following sentence that: "I am like a Hausa man." (24) He knows he is like, but he firstly says "I am". Consequently, his bi-cultural affiliation is manifest. This is one of the influences of the ascriptive culture on Koripé.

But, this bi-cultural nature of his openly influences almost all the aspects of his life. It gives him such an audacity that he dares, despite being a mere chauffeur, to set out conditions for his new boss to work with him, the Dean for that matter. The author writes:

Dr. Agbaje laughed to himself ironically.

"Now I can understand. I should pick you up on my way to the college?"

"Well..."

"Something like it? Be specific."

"I just need your help sir. I will wait for you at Atanda..." Korpé started.

"So that I could pick you up on my way to the office?" Dr. Agbaje cut in. "I said I understood. It's very simple. You and I will work shifts. That is it. (20)

At this level, Koripé is suggesting that he would drive from the office to his place and then the Dean should drive himself home. And in the next morning the Dean would drive from his dwelling place to Koripé's so that he could take the wheel. This does defy any administrative norms. As a driver, his job is to be driving his boss. Early in the morning, he ought to wash the official car, clean it, then take the Dean from his place to the office and back home or wherever and whenever he wants. According to Koripé's conditions, the Dean will have to wake up earlier than usual so as to wash the car and get it ready; that is, to check if everything is all right. And then he will start the job and hand it over to the real driver when he reaches him. That is what the Dean means by "you and I will work shifts". The Dean tells Koripé that: "... I will wash the car in the morning, drive it to your place, and then the shift. Abi? In the evening, you will drop at Atanda and give me the key to drive home safely" (20).

Seriously, this audacity is a bad one. But Koripé has learnt it from the North. That is another consequence of the new culture on him: spontaneity. Why spontaneity? What he has previously done is too spontaneous and premature. He does not work even for one day and he is asking such a shocking assistance. But he sees that deed as a normal one because where he comes from, - the North - that would not cause him trouble. He says; "Oga Yakoob used to give me that kind of concession where I came from. And I always believe that what I can do tomorrow, I can also do today" (24).

Koripé is indirectly saying that from where he is coming, people can ask for assistance anytime anyhow and specifically immediately that they need assistance. It also means that the duration of an acquaintance does not matter among northern people. And he proves that. He

asks for the assistance without even finishing his interview the very first day of his transfer. But, to account for his funny request, he says to the secretary when she asks:

“Don’t you think your request to the Dean was premature? Even if you wanted to make a request couldn’t you wait for some time? You have not worked for one day and you are making funny request?”

“Madam, I am a *Mallam*, I did not make a funny request. I only asked for something, which could help me we don’t make such a fuss about nothing in the North. I am only seeking help” (24).

Certainly, the reason for Koripé’s funny and shocking request is because he is intoxicated by Hausa realities. The passage is also showing that any *Mallam* would do the same. And there would be no fuss if the Dean were a *Mallam*. Then, there is surely precocity, spontaneity influencing the migrant. His attitude is showing that a *Mallam* is direct, open, frank, straightforward, and does not beat about the bush. He has been intoxicated by this too. He does not want to be pretending like many Yoruba people would do, meanwhile they are indeed in need but they would pretend. For him, it is better to deal with his problems as they occur. There is no need to wait for some time. “But I am like a *Mallam*. I’ve always wanted to deal with my problems as they occur” (24), says the migrant.

I am like a Hausa man. If the Hausa man does not have money he will say so. And he will beg. They are very simple and straightforward people. A Hausa man is like that, he is honest... The Hausa man will call a spade a spade. For instance, he will call a blind man by the name *maykafo*, meaning ‘blind man’. He will call a leper *maykuturu*, meaning ‘leper’... Yet, all these physically challenged people will respond positively without any fuss (26-27).

The ascriptive culture’s straightforwardness might cost Koripé his job. And definitely, he is wrapped up by this lifestyle. That is the very reason for finding Yoruba lifestyle about telling every truth as a bad one. As far as he is concerned, every truth must be told in a direct and straightforward way while things are not so in his new area: “A Yoruba man will also tell you the honest truth. But he will do so in a roundabout way. Sometimes, he will use nice words to tell you unpleasant things. Is that good? If something is bad, just say it is bad. You see?” (26-27). This openness of a Hausa man has rendered him so talkative that he cannot make the difference between what to say and where to say it and what to keep. Almost every person the migrant meets in the literary universe of *Mountain of Gold* is informed about his being landlord even from the first day of their acquaintance. He also says that “they all keep saying that I talk too much.” (32) It is certain that if everybody is warning you about something, you need to take care in order not to be damned.

When he comes back to Yoruba land with his bi-cultural affiliation, people find out that they cannot cope with him. He does not realise the difference between the two places, or he does not care about the change of area and the differences in their realities. The fact that he could ask to work shifts with his boss somewhere might have cost him his job somewhere else. He has changed five bosses in less than four years because he appears weird in all his doings.

Koripé is not only affected socially but he is also impacted economically. What he regularly says is that he wants to save some money. He is obsessed by that idea. One of the

reasons he gives for his unbelievable request for assistance is in the following statement: "I was only trying to see how I could save some money." (26) If not by obsession, the migrant could not go up to make a request of working shifts with his boss, a Dean on the campus.

The same statement is uttered once again when he is asked to take the Dean's children to where they will buy school sandals. He takes the official car then he branches to take and drop his son at home. The explanation he gets for this is: "I need to save some money." (48)

Definitely, for Koripé, whatever you can do to save money is profitable, be it good or bad. This is how seriously the ascriptive culture affects the migrant economically.

The phrase "mountain of gold" mentioned as the title of the novel understudy is used in comparison with the big mass of money which is with the Federal Government of Nigeria. Politically, Koripé's attitude shows that there is a completely different conception and perception of public affairs and properties management. The internal migrant sternly denounces this behaviour of southern people as far as public affair's management is concerned. Here is a portion of his conversation with his colleague drivers:

We can enjoy more than we are doing. But many of us don't seem to realise what we are missing. I feel that our people in the South often short-chance themselves. It is as if they hate each other. ... Almost everyone hates every other person. It is shocking but it is true. The juniors and the seniors put up barriers in between them. Things are not like that in the North. There is always common ground between senior officers and junior workers and between Government workers and those who are not. All of them understand one thing. Government money is common property. Senators know, ministers know, governors know. Even chairmen and councilors of local governments know. My *Oga* says that a big mass of money is with the Federal Government; it is there like a big mountain of gold. You dig your bit and I do mine. And we don't disturb each other (76).

For the migrant, the fact of not granting people their request, especially if what they need is a public property, is characterised by hatred: "they hate each other". Among Yoruba, they disturb one another; the senior officers hinder the junior ones and do not allow them to climb the mountain. The migrant says:

But, here, we bite each other. We cheat ourselves. We don't cooperate. It is as if we don't understand. Can you remember? I almost lost my job simply because I asked for help. Also, when Baba Dele lost his father-in-law, he requested that his *Oga* should allow him to use the official car to dosome runnings and carry the caterers with their *agbari ojukwu* pots. The *Oga* refused... Meanwhile they enjoy all sorts of allowances (77).

In the North, everyone is allowed and invited to the mountain but in the South no such things. Those who are already on the mountain hang on it; then, no newcomers. This is completely different from the migrant conception. While complaining, he says that: "I am only seeking help. After all, we are talking of using Government property; not any individual's belonging." (24) So, his conception of public property is that anyone can have access to it. That is another influence of the North on him.

CONCLUSION

The analysis of this research paper is based only on internal migration. The paper shows that an internal migrant is a lost person; somebody who is lost amidst cultures. Through my analysis I proved that Koripé is the character of the novel who is the internal migrant. His situation is similar to the one of many other people in the societies who are always moving around in their country which is a physical migration. This paper also shows that the two antithetical cultures of the literary universe of the novel understudy have some assets as well as some weaknesses. Eventually, I proved that the internal migrant behaves strangely everywhere and his main problem is his inability to adaptation. So, he was socially, economically, politically, and even psychologically affected by his bi-cultural affiliation. But the important thing for an internal migrant, something which the internal migrant of this paper lacks, is to learn how to adapt to the realities of each receiving society.

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III-3 : Références et notes de renvoi

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