

**LANGUAGE AS A SURVIVAL STRATEGY IN JENNIFER MAKUMBI'S
*MANCHESTER HAPPENED***

ALUOCH, FRED OKOTH

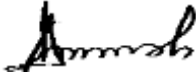
**A RESEARCH PROJECT REPORT SUBMITTED IN PARTIAL FULFILMENT
OF THE REQUIREMENTS FOR THE AWARD OF THE DEGREE OF MASTER
OF ARTS IN LITERATURE UNIVERSITY OF NAIROBI**

2020

DECLARATION

This research is my original work and has not been presented for the award of a degree in any other institution.

Signed:



Aluoch, Fred Okoth

Date: 9th October, 2020

C50/85117/2016

This research project has been submitted for examination with our approval as university supervisors.

First Supervisor:

Signed:



Date: 9th October, 2020

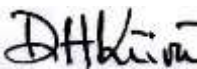
Dr Miriam Musonye

Department of Literature

University of Nairobi

Second Supervisor:

Signed:



Date: 9 October 2020

Prof. D.H Kiiru

Department of Literature

University of Nairobi

DEDICATION

To my father, the late Francis Aluoch. Your desire for an educated generation has been my inspiration. To my mother, Rael Triza Ishmael, the foundation you established in my formative stages has been instrumental. Doria, your love, prayers and encouragement have been a pillar in the course of this research. For the little Carl Noel, my boy, may this inspire you when you come of age.

ACKNOWLEDGEMENTS

My supervisors, Dr Musonye and Prof. D.H. Kiiru, I am immensely grateful for your priceless sacrifice to guide me throughout the research process even at the time of the Covid 19 pandemic. To Dr Musonye, your constant checks on my progress and the suggestions on the reading material provided an impetus for the completion of this project. To Mwalimu Kiiru, your discrete eye for detail and keenness constantly challenged me to improve on my skills in research and writing.

I acknowledge the support from my lecturers who introduced me to the vast field of literature: Prof. Henry Indangasi, Prof. Peter Wasamba, Prof. Hellen Mwanzi, Prof. Monica Mweseli, Prof. Ciarunji Chesaina, Dr Masumi Odari, Dr Alex Wanjala, Dr Tom Odhiambo, Dr Godwin Siundu, Dr Makau Kitata and Dr Judith Jefwa. Thanks for the lectures that enhanced my intellectual growth. Dr Jennifer Muchiri you are instrumental in the conceptualization of this research project. I am indebted to you.

I extend my sincere gratitude to my friends Joseph Kwanya and Danish Odanga. Despite our virtual connectivity, you took me through this journey. Your patience and support during the research process including book suggestions are priceless. You constantly challenged me to walk along this path. My appreciation to Mr Bryson Otieno Omwalo of Maseno University, your insights during our scholarly engagements was invaluable.

Sr. Bertha Onywera, thanks for introducing me to our Ugandan friends whose contribution enriched this research. To Celestine, thanks for typing part of this work at the time when stringent deadlines had to be met. I appreciate Ms Sheila for reviewing part of this work. I acknowledge the moral support I received from my brother Mark Aluoch, erokamano.

To all my classmates, thanks for the lively encounter in the course of the academic discourse. Athanas Mutisya, Bramwel Olando, Timothy Chawana, Jacob Otanga, Jacinta Matheka, Bramwel Odari and Charles Njanjo just to mention but a few, our interactions and discussions were a transforming experience. To the Lord Almighty, I give glory and honour.

TABLE OF CONTENTS

DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENTS	v
ABSTRACT.....	vii
CHAPTER ONE: BACKGROUND TO THE STUDY	1
Introduction.....	1
Statement of the Problem.....	4
Objectives	4
Hypotheses.....	4
Justification.....	4
Literature Review.....	5
The Short Fiction and Language.....	6
Linguistic Choices in the Diaspora.....	9
Migration and Cultural Translation	10
Critical Attention to the Anthology	11
Theoretical Framework.....	13
Methodology.....	18
Scope and Limitations.....	19
Chapter Breakdown	19
Chapter One: Introduction	19
Chapter Two: Language and Survival in Transnational Systems.....	19
Chapter Three: Immigration and Cultural Translation	20
Conclusion	20
CHAPTER TWO: LANGUAGE AND SURVIVAL IN TRANSNATIONAL SYSTEMS.....	21
Introduction.....	21
The Short Story Form and Survival in Transnational Spaces.....	21
Language and Survival in Transnational Spaces	24
Language and Hybridity in Transcultural Systems.....	42
Language as a Survival Tool for Immigrant Returnees	50

Conclusion	55
CHAPTER THREE: IMMIGRATION AND CULTURAL TRANSLATION.....	56
Introduction.....	56
Language and Cultural Translation.....	57
Naming and Renaming as a Trope in Cultural Translation	66
Social Structures as Sites for Cultural Translation	71
Conclusion	78
CONCLUSION	79
WORKS CITED.....	84

ABSTRACT

The study sets out to analyse language as a survival strategy in Jennifer Makumbi's *Manchester Happened* (2019). The study interrogates the short stories focusing on the creative use of language to represent characters who depend on varied linguistic choices to survive in transcultural systems. In addition, the study examines cultural translation established through cross-cultural contacts as brought out in the primary text. The study evaluates the linguistic hybridity exhibited in the short stories in enunciating survival in cross-cultural systems. An evaluation of hybridity in the use of language in the short stories enables this research to explore the binary linguistic and cultural spaces occupied by immigrant characters. It also analyses the role of language as a survival tool for immigrant returnees. The study employs stylistics, postcolonial literary theory and concepts from translation studies as the interpretive matrix for analysis. Stylistics enhances the interpretation of the intersection between language and literary texts in articulating survival in varied spaces; post-colonial theory directs this study by focusing on the complexities of cross-cultural relations that characterise survival in the transnational spaces; and translation studies focuses on the significance of language, naming and renaming, and social structures in cultural translation as evident in the short stories under scrutiny. The study arrives at the conclusion that the short story is a rich genre that can be used to relay the myriad experiences concerning the survival of immigrants despite its brevity in form. The unified experience that is realised through an encounter with the short stories affirms the nature of the short story form in representing reality in totality. The conclusion that hybridity in the use of language is significant in negotiating cross-cultural contacts is arrived at by examining the fictional immigrants' linguistic choices. The study establishes that social structures are contact zones for cross-cultural exchange.

CHAPTER ONE

BACKGROUND TO THE STUDY

Introduction

Engagement with the literature on transnational social spaces has seen the continued exploration of the cosmopolitan experiences by writers and scholars as immigrants establish cross-cultural contacts. Benzi Zhang, for instance, notes that ‘transnational studies have attracted much attention in the recent past’ and various writers have relied on experiences of relocation, dislocation and displacement across the national and continental borders in developing their plot to communicate the migrant sensibilities (125). These experiences of relocation often necessitate the need to evaluate how the migrants survive in a multicultural society away from home. Most often, the intercontinental migratory experiences bring about the challenges of existence while negotiating cross-cultural orientation in foreign spaces. Geoffrey Leech notes that ‘language as an identity marker’ has always been at the centre of these conflicts (5). This is due to its role in describing individual experiences as well as influencing social interactions. It is through these socialisation processes that African migrants in Europe confront the reality of language as a means of survival when two cultures come in contact.

Avtar Brah observes that language is a barrier to employment in transnational spaces. He notes that ‘foreign women in Europe are marginalised due to their limited felicity in the English language’ (141). Despite these constraints, immigrants often strive to articulate their desires by acquiring the varied aspects of the language of the host country. The process of embracing the linguistic elements of the host country while maintaining the native language, as Tina Steiner observes, results in a ‘plurilingual society’ (21). The experiences of cultural contact and language have often raised polemical concerns. Ngugi wa Thiong’o, for instance, sees language as a medium through which imperial oppression is constructed and negotiated. He posits that when the immigrants acquire their voice through mimicry of the imperialists’ language, such oppressive power is undermined (7). Other scholars such as Jennifer Margulis and Peter Nowekoski echo their observations on the choice of language in a literary text. For them, they question the choice of language, the effect of translation as well as the relation between the choice of language and resistance in a plurilingual text (3). This argument shows that when immigrants use the imperialist’s language without discarding their native language, they tend to resist the imperialists’ dominance hence articulating their survival. This study looks at such

cultural contact as brought out in the primary text and sets out to evaluate cultural translation through language as a means of survival in foreign spaces.

Writing against the backdrop of displacement, modern African writers exploit the short story genre to demonstrate how migrants appropriate language as a survival strategy in transnational spaces. These writers tend to articulate the contemporary immigrant realities in the cosmopolitan world. Leila Aboulela and NoViolet Bulawayo, for instance, are some of the African writers who have found the short story genre as an imaginary space to engage with issues that are central to the societies people inhabit. The short story, acting as a mirror of the society, provides a chance of portraying snapshots of the human condition.

Christine Reynier, using Virginia Woolf's short stories, attempts an explanation of the term 'short stories' and its relation to other literary genres. She notes that there is generic hybridity of the short story which she conceives as being closer to poetry and drama than the novel. This argument is propelled by Edgar Allan Poe who exalts the short story above other genres and only compares it to poetry and lyrics. Reynier argues that the aesthetic purity of the short story form is closely linked to the generic hybridity and cross-fertilization that the short story takes to become the necessary condition for the aesthetics employed by the short stories in expressing the realities of life (27). The hybridity of the short story form may also mean that on their own, the stories provide an avenue which writers can propagate the functional use of language in representing the migrant's experiences.

This research is also concerned with the suitability of the short stories to represent the reality as evident from the literature review. Reynier observes that the short story, as a new form of conversation, offers writers a space to represent the interaction between characters and the other in their spaces of existence thus refashioning the literary conventions (32). The plural voices as evident in the varied short stories, as well as the use of more than one language in the text, contributes to 'cultural translation' (Steiner 1). The English language is manipulated to express the translated experience of the migrant who navigates the binary spaces of home and abroad. The study analyses the short stories within the collection to identify elements of cultural translation and use them to account for the survival of fictional migrants in the foreign spaces.

Jennifer Nansubuga Makumbi is a Ugandan-born novelist and short story writer who lives in Manchester. Makumbi is best known for her first novel *Kintu* that won the Kwani manuscript project prize in 2013. In her novel, she imaginatively fuses Luganda with the English language to retell the Kintu Myth which forms part of the Ugandan history. The incorporation of African

native languages (Luganda and Kiswahili) in the texts written in English is also evident in her short stories.

In her portrayal of mobility across the continents, the author attempts to establish that the migratory patterns to Europe can be linked to the postcolonial phenomena. This is where British former colonies are reconnecting with their colonial masters. Edward Said pictures this experience as ‘the black man’s journey into the white man’s territory’ (34). Since the majority of the immigrants are able to speak in English and besides, Uganda was a colony of Britain, the study seeks to interrogate how English spoken by foreigners is treated in Europe. Furthermore, the research seeks to evaluate the implication of other languages that immigrants use to articulate their survival in transnational spaces.

Manchester Happened is a fictional representation of how Ugandans in Britain navigate their experiences in their transnational orientations. The short stories in this collection express how these fictional immigrants relate to Uganda which is their home country. Through the deployment of language as a style, Makumbi infuses African experiences beyond the continental borders to dispense the false belief of immediate success and good life when individuals leave their home countries in the hope of better prospects abroad. The stories cut across from the 1950s to the present. These stories illuminate the African immigrants in Europe as they confront the language question if it becomes the basis of survival in Britain.

This study positions the collection of short stories in the context of the short story cycle (March-Russel 104). In this context, the elements of the short story are merged with those of the novel to unravel the diverse migrant experiences in the foreign spaces. The settings of the short stories are interrelated thus enabling them to give a comprehensive reflection of the diasporic sensibility. The study seeks to evaluate the effectiveness of this kind of inter-genre combination in the short story cycle in representing the changing social and cultural paradigms of dislocation.

This study, therefore, focuses on the centrality of language in representing survival in the transnational spaces. In this sense, the study attempts an evaluation of the author’s manipulation of language to explore the diasporic experiences as represented in the short stories under scrutiny. The research also evaluates how cultural translation occurs in the short stories that represent contact between different languages and cultures. This accounts for the interpretation of the transformative experience that accompanies relocation as well as survival while negotiating existence in the diaspora.

Statement of the Problem

The study explores how language in the short story form can be used to conceptualize survival in transnational spaces. Through the analysis of *Manchester Happened*, this study looks at how transnational fictional characters use language as a tool for survival as well as how the author stylistically manipulates language to represent such survival. The study also interrogates the elements of cultural translation as represented in the text under scrutiny.

Objectives

The objectives of the study are:

1. To evaluate the role of language in conceptualizing survival.
2. To interrogate the elements of cultural translation as represented in the text.

Hypotheses

The study hypothesises that:

1. Characters make particular linguistic choices to articulate their survival in *Manchester Happened*.
2. Cultural translation strategies reveal the character's transformative processes while negotiating their survival.

Justification

Survival in the transnational spaces calls for our consideration for varied reasons, the central one being the rise in global mobility in the recent past (Ouno 3). In Africa, for example, individuals relocate to other continents such as Europe and America in search of education, labour or the promise of better prospects in life (Sassen-koob 9). Since global travel is a defining aspect of life in the 21st century, there is a need to engage with its effects on individuals and communities. Literature, being a mirror of the society, has not been eluded in the representation of these transnational migratory experiences. Writers have manipulated language creatively to represent individuals' confrontation with challenging socio-cultural environments. It is against this backdrop of language as a strategy for survival in the diaspora that this study is cast.

The significance of language to the survival of a dislocated people elicits much interest in the realm of literary scholarship. Salman Rushdie postulates the analogy that 'migrants, severed from his routes, often transplanted into a language, is often obliged to learn the ways of a new community' (82). Despite the critical attention that has been focused on the questions of culture

and identity formation in the diaspora (Hall 222), there is a dearth of knowledge on the relevance of language in negotiating such survival. It is this gap in the language of survival in transnational spaces as brought out in the short stories that this study seeks to fill.

The choice of *Manchester Happened* as the primary text for this study takes cognisance of the unnoticed position of the short stories in the literary analysis. Hellen Mwanzi observes that the prose in the short story genre surpasses that of the novels by an inconceivable margin (1). Despite such observation, many literary critics still engage with the novel at the expense of the short story. Poe, commenting on the suitability of the short story in representing reality, asserts that the short story is the most appropriate in representing the totality of experience (135). Poe's assertion implies that the short stories under scrutiny will adequately address the concerns of this study which relate to survival in the cosmopolitan spaces. As observed from the review of relevant literature, the fragmented state of contemporary society can adequately be expressed through the short story form due to its association with fragmentariness. Makumbi also juxtaposes the experience of departure with that of return from the diaspora. These parallels provide a suitable ground to a comprehensive evaluation of survival in the spaces of dislocation.

Contemporary society has also seen a rise in global connectivity. The establishment of these human networks brings about cultural contact which provides the space where two languages operate. When these conversations between the languages are represented by writers, there exists an intercultural and interlinguistic space that results in a plurilingual text (Steiner 3). There is a need to interrogate such a space to establish how cultural translation enhances the survival of immigrants. This study evaluates the elements of cultural translation as evident in *Manchester Happened* and uses these linguistic elements to elaborate on the concept of survival as represented in the text.

Literature Review

This section commences with a review of the nature of the short story form. The discussion on the short story genre is significant as it enhances the comprehension of what sets apart the short stories from other genres. Understanding such distinction outside the primary text is important in conceptualising Makumbi's manipulation of language in the short story genre to represent the realities of immigration in the 21st century. I also review works on the choice of language in the diaspora when two cultures come in contact and further focus on the critical attention the anthology has received since its publication and launching in 2019.

The Short Fiction and Language

Iftekharudin et al. espouse on the recent boom of short story writing and studies. They argue that this can be attributed to the efforts by 'the Society for the Study of the Short Story, an organisation that was created in the early nineties to encourage the analysis of this genre' (232). They, however, note that issues that are distinct to the short story form, especially a transparent and dynamic representation of diverse aspects which define the short story (232), have not been effectively taken note of by literary critics. Similarly, Charles E. May also decries the little critical attention that the short story has received. May observes that despite the short story being essential, 'for quite some time in history, it has been largely scorned by agents, editors, readers and scholars' (14). He further argues that 'the short story's shortness creates an illusion that understanding the whole precedes understanding of the parts which involve a series of events that relate to the same thing' (15). These scholars inform our choice of text as well as the need to critically engage with the short stories to comprehensively understand the concept of survival as represented in different parts of each of the short stories within the collection.

Daniel T. Makgalakgatha in his unpublished MA dissertation sets out to establish some of the characteristics of the short story. He notes that 'the most outstanding feature of a short story is the length' (8). Makgalakgatha argues that any writer of a short story must take note of the assertion that the 'brevity of expression is the essence of the short story'. He relates his argument to Poe, one of the pioneers of the short story that 'a good short story should take between half an hour and an hour to read and not more' (8). He views the short story genre as a creative work that employs an economy of language to communicate wider human sensibilities. Makgalakgatha's study analyses the short stories from the Northern Sotho, but it gives this research insight in comprehending the functionality of the short story form. The short story plays an important role in unravelling the experiences of the African migrants as they strive to negotiate their binary existence in the transnational spaces and confront the language issue. These experiences can only be expressed in few words so that the readers can get a grip of them within the short duration that they access these literary texts.

The traditional view of the short story is that it is a plotted, unified and compressed form. Theoretical engagements with the genre assess the concepts of totality, intensity and brevity in the use of language. Viorica Patea observes that the long-standing theoretical negligence of the short story, made it appear as 'a form at the margins' (7). This is reiterated by Frank O'Connor who views the short story as a genre that has never had a hero and whose protagonists have been collective groups of submerged populations. In the same vein, Marie L. Pratt links the

short story with regional, gender and political marginalization (*The New Short Story Theories* 93). These critics note that the short stories unfold in societies with no fixed cultural framework and in the colonial context, the short story is linked to marginal people, who are afflicted by a feeling of exile and existential isolation. These studies show that the short story gives a voice to the isolated populations in the diaspora.

Thomas Gullason in his engagement with the short fiction notes the renewed attention towards the short story and its value as an art form. He observes that the short story is no longer an underrated art (Gullason 13). Such observation is in line with Poe's assertion which elevates the short story above all other genres. Apart from the insistence that the short story be read in a sitting, Poe notes that the definitive aspect of the short story is its unity of effect. He argues that the short story genre is a 'concentrated form, wrought out of intensification of thought and feeling and demanding an equivalent stylistic intensity' (qtd in Hanson, Clare 3). The intensive focus on the significant moment of a character's life qualifies the short story as a literary medium that is most appropriate in representing survival in the societies people inhabit. From Poe's scrutiny, the peculiar features of the language of the short story form which significantly aids the appreciation of the genre in this study include brevity, intensity and unity of expression.

As noted above, the brevity of the short story is connected to fragmentariness. To assert fragmentation of the short story, Viorica Patea posits that the short story is 'a brief, fragmentary and inclusive form' and perceives such brief fragmentariness as a representation of 'the limits of human knowledge in a world that holds no absolutes' (19) an observation that Clare Hanson concurs with (26). These fragments can equally be associated with the language the immigrants use while negotiating their survival in transnational spaces. It is these fragments that the study relies on to elaborate cultural translation when fragments of other languages carry their form into the dominant language.

The emergence of the short story follows the rise of a fragmented society. The life in the 21st century is characterised by an incomplete, continuous search for self-discovery and the desire to articulate oneself in the society where one lives. These attributes indicate a fragmented society. To demonstrate fragmentation in contemporary society, the study considers the influence of technological advancement in the recent past. In less than a decade, for instance, the smartphone has revolutionized the society by surprisingly impacting on day-to-day life. Through memes and short messaging service, individuals have been able to pass hordes of information and maintained social interactions across borders. These forms of connectivity in

a disconnected world have intensified societal fragmentation by encouraging individuality while being connected to the whole. With this kind of analogy, the short story is best fit for its fragmentary nature, ‘omission, occlusion, cropping’ (Lasdun 173) in representing the fragmented realities of the 21st century.

The collection of short stories or a short story cycle is a way of augmenting the fragments of experiences when two cultures come in contact. Forrest Ingram defines the short story cycle as ‘a set of stories so linked to one another by the author such that the reader’s experience of each one is modified by his experience of the others’ (13). Any story within the cycle often adds to the semantic dimension of the text. Focusing on the functions of a short story cycle, Ingram observes that a cycle enhances ‘versatility’, a quality which the short story form can be used to elaborate wider human experiences within a related context. The context for this study is the transnational experience. Ingram concludes that the modern short story cycles are therefore defined by versatility and range (14). The range enhances the richness of the short story form in exploring a variety of concerns that a literary work addresses.

On such episodic nature of the short fiction, Poe asserts that the language of the short story operates that pieces of literature articulate survival in a world characterised by diversity. This analogy can be related to the postulations on language acquisition by Noam Chomsky. Chomsky argues that a child exposed to a set of sentences that are limited and fragmented later acquires the language and even becomes competent in it. Likewise, the literary engagement with the different short stories in a short story cycle provides a holistic understanding of the concept of language and survival as expressed in the varied short stories.

Frank Myszor observes that for quite some time, the modern short story had experienced serious neglect in Britain since authors, readers and critics had opted for the novel and other literary forms. In an attempt to redress this problem, Myszor focuses on the short stories written in the English language and specifically in Britain and the United States of America to evaluate their effectiveness in reflecting the contemporary realities (ii). Through tracing the progressive development in terms of criticism of the short story form from the time of Poe to the present, Myszor notes that there has been a different reading experience that has been noted in the various stages of development of the short story genre.

Myszor evaluates the short story in three stages, that is, the 19th century, modernism and postmodern representations (iv). He alludes to Poe’s observation that when compared to the novels, ‘the novels in most cases present a coerced and faulty closure’ while the short story

represents ‘a form of “aesthetic and moral truth” which enhances the subjective feeling of surprise and anxiety that a good reading should entail’ (Poe 155). This argument shows that despite the preference to the other forms of literature, the short story has continued to receive much critical attention in the literary realms. This can be attributed to its nature of totality which takes the reader through a unified experience within the brief narration which cannot be found in the novels.

Linguistic Choices in the Diaspora

As immigrants disperse from their home countries to Europe, it comes to them intuitively that they have to express themselves in the dominant language of their country of resettlement. Daniel J. Hopkins posits that ‘speaking in English is a significant marker of Western identity’ (45). He further notes that ‘Britons receive migrants with accents more fondly than those without accent’ (45). This benefits the study in accounting for the experience of African migrants who express themselves in British accent once they get into the diaspora.

To gain this acceptance into the western world, African immigrants are forced to acquire elements of the language of the host country. Rupert J. Firth notes that the power of language enables a person’s acceptance ‘into associations, fellowship and community’ in our social systems which fulfils our needs and provides what we want and deserve (185). Firth’s observation affirms the prestige attached to English in Europe as well as the continued use of the migrant’s native language when these Africans in the diaspora converge.

Economic advantage also influences the linguistic choices in the cosmopolitan spaces. Hoyt Bleakley and Aimee Chin espouse that individuals who can speak the British accent have always enjoyed upward mobility in terms of employability in the diaspora (482). These views are supported by Francisco L. Rivera who associates the upward mobility of a transnational subject with higher educational attainment, earnings and social assimilation (296).

In the diaspora, the migrants often experience cultural and social instability. John A. Arthur associates these challenges with language difficulties (41) which limits their integration in the host society. As a result, the immigrants align themselves in clusters near their kindred and acquaintances whom they share a common language (81). This assists them in overcoming the frustrations that come with existence in foreign spaces. The immigrants who resort to return home for short visits have to contend with ‘re-acculturation issues in terms of language, mannerisms and social expectations’ (153). To improve their occupational status, the immigrants enrol for English classes to enhance their proficiency and accent thus enhancing

their survival. The study aims to evaluate these immigrants' realities as represented in the literature using the short story.

Migration and Cultural Translation

Migration across the globe has enhanced cultural contacts. These cross-cultural interactions are maintained when unrelated cultures embodied in the different languages are used in the same context. Writers who capture these experiences often end up with a plurilingual text that communicates a new plurilingual culture as a result of the contact. Steiner attempts to account for the influence that languages have on a text that constructs cultural difference. She posits that in a text, the operation between the migrants' cultures and languages and those of the country of resettlement are consciously interwoven by writers' into specific themes and linguistic technic to reflect a cross-cultural character (3). This process can be attributed to the writers' attempt to represent individuals who are translated to fit into a multicultural society.

Conceptualization of translation goes beyond taking a word from one language and getting its linguistic equivalent in the target language. Steiner argues that translation is a social phenomenon of a people living in 'cultural translation' and the artistry of employing language that signifies the translated experience in the construction of texts (3). Cultural translation, therefore, accounts for the use of untranslated words from the other languages when used in texts written in English. Ashcroft et al. posit that the use of untranslated words challenges the privileged status of English as the 'standard code' thus emphasizing cultural diversity (41). Cultural translation, therefore, questions the linguistic hegemony of the English language thus helps in understanding the multiplicity of experiences that come with cross-cultural contact.

Rushdie posits that the fragmented reality of the diaspora of being in an implausible present that cannot be connected to the past prompts African writers in the diaspora to write in a different language. This is reflected in the urge to 'look back or reclaim' their homelands (10) hence the incorporation of words from their native language in writing. As a result, the produced text exhibits a people who have undergone the experience of translation and are therefore not restricted by the confines of religion, culture and languages.

When multiple cultures come in contact, consistent interactions result in a space where these cultures operate. The immigrants often find themselves in these spaces in their desire to adapt to the culture of the host country. The émigré becomes translated to fit into such liminal space. Writers who capture these cross-cultural experiences use words and statements that allude to this new existence thus incorporate the language of the cultures in contact. This experience is

what Steiner calls ‘translated people and translated texts’ (2). Steiner further notes that ‘to speak across cultures, authors use strategies of cultural translation within their texts thereby drawing on the ability of language to write multiple worlds (6).

Samia Mehrez points out that immigrant tales often resist the monolingual and therefore demand their readers to be like themselves: ‘in-between, ’capable of reading and translating themselves simultaneously (122). This process of participatory translation brings the reader to the cultural contact zones as presented in the text. These zones develop a familiar relationship between the reader and the text. Mehrez’s argument implies that through the evaluation of cultural translation, readers and scholars can interpret survival in a cross-cultural setting that accompanies language use in the diaspora.

Critical Attention to the Anthology

The collection of short stories, *Manchester Happened*, has not received much serious scholarly attention since its publication and launching in 2019. The critical attention to the anthology relies on a few reviews from magazines and journals that raise key concerns on the anthology.

Wamuwi Mbaao notes in the Johannesburg Review of books that, ‘Makumbi’s extraordinarily subtle eye for detail works well with the short story format’ (8). Mbaao reads the anthology as a counter-narrative of England in the post-colonial context. He notes that the stories entail ambivalence from what transpires when one realises that there is a need to make a place for oneself in a world that guarantees much but extorts as much as it offers. Mbaao adds that these are tales that reflect a bunch of Ugandans who migrate to England and relate their experiences of relocation while negotiating their way back or resettling in Uganda. He contrasts the anthology to E.R. Braithwaite’s *To Sir, with Love*, a novel that depicts racism as a ‘stubborn insularity’ that could not be possible in today’s world (8). Mbaao posits that with new conventions, England’s story, both past, present and the future ought to be reconstructed through the stitches of narratives from other nations. His message is that the shorter narratives allow readers to inhabit the sensibilities of characters that straddle two worlds.

Ngwa Arnold T. evaluates *Manchester Happened* within the postcolonial concepts of essentialism and time. Using the observation by Ashcroft et al. that there is an affiliation between the ‘former colonists and the colonized’ (*Post-colonial Studies: Key Concepts* 97), Ngwa posits that the modern literature on the diaspora is still associated with rivalry, racism and ideas that portray primitivism of Africans, Asians and the Caribbeans. He argues that ‘African migrants in Europe have not been effectively integrated into the socio-economic

spheres of Europe since ‘Otherness’ remains a consideration for rejection’ (298). Ngwa observes that oppression and marginalization still characterize Western culture. On the other hand, Ugandans in the diaspora are characterized by a commitment to the spirit of the community, strong adherence to the cultural norms as well as the longing to inculcate the ideals of the past. He argues that characters in the short stories are a ‘zeitgeist’ for Ugandan immigrants in Manchester as well as those at home (299). Ngwa also notes the importance attached to the Ugandan cultural values when such values are ‘transported’ and executed in Manchester and even on their ‘homeward’ journey.

Lucy Popescu writes in *New Humanist* that *Manchester Happened* explores the experience of Ugandans in England. She concentrates on the author’s creativity and notes that just like in the acclaimed novel, *Kintu*, the focus of the short story collection is in Uganda. Popescu further argues that despite the author’s exquisite competence in creative writing, Makumbi glees in contravening rules in the use of language. She contends that such anomalies are a way through which Ugandan culture and language are integrated into its rich storytelling tradition. Popescu further notes that the immigrant narratives as expressed in *Manchester Happened* mirror the experiences of departure and an anticipated return, save for some characters who arrive in the UK, build their lives there and never return. This creates a liminal space of time and experience that those intending to migrate to other countries need to understand in order to navigate their survival in such spheres of existence.

Ciara Haley observes in *TotallyDublin* that the short stories re-imagines the challenges that immigrants confront while seeking opportunities in the diaspora. He adds that these difficulties are also experienced by those who attempt to return home. Haley reads the collection as a tale of yearning to belong, the intensive craving to feel ‘at home’ no matter what is within that environment. He writes that the short stories provide a totality of experience that a good reading should entail.

The literature review raises several issues. First, the language used in the short story form offers a rich ground for the critical analysis of survival in the societies that people inhabit. There is continued engagement with the short story genre in literary criticism which reflects their relevance in representing the realities of the 21st century. Second, there are studies on varied immigrants’ experiences with language that the research seeks to complement. Thirdly, the reviews on *Manchester Happened* are a great turning point and a renewal in the engagement with the short story genre. Makumbi’s appropriation of language cuts across two cultures. The

repatriation of African cultural practices by African immigrants in Europe, which I read as cultural translation, is an attempt to create a 'homeland' in a foreign space thus denoting survival. The cross-border mobility which has been on the rise in the recent past has seen an increase in cross-cultural contacts established across the globe. As mirrored in literature, this results in a transformative process to both an individual's worldview and culture. This calls for an interrogation of how immigrant texts respond to cultural translation.

Theoretical Framework

The research focuses on the manipulation of language to represent survival in *Manchester Happened*. The intersection of language and the interpretation of literary texts remains a recurrent concern in literary analysis. The study draws on stylistics and the post-colonial theoretical perspectives to closely examine the short stories under scrutiny. The insights from postcolonial translational studies of Ashcroft and Steiner are used as the interpretive matrix for cultural translation.

Leech and Mick Short define style as the manner in which language is used in a specific context by a particular person for a definite purpose (9). These uses are often determined by the linguistic choices that the author and the characters make to generate meaning. To decipher the issues raised in *Manchester Happened*, I use stylistics, which according to Henry Indangasi, provides a precise methodology with which linguistic distinctiveness of a literary text is analysed (9). The proponents of stylistics observe that there is a relationship between the grammatical systems that are exhibited in works of fiction and the types of meaning that are expressed in the varied constructions. This research is anchored on M.A.K Halliday's concepts on functional stylistics and the stylistic propositions of Leech and Short.

The tenets of stylistics that guide this research entail; the functional role of language in interpersonal interaction; the attempt to explain how an interpretive account is reached and the pragmatic relation that occurs between words, expressions and their users. This relation is informed by considering the distinctive expressions in language and describing their purpose or effect in a text. This study employs Leech's stylistic principle of discourse and discourse situation to establish the communicative purpose of language in literature. In this regard, the interpretive impetus for meaning as conveyed in the fictional world of the short stories relies on the interpersonal context within which the text is produced (207). The focus is on language and its relation to survival as represented in the literary work.

The study also employs cohesion as an element of rhetoric in discourse to evaluate how the immigrant characters employ language to express the connectivity of thought processes (Leech and Short, 196). The project further relies on Halliday's Functional stylistics in examining the ideational role of language and how it enhances the comprehension of the experiences of fictional characters within context. These experiences are brought out through the transitivity choices that are made in conveying an individual's thoughts through language. Halliday defines transitivity as a set of choices through which a speaker inscribes his experience of the society as well as the underlying thought processes in relation to other participants in the creation of these experiences (119). He argues that transitivity is the pillar of the semantic organisation of existence. Most of the short stories under this scrutiny attempt to represent such existence in a cross-cultural setup.

The project also takes into account Leech and Short's criteria of relevance, deviance and prominence to analyse the syntactic constructions that enunciate the immigrant's experience. According to Leech, relevance is the value associated with a particular speech act while deviance is the distinction from the norm. Prominence is where a linguistic feature stands out in some way (39). The criteria of relevance, deviance and prominence are significant in interpreting the particular linguistic choices made by fictional immigrants in relation to the prevailing circumstances in the foreign spaces they inhabit.

Leslie Jeffries and Daniel McIntyre note that stylistics frequently draws upon models of linguistic theories. Such interdisciplinary confluence enhances the understanding of the context of production and reception of texts. They insist that the stylistician's role is to operate on the principle that meaning in language is generated from the 'linguistic choices a writer makes either consciously or unconsciously' (5). Such linguistic choices by fictional immigrants as represented in the text enhances the process of generating meaning in an attempt to decipher the survival of fictional immigrants. In the choice of language in a particular context, the characters have a specific goal to be realised through their communicative process.

Halliday and Christian C.M.I. Matthiessen observe that a text is produced 'when people speak or write' and it is this text that people operate on and interpret. The language, therefore, is identified as the 'resource for making meaning in context' (3). By taking language in relation to the context it is produced, Halliday develops an 'ecological' conceptualization of language where the language is 'theorized, described and interpreted in relation to the semiotic habitat it

is produced' (3). This study interprets language and survival in relation to the liminal spaces occupied by immigrants between their host country and home country.

Considering the stylistic tenet of the functional role of language, I employ Halliday's argument that the context of language use can be situational and even cultural. Any linguistic option is perceived as functional and meaningful. Katie Wales reinforces this argument that the role of stylistic studies is not only geared towards describing the formal features of a text but also displaying their functional importance for interpretation (438). This notion takes note of the analysis of the role of transitivity choices that an author makes to construe meaning. Nils Enkvist observes that any linguistic piece forms part of a situation and therefore has a context. The connection between language and the context coupled with the extra-linguistic circumstances within which it occurs denotes the meaning of utterance (68).

In evaluating the interpersonal interaction of texts, Short advances a stylistic analytic tool that can be used in exploring meaning from a conversation. In the short stories, this conversation is exhibited through dialogue. As Short observes, discourse in written text is different from the spoken text (206). Whereas the communication between the addresser and the addressee is determined by the prevailing circumstances at the time of discourse, written texts only occurs an implied author and an implied reader. The interpretation of meaning in such written texts is therefore dependent on the reader's exposure to the general world view (208). In the context of the study, the background knowledge on transnational migrations provides an opportunity to interpret the moral, social and linguistic information that the author represents in the short stories.

The post-colonial theory is crucial in the analysis of *Manchester Happened* for various reasons. First, African immigration to Europe characterises the post-colonial societies today. The transnational mobility raises complexities of cross-cultural relations that characterise the diaspora. Also, the post-colonial theorists examine the interaction between cultures where one of them proclaims itself superior to the other. The superiority can be exhibited through language or opportunities that lead to a marginalization of 'the Other'. Postcolonial theory is therefore important in addressing multiculturalism that is evident in the short stories under scrutiny. The emergence of a population that navigate transnational settings of Africa and Europe is critical for the research.

The main proponents of postcolonial theories are scholars such as Frantz Fanon, Homi K. Bhabha, Ashcroft, Edward Said and Chinua Achebe just to cite a few. These proponents have made an immense scholarly contribution in demystifying the complexities that surround the social, economic and moral conditions of developing nations. Bressler Charles E. posits that post-colonial theory entails the binary oppositions that characterise contemporary societies. These tensions involve issues that relate to distinctions with race; white versus black, economy; haves versus have-nots and many more. A number of writings on post-colonial studies have often associated language with the representation of these sensibilities thus explicating survival within these environments.

The tenets of postcolonial theories that this research employs include Frantz Fanon's approach to language and colonization. Fanon posits that for one to speak, it implies that the person is able to utilise a certain syntax, understand the morphology of that language as well as be submerged into the culture and even bear the brunt of civilisation that comes with that language (17). He argues that the marginalization that the colonized people are subjected to by the imperialists reduces them to an inferior status when they encounter the colonizer's language. Fanon adds that sometimes the colonized resort to denounce the imperialist's language or adopt it to fit into the cross-cultural context (18).

Isaiah Illo reinforces Fanon's thought that an individual who has accepted the imperialist's language has got into the sphere of the imperialist and hence the norms of the imperialists. Illo's view shows that specific languages entail specific ways in which a society is experienced thus language determines survival (2). He adds that languages are not just spoken but the existence of a people determined by their use of language. Illo argues that language shapes the destiny of individuals as well as their ways of existence in any society through identity, worldview and experience in life (2).

The research also employs the post-colonial tenet of cultural hybridity. Cultural hybridity refers to a scenario where an individual or a group of persons simultaneously belong to more than one culture (Steiner 195). Ashcroft ascribes to such multiplicity of existence to hybridized constructions that are evident in stories about the diasporic experience. He asserts that 'the refusal to accept the imperialist's culture, beauty and even normative 'correct' use of language is a characteristic of postcolonial writers' (38). The rejection of English language hegemony is a new way through which writers in the postcolonial world respond to both English and indigenous languages. The implication here is that hybridity does not lead to the loss of one

culture, however, the two cultures co-exist and enhances the growth of each other (Ashcroft et al. 184).

The postcolonial tenet of 'Otherness' within the realms of cultural hybridity is postulated by Bhabha who argues that it is a characteristic of the contemporary society to locate culture in the sphere of beyond; neither here nor there (1). This results in an in-between experience of the émigré in a foreign space. Bhabha asserts that once the idea of cultural difference has been engraved in the imagination of an immigrant of African descent, 'a mediator or metaphor of otherness' must be devised to contain the implications of such a difference (45). The liminal space of mediation can only be filled by the African immigrant in adapting to the ways of the dominant European culture. The dominant language has the power to determine the production of meaning and even the interactions in the varied spheres of existence. To fit into the cross-cultural world, the immigrants negotiate their 'Otherness' by mobilizing the elements of language from the host culture and those from the indigenous culture to create a third space which consists of an individual representing both cultures through their use of language and utterance (13).

This research applies Steiner's post-colonial theorization on translation. She examines how migration transforms an individual's perception, culture and language. Using Rushdie and other post-colonial scholars' concepts of translation, she foregrounds the experience of migration as 'cultural translation'. Steiner notes that immigrants find themselves in a space between the cultures of their home country which are different from those in the host country. As a result, the immigrant must negotiate their survival in such middle ground. The process involves a translation process where characters develop new linguistic forms and lifestyle as they navigate the two worlds. In other words, the characters speak across the two cultures. As Maria Tymoczko observes, translation enhances the constant development of cultural contact and mobility to one world and in the same vein implies the maintenance, projection and proscription of the difference (17).

Steiner argues that translation represents numerous interactions of surviving and writing in an 'inter-cultural and inter-linguistic space' caused by cross-cultural migrations. She views translation in literary texts as the textual productions that build cultural difference and 'transports' it into the fabrics of the story (3). As a social phenomenon, the use of language in texts to express survival in cross-cultural settings is an area worth scholarly investigation.

Methodology

The project explores Makumbi's use of language in representing the survival of fictional characters in transnational spaces. I depend on the analysis of the primary text and concentrates on how the author manipulates language in the short story form to construct survival and transformation that comes with existence in situations defined by cross-cultural spaces. I further engage secondary works on the nature of the short story, leaning on those that are inclined towards the revival of the position of the short story in representing contemporary realities of the society. I also rely on works that capture the concept of language choice and survival in the trans-migratory context. These comprise the journals, newspaper articles and books that explicate these issues in a way that contextualises the elements of language in the short stories and survival in the text. However, these mainly reinforce the arguments that I derive from the text.

Stylistics, post-colonial theories and translational studies guide my textual scrutiny. Stylistics theory helps me explore how the interpretive meaning is reached. I use Hallidayian approach on transitivity choices to evaluate the functional role of language. I selectively focus on the verbs to account for the metafunctions of meaning generated from utterances. The concept of discourse and discourse situation assists me in evaluating the interpersonal function of language, especially how meaning is construed from the interaction between characters. I also use ellipsis, cohesion, diction and rhythm as elements of literary stylistics to evaluate how these strategies aid in the representation of survival of fictional immigrant characters in their new spaces of existence. Leech and Short's concepts of criteria of relevance, deviance and prominence are used to examine the linguistic choices by characters in negotiating their survival. The generation of meaning looks at language as a social semiotic which evaluates meaning in social contexts. The various forms of language for survival are anchored on this pragmatic role. The social factors such as linguistic, social, cultural and authorial contexts determine the generation of meaning.

Post-colonial theories assist in the evaluation of cross-cultural relations and how such relations influence the immigrants' way of life. In particular, Fanon's assertion on cultural difference and Bhabha's concept of the location of culture aids my interpretation of how different cultures operate within the linguistic, social, cultural and economic spheres. The post-colonial concept on translation assists in the evaluation of elements of cultural translation in the text. These elements involve a transformative process in terms of cultural carry-overs from Ugandan

cultural practices as well as an evolution to adopt the British dominant culture. The in-between status that immigrants find themselves as cosmopolitans is identified from the short stories.

Scope and Limitations

The project is limited to the interrogation of how diasporic fictional characters use language as a tool for survival in Makumbi's *Manchester Happened* as well as how the author stylistically manipulates language to represent such survival. To attain this, the study focuses on the role of language in representing survival in transnational spaces as well as the elements of cultural translation that characterise the inter-linguistic and inter-cultural space occupied by the fictional immigrants. The focal point for this research, therefore, is more on how the text represents survival in a cross-cultural context and how language plays a key role in such survival.

Chapter Breakdown

The study is arranged in three chapters.

Chapter One: Introduction

The first chapter entails the background to the study and introduces the concepts of language and survival in cross-cultural settings and how the diasporic experiences provide spaces for the construction of the works of fiction. It outlines the statement of the problem under study, its objectives, hypotheses and justification for the project. The chapter reviews relevant literature on the nature of the short story and language, linguistic choices in the diaspora, the influence of migration on cultural translation and the critical attention the anthology has received since its publication and launching in 2019. It describes the theoretical framework that guides this study, the methodology, and the scope and limitations of the research.

Chapter Two: Language and Survival in Transnational Systems

The second chapter analyses the creative use of language in representing characters who depend on particular linguistic choices for their survival. Focusing on the short story form and survival, language and survival in transnational spaces, language and hybridity in transcultural systems, and language as a survival tool for immigrant returnees, the chapter addresses critical concerns that are relevant to the understanding of language and survival in the spaces that people inhabit.

Chapter Three: Immigration and Cultural Translation

The third chapter evaluates the elements of cultural translation and how the primary text manifests the cultural translative function. It discusses language and cultural translation, naming and renaming as tropes of cultural translation and social structures as sites for cultural translation. The chapter argues that transnational relocation translates characters to adjust and survive in their new spaces of existence.

Conclusion

The conclusion comments on the role and effectiveness of language in conceptualising survival and the relevance of cultural translation due to the rise in global cross-cultural contacts.

CHAPTER TWO

LANGUAGE AND SURVIVAL IN TRANSNATIONAL SYSTEMS

Introduction

This chapter evaluates the creative use of language to represent characters who depend on various linguistic choices to negotiate their survival within the spaces they inhabit. The chapter is structured into four sections: the short story form and survival in transnational spaces, language and survival in transcultural spaces, language and hybridity in transcultural systems and language as a survival tool for immigrant returnees. The sections correspond to the central claim of the study that language plays a significant role in the survival of fictional immigrants in the cosmopolitan spaces they inhabit. It uses the aspects of stylistics such as narrative time, parallelism, rhythm, foregrounding, symbolism, tone, transitivity choices, voice, intertextuality and cohesion to argue that while Makumbi uses language to aid narration in the short stories under scrutiny, they also play a role in (re-)presenting immigrants' survival in the transnational spaces.

In the first section, the study establishes the effectiveness of the short story as a genre in the representation of the idea of survival of a dislocated people. It then analyses the significant connection between language and immigrants' survival as they confront the challenges of their new spaces of existence. The chapter also looks at the intersection of language and hybridity of immigrants with a specific bias to survival in the transcultural systems. Considering characters such as Abbey, Poonah, Nnalongo and Kayla as represented in the various short stories, the chapter argues that Makumbi creates characters who exhibit linguistic hybridity while negotiating their survival in the binary spaces they occupy. It then examines language as a survival tool for immigrant returnees and how the native language is important for these immigrants in their quest for social integration when they return to their countries of origin.

The Short Story Form and Survival in Transnational Spaces

The elasticity and brevity of the short story form work well in the representation of diverse human experiences within its limited length when compared to the novel. Such elasticity which Ingram refers to as versatility (14) allows the short story form to provide 'brief snapshots of various characters' who navigate a variety of experiences while articulating a common theme (Reynier 47). The short stories under scrutiny tend to say less but mean more in their construction of immigrant experiences and such affirms the effectiveness of the short story genre in exploring survival within the contemporary transnational spaces. The short story

achieves much in the coverage of social issues since it concentrates on the most significant moment through its economy of language. The use of compressed language enables Makumbi to condense the wider migrant sensibilities within the confines of space and time. The dynamic transnational identity and experiences are thus effectively captured within the short story form as immigrants confront the language question in their quest to survive within the transnational spaces they inhabit.

The episodic nature of the short story enhances the recounting of immigrants' survival experiences in totality. The setting in each of the short stories is carefully chosen to capture the experience of departure and return which characterize an immigrant's journey. The tales of departure chronicles the aspirations of immigrants when they leave their home countries. In 'Something Inside So Strong', Nnamuli, for instance, is represented as having had high aspirations when she was leaving Uganda for Britain. She realises that despite her university degree and having been brought up from an affluent background, she could only access informal jobs for her sustenance in Britain. The tales of return depict the expectations that homelands have for immigrants as well as the desire to be integrated back to the society. The natives in the immigrants' home countries expect the immigrant returnees to speak like whites 'chewing their tongues speaking English' (169). The careful choice of setting in each of the short stories resonates well with the actions and language that portray survival of immigrants in transnational spaces. The short stories thus provide an interface where the duality of immigrant experiences of departure and return are constructed and narrated to interpret the reality of existence in the spaces people inhabit.

The urge to tell someone's story properly invokes the orality of the short story form. Adrian Hunter asserts that the short story at its formative stages is rooted in the oral tale-telling since it was embedded in the oral folk culture (44). He draws his argument from Thomas Hardy who conceives the short story as a mode of popular entertainment whose attachment to 'oral, communal tale-telling traditions' were soon replaced by an urbanized, print-literate culture (23). The statement 'Let's tell this story properly' as captured in the title and asserted in the story (259), not only summons the mourners' and the readers' attention but also aims at recreating Nnam's story to approach it in a new dimension. This provides the disillusioned Nnam with an opportunity to share her part of the story. The association of the short story genre with the oral folk culture depict the short story form as a hybrid text that oscillates between the oral and written forms of literature.

The short story as a form at the margins is fascinated with the depiction of the lonely, alienated and submerged populations. This is confirmed through the representation of the vulnerability of characters as they navigate the binary experiences of transnational spaces in the stories under scrutiny. O'Connor makes a claim that the short story as a modern art portrays individual attitude towards life and this entails the reality of existence in the modern world (3). It is thus effective in capturing the contemporary trans-migratory experience of relocation, social dislocation and displacement as expressed in the lives of the transnationals.

As a special group, migrants are baffled by the experiences in the host countries and those of the home countries. Frustrated by life in the host countries, immigrants return only to meet exploitation back in their home countries. Nnam, for instance, becomes an object of disillusionment in the face of her opportunist in-laws who do not appreciate her contribution during the time they lived with Kayita in Britain. Instead, the in-laws are working out ways of repatriating her hard-earned wealth to Kayita's Ugandan wife. Nnakimuli's vulnerability is depicted in 'She Is Our Stupid'. Having relocated to Britain on scholarship, she fails to accomplish her studies due to mental incapacitation. On her return, Nnakimuli insists that she is Fulawa Down with an 'e'. Having been subjected to acute loneliness as a result of her unstable state of mind, she longs to be referred to as Nnakimuli so as to be integrated back to her society. The peak of her vulnerability is exhibited when her family realises that she has been impregnated by an unknown man despite her deplorable mental state.

The fragmentary nature of the short stories under scrutiny becomes apparent when each story is evaluated in relation to the other. Each story in this collection suggests that it is part of the other since they are unified by a similar setting and theme of transnational existence. However, on the page, each story becomes a discrete segment of the whole collection in the use of language and stands out as an autonomous entity in its own right in representing the survival of immigrants in the spaces they inhabit. One story can be read at a sitting and the reader will grasp the whole idea of survival within transnational spaces. The short stories can be read in any order and still fit together in illuminating transnational existence. Such fragmentation of the short story cycle breaks the complex concerns of survival within transnational spaces into a simpler and more comprehensible form.

The fragmentariness of the short story form reflects the fragmented state of the societies inhabited by immigrants. The collection of short stories captures a slice of immigrants' experiences, a moment or a series of significant moments in the lives of fictional immigrants

and organizes a story around it. A fragment of an immigrant's life is thus turned into an autonomous story.

The fragmented state of contemporary society is integrated into the short stories that mirror the fleetingness and fragility of foreign existence. The migrants become vulnerable due to their preoccupation with self-interest. Poonah, for instance, is even ready to lose her Africanness through her name and use of language provided she can accumulate wealth and even repatriate resources by investing back home. In spite of the immigrants' common goal to travel abroad in the hope of better prospects, each person is engaged in their private endeavours. The migrants only get together during parties such as a birthday or end year celebrations; otherwise, no one is concerned with the welfare of the other despite their common originary homelands. Makumbi thus depicts life as a series of fragments where individualism supersedes a communal way of life. The African communal way of life undergoes fragmentation as a result of foreign existence. The welfare systems abroad only become effective during difficult moments such as bereavements as expressed during Kayita's death and funeral arrangements.

Language and Survival in Transnational Spaces

Global connectivity has been characterized by inter-continental migratory experiences in the recent past. Immigrants who relocate and inhabit these transnational spaces have had to manipulate language to enhance their survival and existence in these spaces. Leech and Short aver that the use of language in discourse plays a role in generating meaning conveyed in utterances within varied contexts of interactions (207). Immigrants' linguistic competence enables them to recount, persuade, participate and even initiate actions through language thus facilitating their survival within the context of the diaspora. Halliday in *An Introduction to Functional Grammar* asserts that linguistic choices in utterances as expressed by the processes of the transitivity system enhance interactions in social contexts (143). In representing the existence and survival of immigrants in the global arena, authors creatively manipulate language as a vehicle to convey these experiences in the fictional world. Every narrative establishes some kind of pragmatic connection between words, expressions and their users within the transnational spaces. Makumbi freely exploits language through the narrator in representing events that relate to the existence and survival of immigrants. In examining the connection between language and survival in transnational spaces as represented in *Manchester Happened*, this study concentrates on the author's creative use of language in representing immigrants' experiences as well as how language is significant not only in narration but also in negotiating immigrant's survival as represented in the short stories.

In 'Christmas Is Coming', language enhances the process of recounting immigrants' immediate realities in the course of negotiating their survival. The narrator begins with the use of the present simple tense. Leech and Short posit that, in writing, the present tense enhances the enactment of situational reality through language. Such enactment 'enables one to refer directly or indirectly to the elements of the situation' (233). This present narrative time not only creates the impression of the unchanging situations or routine while in the diaspora but also enhances the proximity that exists between narration and experience. In representing the immigrant experience in the recurrent narrative time, the narrator says:

Luzinda sits curled in his favourite spot on the windowsill in his bedroom. The window overlooks Trafford Road, a park green railings and the village beyond. This morning, the road, the gardens and the village are wet. But it is cosy where Luzinda sits. His room is warm, and he loves being in pyjamas. Yet he is agonising. Lip-biting, teeth-grinding agonising . . . it is not yet ten in the morning but the parking spaces on the streets have already been taken. (*Manchester Happened* 1)

The extract illustrates how the narrative time envisaged in the present tense enhances the chronological sequencing of the diasporic experience. The words 'agonising, lip-biting and teeth grinding' are an attestation of Luzinda's dislocated status as an immigrant. Luzinda attempts to adjust in the diaspora but he feels unsettled in these new spaces of existence.

The process of adjustment and resettlement is rendered through the narrative time that expresses immediacy since the transition to these spaces of relocation poses some difficulties that an immigrant has to constantly respond to. Leech and Short argue that the narrative present is a stylistic choice that gives the impression of immediacy (176). The narrative immediacy hooks the reader to the experience of the pain of migrancy that Luzinda endures as expressed in the short story. The narrator uses language to provide a scenic representation of events that recounts the experience of relocation to other nations. Such relocation develops an immigrant's sense of nostalgia as they imagine the familiar experiences in their home countries as opposed to the new encounters in the host country. As Bhabha argues, the relocation to other countries leads to a liminal space that is characterised by ambivalence as immigrants confront new experiences in their endeavour to adjust in these unfamiliar spaces.

The migrants' survival and struggles are represented in the present tense verbs despite their relocation to Europe sometime earlier. Nnalongo, for instance, uses the present narrative time to advise Luzinda's mother to seek the assistance of a psychiatrist since Luzinda behaves as if

he is insane (5). Luzinda's disturbed state of mind can be attributed to the sense of nostalgia and yearning for home as observed from his insistence that they should go home for Christmas. The use of the present narrative time throughout the story provides an overall impression that the immigrants' encounters are immediately experienced instead of being recollected.

The dissatisfaction associated with life in transcultural spaces is brought out through parallel constructions. The narrator says, '[Luzinda] is agonising. Lip-biting, teeth-grinding agonising' (1). In the statement, there is a similarity of structure in the series of words that express Luzinda's sense of displacement. Leech and Short note that parallelistic structure is often displayed by the structural equivalences in a statement. Each of the verbs is listed in an -ing form while the word agonising is repeated in each of the phrases. Such symmetrical patterning of words makes the statement to stand out in the reader's mind. It asserts the ambivalent attitude that fictional immigrants associate with foreign existence.

The approaching Christmas is rhythmically described. The days are said to 'keep coming and falling away, coming and falling away' (11). The rhythmic representation enables the narrator to communicate graphically about the approaching Christmas in relation to time. Christmas is fast approaching and that is why Luzinda is terrified. The fleeting days rekindle his sense of nostalgia as he imagines of the frivolous celebrations that characterise the immigrants' end year parties in Manchester. Despite the limiting circumstance of distance and resources to facilitate their return to Uganda, Luzinda has a longing for home. He ends up accepting the reality of existence in these foreign spaces as unavoidable. As an immigrant, he has to partake Christmas in England with the rest of the family despite the discomfort that he feels. Christmas is equally personified to express the disdainful attitude that the children have towards the approaching celebrations. Luzinda says, 'but what is worrying going to achieve: grab Christmas's legs and tie them together so it won't come?' (7). His only hope relies on the parents' will to go back to Uganda before that day.

Graphological foregrounding highlights immigrants' engagements and expresses how Luzinda contends with undesirable experiences while in the diaspora. Luzinda feels that his birthday parties in the diaspora are detached from him because his parents often ignore his wishes. Instead, more beer and wine are supplied during these parties to assuage the parents' desires. During such celebrations, no one is willing to address Luzinda's concerns. To emphasize such detachment, the parents' conversations after the party is graphologically foregrounded. Adeyemi Adegoju posits that graphological foregrounding as a stylistic resource concentrates

on the ‘visual dimension of language use through italicization, capitalization, punctuation or even indentation’ (160). Luzinda describes their parents’ frivolous engagements into other people’s affairs as they pass time in the diaspora. He says:

And you know how on the way back from a party, your parents start digging into their so-called friends – *So-and-so is getting deported...so-and-so has bought a Mercedes yet lives like a rat...they are on benefits...so-and-so married for the visa...so-and-so’s children have turned into British brats...that daughter of theirs must be a lesbian; did you see her haircut...so-and-so are same clan, same totem but cohabiting, spit, spit. (Manchester Happened 4)*

Luzinda’s statement transits from normal font to italics. The statements in italics provide the fragments of immigrant’s survival. It equally expresses how Luzinda employs illocution as a means of revealing the realities of existence in the diaspora. The fear of deportation as represented by the italicized statement reveals illegal immigration across the porous transnational borders. Some immigrants occupy these spaces without the required permits and visas and therefore must survive within an environment characterised by the fear of arrest and even confrontation by the police. Such apprehension leads some immigrants to engage in marriages for convenience to survive in these spaces. Some African immigrants could even endure abusive relationships for the sake of gaining citizenship in Europe. The significance laid on marriage is asserted in the foregrounded utterance. The unmarried are perceived negatively as lesbians and those relationships that are closely linked by blood ties are perceived within the African cultural lenses prejudicially as taboos that should be abhorred. Luzinda’s interior monologue, therefore, gives a snapshot of the reality of existence in the diaspora as the immigrants negotiate their survival.

Luzinda’s attachment to the symbol of the cross reveals an attempt to compensate for his social disconnectivity in the diaspora. The cross has been graphologically foregrounded to account for Luzinda’s desire to turn to something else in search of solace when confronted with frustration in his transcultural existence. Yeibo Ebi observes that within the context of descriptive stylistics, graphological foregrounding encompasses ‘all the meaningful symbols and signs that enhance the author’s conveyance of the message’ (10). Luzinda treats the picture of Christ on his wall with great awe and believes that it will be his source of redemption in such objectionable situations in the transnational settings. He stands on the top step and adjusts the picture so that Christ’s hands are stretched towards the bed. Previously he was greatly

disappointed by his younger brother, Bakka, who had banged the door so hard that it disturbed the picture and skewed its orientation. The argument here is that when immigrants are confronted with difficult experiences, they resort to something else which they perceive to be their source of solace and freedom while in the diaspora. Such a freeing agent for Luzinda is the cross.

The feud between Luzinda and his parents is a representation of what a family unit goes through while negotiating existence in the diaspora. Nnalongo, during the immigrants' get-together, claims that a child brought up in 'Bungeleza' is difficult to handle. Aunty Poonah interjects through the use of Nnalongo's statement to justify why she left hers at home in Uganda. She argues that Britain led to maladjusted children. Through ellipsis, Luzinda observes that even if Africa had its deficiencies, children brought up in the African continent had different mannerisms that were universally accepted. This is unlike the cases of juvenile delinquency that are common in the diaspora. Despite all the disagreements, Luzinda insists that they should go home for Christmas. His homesickness reveals the nostalgia that characterises most immigrants' experiences. Probably such a return could restore order and sanity among the over-indulgent grown-ups.

The connection that Luzinda associates with Uganda are in line with Williams Safran's assertion that immigrants often develop a symbolic and material significance to their homeland and even have 'a vision of an eventual return to it' (84). Luzinda's parents decline his quest for home and assert that their coming to Europe is basically to ensure that the children are given a bright future. Luzinda suffers angst in the face of such denial to go back to Uganda. This desire to go home and the parental denial for return makes Luzinda suffer what Bhabha refers to as 'a double consciousness' (9). He has to painfully negotiate his survival between the imagined good life that Europe offers and the undesirable behaviour exhibited by the parents who engage in excessive drinking in a foreign space.

In a conversational tone, Luzinda has to negotiate his return to Uganda. Having realized that all concerns in the house are to be directed to the mother, Luzinda musters courage and asks his mother if they could go home for Christmas. In response, she amiably declines Luzinda's request by informing him that it would be costly to fly the whole family to Uganda. When Luzinda insists that they could go with Bakka alone, his mother convincingly insists that Christmas should be celebrated together as a family (8). The mother's witty response is a form of rhetoric in discourse. Leech and Short posit that the use of persuasive language to convey

an individual's thoughts constitutes rhetoric in discourse (168). The courtesy expressed in the mother's negotiation with Luzinda is a form of parental containment measure in the diaspora. The parents are prohibited by child-protective agencies in Europe from forceful control of their children's demands, unlike what happens back in Uganda. Luzinda's mother skilfully employs the language of negotiation to persuade and make Luzinda understand their inability to return to Uganda. Such persuasive language enhances Luzinda's survival amidst a myriad of challenging encounters in the foreign spaces.

Luzinda uses language to implicate his parents for intentional child-neglect. He dials the emergency toll-free line that gives him limited options of the police, fire brigade or an ambulance. On realising that the police is the closest to Immigrations, Luzinda selects 'Police' and alleges that his family are illegal immigrants. When this attempt fails, he feigns parental neglect of the minors. The illocutionary force in Luzinda's utterance is aimed at forming the basis for their deportation back to Uganda. The implication of his statement transcends the alleged illegal immigration and child neglect. He is so determined to return home that he even fails to discern the impact of his statement in case his concerned parents come to realise that he had rung the police.

Due to the stiff child rights measures in Manchester, the parents are careful in their manner of address to their children. They have to conform to politeness as a designated code of the language in Britain. This is meant to protect children from all sources of abuse. Such measures result in children who are pampered unlike in Africa, where parents do not hesitate to instil instant discipline. Luzinda's mother rarely admonishes the children because the British system dictates so. Instead, she ever calls them darling. The narrator says that Luzinda's mother 'does not rebuke Luzinda for sitting on the window sill, neither does she mentions his behaviour' the previous day when Luzinda intentionally failed to unveil his birthday presents but courteously calls him to 'come and have something to eat' (7). Her use of language is meant to foster intimacy among the children while in these foreign spaces. She tries her best to fit into the linguistic formalities of the host country. However, when situations are overwhelming, Luzinda is sternly admonished by his mother in an African way to stop kicking things like a spoiled British brat who seeks to have his way. She asserts that in Britain 'children do not behave like that' (18), and this is repeated to express such emphasis.

To navigate cultural animosity, the immigrants resort to the language of confrontation to emphasize their Africanness. The black boy from Year Seven says, 'Dude I'm African' (16). The acceptance of their Africanness based on their choice of language enables the immigrants to survive within the negotiated space of 'cultural difference' (Bhabha, 3). Initially, they would force the whites to apologize for calling them African, but later the immigrants realized that denial was an exercise in futility. Sometimes Luzinda and Bakka had resolved to beat anyone who uses their African background to assault them verbally. The resolve to assert and celebrate their Africanness through language enhanced their adjustment in these spaces. Language enables these second generation of immigrants to attain agency over the oppressive imperial domination that segregates immigrants of African descent.

When Ugandans meet in their social contexts, they give prominence to their native language. This is observed during Christmas Day celebrations. Most parents in this gathering assert that their children in the diaspora must speak Luganda. These experiences express not only the immigrants' eventual desire to return but also show the unconscious connection that immigrants develop for home once they land in the diaspora. Survival as a diasporic community calls for the knowledge of an individual's native language. The narrator says that in this social gathering, the immigrants' conversations were dominated by statements like, 'Do these children of yours speak any Luganda? Do you know what we do in my house? As soon as we close the door we lock English outside. Very true, you take your children back home and they can't even talk to your parents' (19).

Various transitivity choices made by the immigrants in their use of language is evident in 'Our Allies the Colonies'. The transitivity choices enable characters to initiate and execute processes through language. The processes are necessary for their quest to survive in transcultural systems. The generation of meaning in the foreign spaces of existence is dependent on the transitivity choices made by immigrant characters in their utterances. The immigrants' experiences are integrated into the language to express their thought processes. The analysis of transitivity processes traces its roots in Halliday's Systemic Functional Grammar (*An Introduction to Functional Grammar*, 143). Within the context of transitivity lies the metafunctions of language. Halliday asserts that language elicits interpersonal, ideational and textual metafunction (*Language as a Social Semiotic*, 46). Interpersonal metafunction and textual metafunction reinforce the establishment and negotiation of social relations in the transnational spaces. The ideational metafunction enables characters to reflect on their

perspective of the world and accounts for their unique attributes (*Functions and Universals*, 27).

The analysis of transitivity establishes the relationship among the three metafunctions of language in the immigrant's utterances. The characters draw on the metafunctions of language to construct their utterances and derive contextual meaning in their new spaces of existence. Language choices enable them to build and reflect on the context of communication as they disclose their experiences in these spaces. Transitivity analysis entails the identification of processes and participants involved in an immigrant's utterance. The processes, relying on the prevailing circumstances of the utterance within the diasporic context, coordinate to achieve a particular goal of communication. Halliday points out six processes in the transitivity system-material, behavioural, mental, verbal, relational and existential processes (*Language as a Social Semiotic* 36). Transitivity analysis, therefore, accounts for the processes involved in making meaning within the transnational spaces thus enhances the interpretation of an immigrant's experience.

Abbey, on his way from Macclesfield Children's Home, registers a mental process of transitivity in his utterance when he wonders about the experience of travelling with a baby. He says, 'Suppose the Children's Home gave you the child, what then, hmm? The other side of his mind asked' (32). In his mind, he imagines the experience of travelling with a six-month-old baby through a two-week-long journey in the absence of the mother. Heather had given the child for adoption because she could not withstand the demeaning perception by the whites to bring up a child born out of an interracial relationship. Abbey's utterance also reveals the material process of 'giving', that is, Baby Moses to be given to Abbey. The Children's Home in this context becomes the 'actor' for it holds the power to give while 'the goal' is the child which is the focus of the mental process represented in Abbey's statement. The idea in this context is that Abbey had six months before his return to Uganda and it would not be an easy experience handling such a young child without the mother's presence. This leads to his concession that baby Moses was safer in the children's home.

In Ruwa's conversation with Abbey, Abbey is fascinated at how smoke comes from houses in England yet the houses do not catch fire. Ruwa says, 'In this country, you have to light fires to keep warm' (36). The modality 'have to' denotes a condition that is attributive to the existence in the diaspora. The behavioural process of lighting fire is an attribute that reveals adjustment to the extremely cold weather conditions that these fictional immigrants encounter when they

relocate to other continents. Their choice of words reflects their circumstance at the time of utterance. An understanding of the behavioural processes as reflected in speech psychologically prepares an immigrant to adjust to the new conditions in their spaces of existence.

The verbal process of the transitivity system as expressed in the immigrants' utterance in their interpersonal context, is aimed at passing information in the transcultural context regardless of the grammaticality. When Ruwa disputes the presence of racial segregation in England, Abbey using broken English says, 'who lied you, Ruwa? Their mother is the same' (37). The 'sayer' which in this context is Abbey, conclusively understands that his statement will be fully construed by the 'respondent' Ruwa and he is therefore not bothered about grammar. Their shared linguistic background makes it easier for Ruwa to interpret such an utterance. This makes communication possible despite being in a foreign land.

A combination of the transitivity processes is equally represented in Abu's conversation with Ruwa. First, Abu is astonished at how the men and women socialise in Europe. Abu says, 'Did you see how men hold the women's hands? Because it is cold: that's how they keep warm' (41). The way men hold women's hands mirrors an existential process in the transitivity system of language. They do this to brave the cold that strikes their space of existence. The action of 'holding hands' develops through a mental process. Ruwa is expected to perceive the relationship between white women with men in public spaces. In his desire to equally fit into the context of Britain, Ruwa is driven to get into an intimate relationship with Heather Newton. He wants to hold Heather the way white men do to their female friends. He invests in this friendship despite Kwei's warning that an immigrant who is saving to return home ought to be careful about the socialisation with white women. The day Heather conceived, she had requested Abbey to hold her. The physical expression of 'holding' is a linguistic manifestation of British women's behaviour in social contexts hence contributing to the behavioural process of transitivity. A combination of the transitivity processes enables immigrants to interpret and understand their interpersonal relationships thus enhances the negotiation of their survival in the foreign spaces of existence.

The immigrants' use of language as a means of seizing their voice and asserting their position in the diaspora is brought out through the verbal processes in the transitivity system. The fictional immigrants use language to influence actions that facilitate their survival in transcultural spaces. The immigrants employ the verbal processes to negotiate, command or

question the systems that could easily take advantage of their foreign existence. Abbey's request to access baby Moses is declined by the nurse on a claim that the custodians of the Children's Home were never informed of the child's fatherhood. Kwei instructs Abbey, '*Show her the birth certificate they gave you at the hospital, show her*' (59). Kwei's insistence through the verb 'show' mirrors the frustrations Abbey has gone through in his desire to claim the child. The nurses need documented evidence to ascertain Abbey's relationship with baby Moses. The process reveals the challenges of cross-cultural relationships. Male African immigrants are denied the custody of the children they sire within the cross-cultural relationships. Abbey's determination to claim baby Moses leads to a verbal confrontation with the nurses who finally yield to Abbey's demand. He is given access to the child's file where he realises that the child's adoption process had already been finalised. To ensure the survival of the child's African identity, Abbey gives baby Moses an African name 'Moses Bamutwala Jjuko' to ensure that when the child comes of age, he may be in a position to trace his African background.

Given the transitivity choices from the story, a number of processes expressed through verbs reveal dispossession. For instance, when Abu says, 'Look, cotton bales have arrived' (35). The behavioural process expressed through the verb 'look' takes the immigrant's attention to reflect on the dispossession of Africa where its resources are taken to Europe. The immigrants cannot complain because their survival in the transnational setting relies on the good international relations between Africa and Europe. The same applies to baby Moses when he is given for adoption without the father's knowledge. At this point, Abbey is dispossessed of the child. The relationship between Abbey and Heather Newton makes him lose focus of ever returning to Africa. Abbey is caught up in the dilemma of either returning home or leaving his son with an unknown caretaker or remaining in England to fend for the child. This research notes that the transitivity processes work together in representing the diasporic experience. Transitivity choices, therefore, provide fictional immigrants with the opportunity to use language to negotiate their survival in the diaspora.

The immigrant characters exploit their knowledge and competence in English to initiate intimate relationships in transnational spaces. Language facilitates Abbey's access to the social realms of the white world through his intimacy with a white woman. They visit various places such as the Merchant Navy, Mayfair, Cotton Club and Frascati. Through this relationship, Abbey gains access to Crown Kathy on Oldham Street which is the only pub that admitted blacks. Heather takes him to the social centre on Wilbraham Road where someone was having a bash. This is a different world for Abbey because it opens a door to an exclusive world where

white women identified themselves with black men. As Heather introduces him to her friends, one of them remarks, ‘So, this is Heather’s African?’ (55). Heather’s friends are interested in understanding Abbey better. Abbey uses language to negotiate cross-cultural relationships. He conceals his lineage through denial of prince-hood despite being a descendant of Ssekabaka Mwanga. He is more careful about his claim to prince-hood because at one point ‘a shine girl had called her African father, who had claimed to be a prince, a liar’ (55).

Language plays a critical role in social class distinctions while in Britain. Once Abbey has immersed himself into the life in Manchester, he observes that those who sat in offices, wearing a white collar and a suit and a hat were the masters. From their fluency and smooth English like the British of East Africa, they wrote and even gave orders to those who served under them. The rest who were workers, ‘their English was hard to understand when you had just arrived in Britain’ (42). Language eases immigrants’ survival in Europe. A stranger is more interested in where an individual comes from and specific social identities are made depending on one’s knowledge and competence in a particular language. This shows that language enables an immigrant to survive within the social distinctions that are created within the transnational spaces.

The fictional immigrants’ linguistic competence in English is fundamental in accessing opportunities in Europe. The West Indian immigrants were segregated from the lucrative opportunities in Europe on the claim of their linguistic limitations. At the end of the World War, several West Indian’s relocated to Europe in aid of the country’s economic revival. Even though the West Indies offered their professionals, ‘their doctors were turned away from hospitals, teachers were not allowed to teach in European schools while engineers could only drive trains. Only nurses, cleaners, posties and drivers’ were accepted because such positions are considered informal low-status jobs. The segregation was attributed to the lack of competence in the dominant language in Europe. Europe alleged that the Caribbean immigrant’s had limited proficiency in English. The immigrants felt betrayed by Europe and started referring to ‘her as a wicked mother’ (45). In response, they resolved to use Jamaican patois in defiance to express their dissatisfaction with the segregative practices in Europe. The patois relegated the status of English as a standard language. It also asserted the need for equal distribution of opportunities regardless of one’s linguistic background. Such an assertion facilitated immigrants’ survival in these foreign spaces.

The West Indian Immigrants' resistance through language is a means of attaining agency in their endeavour to survive in the cross-cultural spaces. The immigrants got the opportunity to engage and resist the power of European dominance through their use of Jamaican patois. The unequal treatment in the west led them to adopt a language that expressed their self-assertion. Agency as a postcolonial concept in this context involves the ability of immigrants to initiate an action (Ashcroft et al. 6). The use of language in such contexts not only enabled the immigrants to confront race-based discrimination in Europe but also enhanced the construction of their identity amidst the socio-cultural challenges in these systems.

The Caribbean immigrants in Europe used the language of defiance to advocate for a revolution. Their use of language to confront the segregating practices in the European multiracial contexts, reveals an understanding of 'the connection between language and power and its role in emancipating individuals' (Ashcroft et al. 187). In their slogan, Berry says, 'We are one people, one black nation, and revolt against Babylon oppression' (46). The statement expresses the African immigrants' desire for a restoration of equality among blacks and whites. Berry is so used to police stations that every time he is out of prison, he brags of preaching to policemen about Babylon and how it was falling. Metaphorically, in this context, Babylon refers to Europe and its racially segregating practices. The language provides a counter-discourse against the divisive practices towards blacks in the white world. The symbolic fall of Babylon is a reflection of the end of such divisive practices which is only a mirage at the moment. Language, therefore, gives a voice and recognition to the immigrants in Europe as they seek redress to the forms of injustices meted out on them.

In the Children's Home, Abby uses an angry tone when he realizes that he cannot be allowed to see Baby Moses. As a result, Kwei advises that they should use intimidating language to ensure they have the right to access baby Moses. Abbey starts shouting that 'England are thieves stealing African children and selling them to be adopted by other people' (60). Abbey is even worried about going back to Uganda and leaving the child under unknown care in England. The intimidating language makes the female caretaker soften her stance and she even becomes apologetic for giving baby Moses out for adoption without the father's consent. It is through this assertion that Abbey is allowed to access the child's file, give the child's name and even provide the contacts which Moses may use later to trace his African background later in life.

Back in Uganda, the old Nnakazaana recounts her immigrant experience at the time when the colonialists left. As an established Ugandan business lady, she asserts that the wealth she has accrued is due to her strong attachment to the British lifestyle. As a trailblazer in the 1950s, first, she ensured that she always held a British passport. The passport opened up avenues for businesses in Dubai, Denmark, Japan and Britain. Nnakazaana asserts that ‘in those days, saying I am a British opened doors around the world’ (210). In the 1960s, she could fluently speak like a Briton since ‘she was born in the British Empire and her father fought in World War II’ (210). As Frantz Fanon argues, ‘the ability to adopt the imperialist’s language enhances an individual’s survival in the spaces dominated by the colonizer’s influence’ (18). In this context, Nnakazaana’s ability to conform to the British language and its way of life paved her way to success. To resist envy from Nnakazaana’s neighbours, the author employs imagery through synecdoche where she says, ‘Tongues said she made money by selling herself first in Mombasa then Dubai, London and finally Amsterdam’ (210). In her view, Nnakazaana had a timely realization that apart from her dual citizenship, success and survival in the transnational spaces were dependent on one’s mastery of the dominant English language coupled with sheer hard work.

In ‘Manchester Happened’, the ambiguity of language as a signifier of cohesion becomes apparent when Mzei arrives in Britain. He is determined to mend the broken relations between the two sisters, Katassi and Nnambasa. Mzei employs an African proverb to enrich his language and achieve the reconciliatory objective. He says, ‘Siblings are gourds: no matter how hard they knock each other they never break’ (63). Through the creative use of language, he acknowledges that interpersonal differences are part of life that should never destroy the good relationship among siblings who have been raised in a common social setting.

Mzei’s conversations over the phone express his plea to resolve the prolonged acrimony between his two daughters. He tells Nnalongo, ‘Katassi is going to call to apologize. Be nice’ (63). This implies that the father longs that Nnambasa should be willing to forgive her younger sister despite the past disagreements that resulted from their relocation abroad. Despite Mzei’s determination in his use of language to assist Katassi and Nnambasa settle their differences, all his effort proves futile. The failure to bridge the rift between Katassi and Nnambasa may be attributed to their diasporic orientation that has influenced their psyche, perception and identity. The onslaught of the diasporic experience has transformed them into egoistic beings. This is exhibited in their unwillingness to reach a compromise that could have resolved their interpersonal differences.

Survival in the diaspora calls for an immigrants' understanding of the referential language in these spaces. An immigrant needs a piece of background information about the British way of life as well as the language used in reference to places. An immigrant's integration into the British system relies on the comprehension of what 'District line, northbound and southbound' means (68). Being immersed in the British system and understanding the diction for location makes adjustment in Manchester to be a bit easier. The 'referential code' is related to the ideational metafunction of language (Wales, 360). Failure to comprehend the codes of reference and diction in foreign spaces results in confusion and distress to the first-time immigrant. Nnambasa experiences such a challenge with codes of London's dense metropolis as a new arrival when she could not comprehend what 'NI' and 'GP' mean (66). She later realises that such were British codes for 'National Insurance' and 'Doctor within minor illnesses' respectively.

Linguistic peculiarities, as well as Ugandan uniqueness, are narrativised through detailed descriptions in 'Manchester Happened' to reflect how Ugandan immigrants navigate their new transnational orientation. What this narrative represents is a communal investment to protect the Ugandan way of life in the foreign spaces that immigrants inhabit. The immigrants' resolve to use the native language and establish cultural attachments in these spaces is a way in which the 'marginal community guard against the dominating influence of the host community' (Safran, 43). Nnalongo meets Nnambasa on the train to Tottenham. On realising that Nnalongo is a Ugandan based on the accent, they begin to converse in Luganda. This conversation rekindles the immigrants' memories as they all go native, 'Yii my child, hugging, gesturing, laughing as if they were in Kamunye taxi back home' (70). Contextually, the native language enables the immigrants to develop a sense of 'home' in a place that could result in an experience of 'unhomeliness' during their existence in the diaspora (Bhabha, 13). Nnalongo's attachment to Luganda dialect represents language as a marker of foreignness. Her love for Ugandan art, music and cuisine is a means of insulation against European influence thus enhancing the survival of her African instinct.

Makumbi uses language through intertextuality to weave the reality of diasporic experiences. The betrayal that awaits immigrants when they connect back home is brought out through language where 'the emigre story is intertwined with the scam story' (77). Some immigrants had been defrauded by their family back at home. Such families live with the perception of resentment as they feel that the immigrants ran from them instead of 'staying to build the nation' (77). In this story, Ssalongo Bemba killed himself because when he returned from the

diaspora, he was never welcomed to the house he had built using his immigrant savings. Such betrayal made him climb ‘onto the roof of the house and plunged’ (77) thus he died.

Ellipsis and graphological foregrounding represent the language of the media in reporting such occurrences. The foregrounding is achieved through capitalisation. In the first headline, ‘SSALONGO KILLS HIMSELF AFTER BETRAYAL,’ the object has been omitted and the reader becomes anxious to know ‘who betrayed Ssalongo’. Such a headline raises anticipation while engaging with the occurrences in the mainstream media and is only clarified through reading the whole article. The next headline, ‘NNALONGO TURNS TWIN DAUGHTERS AGAINST THEIR FATHER’ equally sound incomplete as the reason for turning the daughters against the father is omitted (78). A reader with background information on the reported occurrences can easily infer meaning in the context of the headlines. Katie Wales asserts that ellipsis enhances ‘economic disposal’ of information (191). It is often meant to compact the headlines by discarding information that can easily be inferred. Ellipsis and foregrounding in the media reporting reveal frustrations and betrayal that immigrants meet when they repatriate their resources back home. Framing the headlines in the present tense equally generates a ‘historic present’ making the immigrant story livelier and more actual rather than mere recollections.

In ‘The Nod’, immigrants cherish accommodative language to facilitate their survival in transnational spaces. When Lucky arrives in Manchester for the first time, Annabelle’s family who hosts her gives a warm reception. In their desire to make her feel at home, everyone in the household seeks Lucky’s attention. Lucky is even surprised that the host’s family had anticipated her arrival in Manchester and had known her name even before her arrival. The host’s concern is expressed when everyone cares about her welfare. The family’s conversations are dominated by concerns about Lucky’s comfort. Lucky says that much of what could be heard coming from Annabelle’s house when she arrived was:

Let me take your coat, Lucky ...Did you have a good journey on the train? ...Cup of tea, Lucky? ...Autumn getting nippy ...Ah, British weather: it must be awful to you ...You must miss the weather at home ...Red or white wine? ...Try this cake, Lucky ...I love your dress ...You didn’t get lost, did you? ...We were worried. (*Manchester Happened*, 88)

The hospitality that encompasses this atmosphere is created through language use by Annabelle's family. Such generosity shows the significance of language in negotiating diasporic existence. Language has a critical role in establishing and sustaining strong social ties in the transcultural spaces. Immigrants perceive themselves as a family unit and their adjustment and survival are dependent on their reception by other immigrants. Lucky exploits 'politeness in speech' (Leech and Short, 250) as an aspect of language when she courteously thanks her hosts.

The skin metaphor invokes the immigrant's othering in foreign spaces as expressed in 'The Nod'. In the host land, otherness is constructed through language that is centred on 'the skin' (89). In the transcultural systems, the skin distinguishes a conventional African immigrant from the dominant white hosts. It becomes the defining trait that immigrants use to reconstruct the binaries of 'Self' and 'Other' in Europe (Ashcroft et. al.156). The narrator asserts that immigrants who take blackness too seriously carry with them the black guilt which can only be associated with 'the Rwandan genocide or the Kill Gays Bill' (92). Blackness is linked to 'ghettoism' in the white world and all these are associated with the 'failure' of Africa (92).

The othering is brought out by immigrant's perception that based on the skin, they were constructed different and other in relation to whites who dominate these transcultural spaces in Europe. Teta, a Caribbean, wonders which one of her parents are black having been brought up in a Children's Home. Despite her light skin tone, her conception from a cross-cultural relation hurts her whenever she is associated with Africa. She asserts that her blackness has made her skin to carry intimate guilts associated with the African 'absent fathers' who conceived and abandoned their children in Europe (92). In the 1950s children born out of cross-cultural relations in Europe were given up for adoption because whites considered blacks as the insignificant other and therefore could not withstand raising a child conceived through such a union. To survive in the transcultural spaces dominated by othering, migrants use language that avoids discriminative discussions on the skin. Instead, the narrator says that immigrants' discussions concentrate on 'our weather, our economies, our politics and never *our skin*' (90).

From the very beginning, Teta questions her blackness as an African when she wonders who of her parents had African roots. This situation portrays her existence as rootless and insignificant other since she cannot clearly define her heritage. Her conversation with Lucky becomes a space through which she can establish her sense of belonging. As a cosmopolitan in Europe, she constantly harbours the feeling of a sort of an outcast who is never at home in the

white world. Her being out-of-place is as a result of the state of othering which strikes her with a deep sense of despair since she cannot access the privileges enjoyed by whites. She has to reconstruct her dislocated self in the new geographical space and endure the constant reference by her skin colour.

The othering is also displayed by African immigrants when they use language to protest against any focus on the sub-Saharan in them. Despite the thick hair and dark eyes that conventionally defined an African, the question of blackness invoked foreignness in them. The immigrants' accent, skin colour and hair texture become a means of differentiation from whites. Ashcroft argues that the 'othering of a subject is realised from how the differences of language are read as signs of inferiority by the subjects who possess them' (qtd in Kaushik, Ratika 113). The narrator says that the immigrants became wrathful whenever the focus was made on their Africanness. Teta, for instance, confronts Lucky for her attempt to unveil her blackness. She says, 'How dare you search my body for my blackness, so am not black enough' (90). Such outrage is due to the inferiority that blacks feel when they relate to whites whom they consider to wield the source of power and influence in transcultural spaces.

In 'Something Inside So Strong', English is essential in negotiating immigrants' survival in transnational space. A number of Ugandan immigrants to Europe came with high expectations of upward mobility but had not mastered the art of progress. Such immigrants only perceived Britain as an alternative to living in their home country. Their failure to recognise English as the standard code of expression saw them stagnate in lower cadre job openings. This category of immigrants cursed Britain because of the dejection they faced in the diaspora. Contrary to the dejected immigrants, Poonah becomes a success story. Her support for Britain is unrivalled. She is against anyone who talks ill of Britain. Poonah came to Britain courtesy of her fiancé, Carl Watson, who worked at a charity organisation in Uganda. She is so determined to make it in the diaspora. At first, she did not understand anything that was said despite her ability to speak English well. She, therefore 'decided to learn the Mancunian dialect' (98). Having mastered the rhythms of the Mancunian dialect, she spoke as if she had been brought up on 'the Moss Side' where only Britons reside (101). The mastery of language saw Poonah rise through the ranks. The narrator says, 'In the beginning, she sorted apples in a factory . . . then having realised that you don't expect anything from your new country nor homeland, . . . works out her English language, how and where it discriminated against its own native speakers' (100).

From Poonah's experience, an immigrant's ability to perform specific tasks is judged by the fluency in the language as well as how one adapts to the elements of the language of the dominant culture. In view of such adaptability, Frantz Fanon argues that 'to speak means to be in a position to use a certain syntax, to grasp the morphology of this and that language, but it means above all to assume a culture and support the weight of a civilization' (*Black Skin White Masks* 17). Just as Nwabaka remarks later in the text, survival in Britain transcends 'holding a British passport to make you British' (177) but an immigrant must also use the British language. Nwabaka's remark is a perpetuation of the hegemony of the English language as a 'vehicle of imperial authority' (Ashcroft et al. 107). In this regard, Poonah has been socialized into the British system through her fluency in English to effectively negotiate her survival in Britain.

When immigrants get into the British system, they must learn to apply conspiratorial language for their survival. At the airport, the ASO's have to master the language of privacy since sex toys which are common in Europe are not supposed to be exposed to the public. Nnamuli is summoned and confronted at the manager's office for exposing a customer's sex toys. For them, 'it was like exposing the whole British culture to ridicule crept at the search area' (117).

The traditional marriage negotiation in 'My Brother, Bwemage', represents the use of language in a plurilingual context. The choice of the spokesman aids the success of the negotiation process. Mulumba's spokesman appears witty in his use of language and is able to use a hybrid of English and Luganda. He improvises Baganda idiom to express his opinion. He successfully justifies that 'bribery is traditionally Ganda' (204) and intelligently acknowledges that he knows Bwemage though he is unaware of the name. On the other hand, Bwemage does not directly request for dowry. Instead, he says that Mulumba should replace Naava 'with something precious' (204) because Naava was so much attached to him. This context shows that language in rhetoric is important in influencing processes that enhance survival in specific environments.

Immigrant characters make specific syntactic choices in the process of their discourse. The syntactic choices enable the characters to negotiate their survival in the cross-cultural spaces. The syntactic choices rely on Leech and Short's criteria of 'deviance, prominence and relevance' (39). In 'Something Inside So Strong', Poonah's initial experience in Manchester is characterised by her struggle to speak in Standard English. This is due to her upbringing in Uganda where she was exposed to the Queen's language. Daniel J. Hopkins makes a case on

the role of English in the context of Europe. He argues that 'English is a significant marker of Western identity' (45). An immigrant such as Poonah strives to express herself in English to fit into the European context.

Poonah later realises that in Manchester, the kind of English that one speaks determines where the person could work. Standard English qualifies one for formal jobs which are equally scarce for blacks. It is only the whites who are expected to work in offices (42). Poonah, therefore, decides to adopt the Mancunian twang, which is full of grammatical mistakes. She even wonders that in using the Mancunian dialect, 'what happened to grammar?' (98). Linguistic deviations make Poonah to be socially integrated into the working class in Manchester since she can access informal jobs. Leech argues that syntactic deviation involves the intentional breaking of language code or rules to fit into particular social contexts (39). The breaking of linguistic codes is done selectively whenever the situation demands in transnational systems. Poonah asserts, 'You don't do menial jobs and speak posh English-colleagues isolate you, claiming you have airs' (100).

Language and Hybridity in Transcultural Systems

Cross-cultural contacts due to global migrations have led to characters who exhibit hybridity in their use of language. This expresses immigrant's endeavour to relay their experiences using a language that fits the hybrid spaces they inhabit. In their desire to survive the challenging transcultural experiences, immigrants adapt, manipulate and use more than one language to fit particular contexts of existence. Social functions also dictate the use of language within transcultural spaces. Evaluation of language and hybridity in transcultural system considers how the author manipulates language to create characters who strive to bridge the inter-linguistic gap that results from their cross-cultural contacts.

Makumbi uses language to represent the hybrid nature of immigrants in foreign spaces. In 'Christmas Is Coming', the immigrants' conduct during parties is rhythmically described. To convey their inebriate lifestyle, the narrator says, 'when Ugandans come around, they talk and drink, talk and drink way past midnight' (5). The conversations in these contexts are only kept alive through language as the immigrants pass time over their drinks. These conversations expose the reader to the migrants' attachment to their language, music and culture. Despite being hosted in an English-speaking system, the characters use English and Luganda which exhibits their hybridity due to cross-cultural contacts. Each person is interested in the

whereabouts of their fellow Africans in Europe. They also share their concerns about the frustrations that accompany their existence in transcultural spaces.

The real core of an immigrant surfaces in a moment of a serious crisis. This is represented by Luzinda's father who unconsciously switches to the Ugandan accent when confronted by the officers from the Children Department. The acquired accent as a result of transnational relocation is a façade for survival but certain experiences will strip the immigrant of such ephemerals. When the investigative agents approach Luzinda's father, he recounts the sacrifices that he makes for his children. He says, 'How can anyone say that I abuse my children? I live for my children, they're my world' (10). All the questions directed at the children by the investigative agents are meant to portray the parents in a bad light. They end up without any evidence of child molestation, being beaten or even domestic violence among parents in line with the agents' allegations. After the agents' interview with children, Luzinda's parents are vindicated. Luzinda's father expresses his annoyance by resorting to his Luganda accent to confront the officers who came to interrogate child-neglect allegations. He says, "Hawoo, hawoo, tell me ekizakitly how my children are nejilekited' (11). The father exhibits linguistic hybridity in his existence in these transcultural spaces through his incorporation of English and Luganda dialect in his utterance.

Makumbi brings out the polemics of ambivalence and hybridity through the immigrants' use of language in transcultural spaces. Luzinda's quest for return is positioned within the ambivalences of new transcultural orientation. Distanced from his home country and locating himself in Manchester, Luzinda tries to make sense of transnational relocation by questioning the attachment that his parents have with Britain when they cannot lead a temperate lifestyle in these spaces. Luzinda is obliged to take up the role of a father at a tender age due to his parents' negligence and overindulgence. He does not want his mother to be embarrassed despite her helpless state. He seeks to return home out of disappointment. His parents, however, insist that they brought the children to Europe to enjoy better prospects abroad. The children should, therefore, adapt themselves to the European lifestyle without losing the aspects of their Ugandan language. Such ambivalence exhibited by immigrants according to Bhabha results from the 'cultural difference' that immigrants face in their host countries (72).

The primary concern during any social gathering is the significance immigrants attach to their native language. In their conversations, they ask, 'do these children of yours speak Luganda?' (19). Amidst the cultural difference, the immigrants still feel that their existence in the diaspora

is dependent on how best they can accommodate the elements of the dominant language in the host country while retaining the aspects of their native language as they negotiate the 'imagined' better life in the diaspora. Such in-betweenness of love and dislike expressed towards the dominant culture amplifies the immigrants' desire to improve their experience in the transnational setting. As immigrants adjust to their new experiences in the host countries, they always think about life in their home countries. As a result, some strive to strike a balance between their diasporic existence and opportunities that are available back home.

In 'Our Allies the Colonies', Abbey exhibits hybridity through the behavioural process of transitivity in his use of language. In his desire to fit into the multiracial context despite his previous argument with Ruwa over racial segregation in Britain, Abbey asserts, 'I know how to behave around whites' (37). This statement implies that in his deportment, Abbey will conduct himself differently towards white people. His previous encounter in South Africa had exposed him to a plurality of culture. Such behaviour contributes to the postcolonial concept of 'otherness' while appreciating cultural differences (Bhabha, 45). Despite the diversity in the geographical location between South Africa and Europe, Abbey asserts that the practice of racial segregation is common in both regions only that their manifestation may be different. In this context, the immigrants use language to express their hybrid bearing and survival in foreign spaces.

The acquisition of the aspects of the language of the host community enables fictional immigrants to survive in these spaces. Abbey can hop from one job to another due to his ability to acquire the elements of language within his locality. He can use Luganda, Swahili, Arabic and English depending on the space he inhabits. Language enables him to pass for a Muslim and as a white. The adoption of multiple identities opens up many opportunities for him thus aiding his existence in the diaspora. The narrator says, 'having a job and saving money made him feel like he was not wasting his youth in a foreign land (33) and language enabled him to negotiate the multiple job opportunities.

Abbey encounters Arabs who have great contempt for Africans and non-Muslims on his way from Uganda through Zanzibar. His light skin tone allows him to pass for a *Mswahili*. Abbey has to learn Arabic and 'once he learnt the language it was easy to pass himself off as a Muslim. Soon he was cursing and swearing like an Arab' (34). Abbey's acquisition of Arabic in addition to English, Swahili and Luganda reveals his hybrid identity. The languages enhance his

accommodation in transcultural systems as well as facilitating his survival in the context of religion.

Language is a means of expressing human contradictions that characterise immigrants' existence in transnational spaces. In 'Manchester Happened', the narrator chronicles the multiple homes Nnalongo has occupied in her life as an immigrant. She was born in Uganda but never spent her life in Uganda. Her stay in Britain and the constant visits to the United States escalates her dislocated status. Nnalongo's hybridity as a cosmopolitan is expressed through her contradicting deportment and use of language. She never visits Uganda but keeps all Ugandanness in her house in Europe. Her utterances and deportment reveal an ambivalent connection with British culture. She expresses herself in Luganda in most of her interpersonal interactions and her house is full of Ugandan cultural artefacts. Nnalongo's decision to forfeit her travels to her home country despite her attachment to the Ugandan way of life heightens her immigrant status. As a Muslim, she does not allow the taking of photos, but at night she takes a lot of beer which contradicts her faith. These ironies of existence reveal how individuals survive in transnational spaces. Her house in Manchester is littered by Ugandan paraphernalia such as 'straw mats, masks with elongated faces, every ethnic basket from home, guards and carvings' (64).

Nnalongo's attachment to the artefacts and her use of Luganda signify her desire to compensate for the effect of displacement from her home country to Europe. Her departure from Uganda to Europe, her travels to other continents and the detachment from her native language and culture as a result of transnational relocation constitute her multiple acts of displacement. She tries to reconstruct her African identity over time as she connects her life to the Ugandan cultural artefacts and language while in Europe. Her house in Manchester is referred to as 'half-Luwero house' (64) due to the feeling of Ugandanness that an individual experienced at her place. Her attachment to Luganda reveals her sense of melancholia. The narrator says, 'Nnalongo eats Ugandan only. No speaking in English in her house' (64). Nnalongo's immense joy is realised whenever she gets into a conversation with other immigrants from Uganda. At that point, she switches her address from English to Luganda. Her hybridity in deportment and use of language is a way which Nnalongo fulfils the longing for home that most immigrants experience thus facilitating her survival in these foreign spaces.

Using flashback as a style, the narrator in 'My Brother, Bwemage' recounts how Nnabaka's father came to live a dejected life when the wife left for Europe. As a pastor, he engaged in an extramarital affair with a Chinese woman who later conceived Bwemage. Since Nnaava's mother felt that these were irreconcilable differences, she left with her children for Europe. She felt that Bwemage's conception through the husband's relationship with a foreign woman was, in essence, a great betrayal and an indelible mark that tainted their marriage. She could not withstand the experience of raising Bwemage in the family. This is because the Chinese mother left the child under the father's care. The relationship between a Chinese and a Ugandan led to cross-cultural contact. Bwemage's father ensured that in addition to French and Mandarin, the child was exposed to Luganda to facilitate the negotiation of his hybrid identity and survive in his fatherland. Nnaava's mother applauds the husband, 'You've done well to expose him to his language pastor. Another person could have left him to float in the middle, speaking English only' (199).

Despite the difference in physique, Bwemage is in a position to efficiently navigate the Nnabaka's marriage negotiation using Luganda since he was the only brother. As an only son, he had a significant role in this traditional marriage negotiation with Mulumba's clan. The narrator, considering Bwemage's status as a mixed-race, notes that 'Mulumba's clan froze not just at Bwema's crisp of Luganda but his confident voice and belligerent attitude. On realising that the boy was trouble, Mulumba sneaked a fat envelop to his spokesman. Mulumba's spokesman grabbed Bwemage's hand differentially- Mukko, yii, vvawo nawe, Muko' (203). Bwemage's linguistic hybridity as expressed in his competence and fluency in Luganda, English, French and Mandarin is quite significant. It makes the traditional negotiation successful and enhances Bwemage's survival in his transcultural spaces.

In 'Something Inside so Strong' Poonah decides to drive Nnamuli to her residence during Nnamuli's first time in Manchester. On promising Nnamuli that she will be picking her up at three in the morning, Nnamuli seems surprised, thinking that such a time is too early. To help her understand the value of time for an immigrant who has come in search of opportunities, Poonah tells her, 'Eyajjokola teyebakka, being in Britain is the proverbial prostituting: You know you came to work, so why get to bed with knickers on?' (122). Her use of Luganda and English at par, reveals her hybrid nature which is necessary for establishing social ties as well as maintaining a connection to her country of origin. As an immigrant, she navigates binary spaces of Africa and Europe.

In recounting her experience at the time she left Uganda, Poonah asserts that departure from one's country of origin is not an easy venture. Her utterance entails a sample of Luganda and English. She says, 'there were people who brought kilemya, the kind of negativity designed to dishearten. We hear you are going to Bungeleza, but do you know what they think of us over there?' (100). Previously Poonah had used English to negotiate with her children that she was leaving with uncle Carl for Europe in search of work and advised them to 'be good, work hard and be grateful' (100). The use of 'kilemya' expresses discouragement that immigrant's face on their desire to relocate to Europe. It shows that Poonah had to break the barriers that confine one to their home country in her endeavour to seek a better life in transnational spaces. 'Bungeleza' shows Ugandan nativity through language. In the context of the words 'kilemya' and 'Bungeleza', those who decide to explore opportunities in transcultural places are negatively perceived and discouraged and such disheartening is brought out through the language of the country of origin. To survive such impediments, one has to withstand such utterances just as observed in Poonah.

In 'The Aftertaste of Success,' Kitone returns home shortly to see her parents. She carries with her messages from Ugandans in Manchester. As she goes to deliver Mikka's message, Mikka's mother enquires about her marital status. When she declares that she is unmarried with no child, Mikka's mother resorts to Ugandan lingo. She says, 'yii yii, you're alone, bwa namunigina like this' (233). Kitone is in a position to understand her due to her cross-cultural bearing. The home country sets expectations for immigrants. With a job and education, she is expected to raise a family of her own even in the diaspora. Matters of gravity are given the local flavour as expressed in the transition between English and Luganda.

Kitone recounts her formative years when her classmates could make fun of her. They would shout, 'Ki Kitone, is your grandmother still a Malaya?' (211). This follows the allegations that her grandmother Nnalongo made her wealth through prostitution. The use of a hybrid of English and Swahili reveals linguistic hybridity as a means of conveying information. It enables Kitone to come to terms with her past that despite the mockery that she received from her classmates, she could still make it abroad. The process of reconciling her past through language enhances Kitone's survival.

Kayla's linguistic hybridity is expressed in 'Love Made in Manchester' when she attempts to fit into Ugandan cultural and linguistic contexts. She adopts some elements of Ugandan language during Masaaba's Imbalu even though she is a Briton married to a Ugandan. As

Wakhooli mounts Masaaba on his shoulders, the crowd goes frenzy with ‘aiririri,’ and in response, Kayla answers with ‘Ayii’ as if she is fully conversant with this Ugandan lingo. Also, after Masaaba’s successful circumcision, Kayla sets off an ‘aiririri’ (300). Kayla does not want to be isolated, and therefore, uses this aspect of Luganda to negotiate her survival in the Baganda community. Kayla also transits among languages from Mancunian dialect to English and then Luganda depending on the social context in which she operates.

Kayla navigates through a hybrid of three languages while in Manchester. In order to establish herself as a transnational, she hearkens back to her past as she recounts her childhood memories. She introduces Poonah to various places they visited during their childhood. Kayla says, ‘me, me mum and dad and me sisters, Freya and Athol, used to come here when we were little [Sic]’ (264). The deviation from Standard English is a distinctive feature of the Mancunian dialect. During formal conversations, Kayla uses Standard English. In Uganda, she tries to fit into the socio-cultural context through her use of the Ugandan lingo. This makes her feel part of the Imbalu Festival which is a Ugandan cultural practice. Her ability to use different languages in varied contexts not only reflect her journeys across national boundaries but also enhances her survival in transcultural systems.

In the choice of the dancers that are to take part in Masaaba’s Kadodi dance, only those who can speak English are selected as participants in Masaaba’s Imbalu. For the dancers to survive in the multicultural space that the performance has attracted, they must use a global language that caters for the cultural difference that the Imbalu has attracted in the international arena. Halliday observes that the situational context determines the choice of language (*Language as a Social Semiotic* 46). The international interest that this Ugandan traditional rite of passage has attracted dictates the concurrent use of English and Luganda.

Poonah exhibits linguistic hybridity at the end of the day’s strenuous exercise during the Imbalu Festival. Since she feels overwhelmed, she opens the Bible and directs her attention to Psalms 23, which reads, ‘The Lord is my shepherd, I shall not want’ then she closes the bible and starts reciting the same verse in Luganda. She says, “Mukama ye Musumba wange, seetagenda...” (295). The hybridity in the statement signifies an intersection of Jewish mythology and the Buganda culture. It portrays Poonah as a transnational subject who has been in contact with other global cultures. Despite such contacts, she still cherishes her native language as an immigrant returnee regardless of the influence of her global travels. This is significant in negotiating her survival and existence in her country of origin.

In 'Malik's Door', Makumbi exposes from the narrative that accent plays a critical role in facilitating interpersonal conversations. Katula's varied accent leads to her psychological distress when Malik often gave her short responses. As much as their union was a marriage of convenience, its survival was dependent on a shared understanding of each other's mode of expression. Katula says, 'Yeah, perhaps he hadn't heard what she said. Sometimes because of her accent, Malik didn't catch the words and said "yeah" to save her from repeating herself. She was about to repeat herself when the door opened' (124). Even though Katula is trying to fit into Malik's world, she continually experiences alienation since she has not acquired the British Accent as well as the Mancunian dialect. Katula says, 'from Malik's accent, he was one of those my parents are originally from Africa but I was born in Britain types who tended to keep away from home-grown Africans as if the native African in them, which they had worked so hard to get rid of, might resurface' (132). The immigrants' quest for integration into the British system is enhanced through their acquisition of a Mancunian dialect as well as the British accent which is dominantly applied in these spaces.

Poonah's survival in transcultural systems as represented in 'Something Inside So Strong' is reflected in her hybridity when she learns to speak three languages-the standard English used by the white masters in offices, vernacular used in social settings and Mancunian dialect which is used while carrying informal jobs. The linguistic choices by the African immigrants provide critical information towards the impressions formed about them in the social contexts. Their accent and choice of dialect seem to shape how they are perceived within the sphere of the diaspora. Language also enhances the negotiation of their social existence in the spaces where they would be disadvantaged because of their African background. The linguistic hybridity exhibited in Poonah's choice of broken English as evident from the Mancunian twang is a means to eke a living in the diaspora. The choice is based on the 'criteria of relevance' (Leech 39). Poonah's navigation between her native language and Standard English expresses her desire to adjust and survive in the transcultural systems.

Abbey displays his linguistic hybridity in 'Our Allies the Colonies' as he negotiates his existence in the diaspora. During his first time in Europe in the 1950s, Ruwa who had been to Manchester before tells him, 'Come up Abu. Yengland is here' (34). The construction first breaks the syntactic rule of the subject-verb agreement since the speaker begins the sentence with a verb. England itself as written has different graphology. Abbey can easily interpret the statement because of his Swahili background. Most statements in Swahili begin with the verb element. In the same manner, Ruwa's deflection from the normal syntactic constructions of the

Standard English may be attributed to his contact with the Mancunian dialect since he has stayed in England for a while. The deflected form of England to 'Yengland' reveals Ruwa's geographical disposition that has resulted from transnational migration. In Luganda, England is transcribed as 'Yengland'.

Language as a Survival Tool for Immigrant Returnees

The discussion on the role of native language in relation to the survival of fictional immigrant returnees in the context of return narratives is premised on the notion that immigrants' journey is defined by their connection to home and abroad. Safran foregrounds this journey when he posits that the 'expatriate minority who has been dispersed from the "originary" homeland sees the ancestral home as a place of return when the time is right' (20). This link between home and abroad makes the fictional immigrant characters to use their native language in negotiating their survival when they return to their country of origin.

Language in the context of the diaspora binds the fictional Ugandan migrants regardless of their pursuits in the transnational spaces. In 'Christmas Is Coming', the narrator observes the migrants attachment to their native language during parties that unite most immigrants in Manchester. The attachment to the native language creates a sense of community as well as a link to Ugandan cultural background. The immigrants strive to root themselves in their new spaces of existence through language. It also depicts 'an immigrant's journey as a preparation for an eventual return, even if it is imaginary' (Safran, 84). Children are equipped with the language which they are to use for their survival in case they ultimately manage to make their way back to Uganda. This is a way of bridging the alienation that sometimes accompanies returnees at the end of their immigrant experience.

The children's inability to speak in their native language contributes to their sense of being out of place when the immigrants return home. This crisis extends to their parents who develop a despairing feeling as having failed to orient the children to fit into the conditions in their home countries while traversing the cosmopolitan spaces. The assertion on the use of Luganda while in Europe is, therefore, a means of alleviating the displaced, estranged and uprooted situation that transnationals find themselves in when they return to their home countries at the end of their migrant journey.

The immigrants who return to Uganda understand that their native language is of the essence for their survival in their homeland. In 'She Is Our Stupid', Nnakimuli, for instance, on her return from Britain 'spoke Luganda as if she never left' (160). It is only the fellow Ugandans

who put high expectations on these returnees. While speaking to them, the natives tend to ‘chew their tongues speaking English’ (169). Nnakimuli, on the other hand, asserts that Ugandans should forget the British influence and even her new name but they should accommodate her former self, her local language, her Africanness and her ‘Ugandanness’ in particular. She insists, ‘forget about Flower; I am Nnakimuli’ (169). Initially, when Nnakimuli arrived and spoke in English, Ugandans began to apologise for their lack of preparedness to receive her back. English in this context alienated Nnakimuli from her Ugandan people. She, therefore, adopts Luganda to be socialised in this society.

Nnabaka’s family returns to Uganda to attend Nnava’s marriage engagement in ‘My Brother, Bwemage’. At the airport, their names distinguish them as Ugandans. At the immigrations’ desk, they converse in Luganda. Nnabaka says, ‘Excuse me, madam; Nze Nnabakka.Ndi Muganda. My totem is Ffumbe, A kabiro ... Kikere ... All the Luganda came rushing back’ (177). The immigration officer in response says, ‘Tuli baana ba ngoma, ba kungozi’ (177). Despite Nnabaka’s failure to comprehend what that meant, she goes ahead to respond in Luganda, ‘ba nvuma. Baganda wawu’ then she walks away (177). The use of Luganda, which is the dominant language of the catchment area plays an important role in the socialisation process of the immigrant returnees. The immigrants use Luganda to negotiate their survival back home.

When Kitone comes back to Uganda, language is a distinctive mark. Those who speak English to the natives are given preferential treatment. Kitone, however, later realises that through your address in English, people start calling you Mzungu which is an aspect of ‘othering’ (Bhabha, 1). This is meant to make you fill the privileged position before they can start charging you exorbitantly for the goods and services. When Kitone goes to purchase some foodstuffs to deliver to her mother and grandmother at Kawempe, the butcher susses her out and says, ‘he speaks English: ah my Mzungu come to me’ (211). The natives address her as Mzungu even though Kitone is a Ugandan who has just returned from Britain. Kitone takes a little notice of such a complement and on realisation, the seller begins to scold him, ‘You Kivebulayas pretend to have forgotten our language, speaking mangled Luganda’ (211). This situation supports the role of language in negotiating survival in a social context for varied reasons. First, conceptualising Luganda for the immigrant returnees cushions them from unnecessary economic exploitation on their return. It also hastens their adjustment within the Ugandan community when they get back home.

The narrator in her diction skilfully chooses words in ‘Let’s Tell This Story Properly’, to express the impact of death in transnational spaces on the bereaved immigrant family. The choice of diction reveals a gloomy atmosphere that covers the story. It also displays the struggles that the bereaved go through to transport the body back home for interment and how the family will survive on their return. The words ‘funeral rites’, ‘died’, ‘dies’, ‘naked’ and ‘Easter’ which have been repeated, all contribute to the sad mood that engulfs the story. The author constantly repeats words and phrases as follows: ‘Kayita died a year ago...Kayita’s last funeral rites; Kayita died in the bathroom with his pants down, who dies naked on Easter?’ (244). Apart from relating Kayita’s demise to the Christian belief of death and resurrection on Easter, the constant repetition of ‘died’ demands a deeper reflection. The assertion of Kayita’s death is quite important in demystifying how Nnam will survive when she returns to Uganda due to her husband’s demise.

Nnam’s attempts to connect Kayita’s death with Easter significantly reveal her contact with the Christendom. The relief associated with Easter signifies the redemptive power from the burdens of existence. On Easter, Christians believe that Christ died to redeem humanity from sin and the painful struggles that are associated with life in this world. Nnam’s redemption through Kayita’s death on Easter is brought out when her wealth is salvaged during Kayita’s burial from the unscrupulous in-laws whose main aim was to disown Nnam.

The narrator’s choice of diction through the assertion on ‘nakedness’ reveals dispossession that awaits Nnamuli and her vulnerability when her status as an immigrant’s wife is not acknowledged by the husband’s family. Nnam’s nakedness exhibits her desperation due to rejection that she meets from Kayita’s family when she brought his body from Manchester. Her disturbed state of mind is expressed when the narrator says:

...that’s why she is naked...being naked alone with the silence in the house is a therapy...when people lose their minds the first impulse is to strip naked. You don’t realise that clothes are constricting until you’ve walked naked in your house all day, every day for a week...who dies naked on Easter? (*Manchester Happened* 244)

Nnam has been stripped of her inheritance by Kayita’s family. Throughout their stay in Europe, she never knew that Kayita had a Ugandan wife who had been staying in a house built using her immigrant’s savings. These are only exposed when the body is brought back for burial in Uganda.

The use of language as a means of truth-telling is reflected in the narrator's description of betrayal even at death. The narrator says, 'There is no sight more revolting than a corpse caught telling lies' (261). The statement expresses Nnam's disappointment on her return to Uganda. She has to come to terms with the new reality and negotiate her space and survival amidst the opportunism that she meets back home. Kayita's community only recognises the Ugandan wife as the apparent heir of all that is assumed to have belonged to the late Kayita. They scornfully tell Nnam, 'you realise Kayita had a wife'... 'Can you allow her to have this last moment with her husband in dignity?' (256). This sets the confusion that befalls Nnam. The narrator says, 'Nnam remained silent. She was kiwuduwudu, a dismembered torso' (252).

The choice of the first-person inclusive point of view is a means of seizing voice and defending the position of the disadvantaged immigrant returnees. The narrator summons everyone's attention to give Nnam a hearing and provide another perspective of an immigrant's story. Amidst the confusion that characterises this atmosphere, a woman among the mourners stands and asserts, 'let's tell this story properly...there is another woman in this story...there are also two innocent children involved' (259). The woman's assertion through her felicity in language diverts the mourner's attention to focus on the plight of an immigrant returnee whose place and investment is being taken from her.

To defend Nnam's space in Kayita's family, Makumbi constructs a conversation using rhetorical strategy. Kitata Makau observes that the 'traditional conception of rhetoric examines how language persuades and uses style to articulate what could be said differently' (7). A reading of 'Let's Tell This Story Properly' presents a character who makes use of persuasive language to influence the mourners' perception of Nnam at Kayita's funeral. The woman and the elderly man marshals their felicity in rhetoric to present their argument and control the discord that has already ensued when they realised that Kayita's family was working towards exploiting Nnam as an immigrant wife.

The cohesive enactment of Nnam's defence is progressively brought out in the text through expressive repetition. Cohesion depends on 'the connectivity of textual elements in relaying the meaning implied in speech' (Leech, 196). Leech identifies the notion of expressive repetition as a mode that writers employ to enhance the use of language in discourse and to emphasize an idea or heighten emotion. The woman among mourners employs expressive repetition when she recounts the background of Nnam's problem. She says:

Let's tell *this story* properly. She paused. There is another woman in *this story*. Stunned silence ...there are also two innocent children in *the story*...but I'll start with *the woman's story*. According to *her*, *the story* started when Nnam's parents sent *her* to Britain to study and better *herself* ...I was unwrapping *the story* properly. (*Manchester Happened* 259)

The repetition of 'the story' is apparent and becomes more expressive in asserting the plight of an immigrant wife who has been stripped of her right to ownership and mourning. The repetition occurs in major parts of this conversation. This does not only centralize our attention to Nnam but also holds the flow of the persuasive speech. It calls for the need to understand Nnam's experience as an immigrant returnee as well as the attempt to negotiate her survival and the children's wellbeing while they are back in Uganda.

The woman brings out cohesion in her discourse through cross-referencing. Cross-referencing works on the 'principle of reduction' (Leech and Short, 197). The reduction principle often employs the third-person pronouns. For instance, 'her' repeats the reference to 'the woman.' The reduction of semantic repetition can equally be attained through ellipsis or substitution. For instance, the elderly woman says 'But I'll start with the woman's story. According to *her*, the story started when Nnam's parents sent *her* to Britain to better herself. *She* worked hard and studied and saved, but along came a liar and a thief' (259). The reduction principle concentrates the audience's attention to Nnam which is the subject of the reference in the context of the mourners.

The woman's statement represents how the reduction principle works with the pronouns that substitute the nouns. Considering utterance, '*She* worked hard and studied and saved, but along came a liar and a thief' (259), the woman generally employs ellipsis by avoiding repeated mention of Nnam and Kayita since the statement will still be construed within the context of discourse. The statement achieves aptness through parallelism when the phrases are structured in the same manner. In the first part, the conjunction 'and' brings out such similarity while in the second part the indefinite article 'a' enhances such parallelism. The woman's perspective of Nnam's story portrays the contrast between Nnam and Kayita. Nnam is represented as a determined and dedicated immigrant whose survival across the transnational space is out of sacrifice and sheer hard work. On the other hand, the late Kayita and his family are depicted as opportunists whose sincerity was full of doubt.

The coordinating conjunctions ‘and’ and ‘but’ link the context of the speech to achieve the cohesive effect in communicating the thought process. The definite article ‘the’ has also been used to focus on the specific subject of concern. The woman is specific in the course of her discourse when she says: ‘...the story ...the gang ...the interrupted woman protested gently’ (259). When Nnam is later called upon, the woman says, ‘But first let us see *the* British wife. Let *the* world see *the* woman this peasant family has used like arse wipes’ (261). The definite article indicates that despite other issues that the conversation may address, the central focus is the survival of Nnamuye and her place in this family. The different versions of ‘everyone’s story’ as expressed through language reveal that there is always more than one perspective of immigrants’ experiences as they navigate their existence at home and the diaspora.

Conclusion

The chapter has examined some of the strategies of language that Makumbi employs to construct immigrant characters in the short stories whose survival is dependent on their use of language. It has looked at how linguistic strategies such as the present tense enhances the present narrative time through which the immediacy of immigrants’ experiences and survival are represented. The fact that Makumbi models the short stories on the transnational migratory experiences allows her to provide a wider dimension of existence and survival in these spaces. Focusing on language, the short stories creatively bring out the contemporary realities of transnational migration and how characters use language to survive in these spaces.

The chapter has looked at the connection between language and hybridity in the immigrants’ quest to survive in transcultural systems. The mastery of the native language and the language of the dominant culture in the host country allow immigrants to oscillate between the spaces that they occupy in their country of origin and the host country. The bilingualism allows immigrants to project their desires and initiate communicative needs within the interactional contexts. The chapter has looked at the significance of language as a survival tool for returnees and focused on how characters such as Nnakimuli, Nnabaka, Kitone and Nnam, as represented in the various short stories within the collection, use language to survive on their return to their home country. It concludes that the priority accorded to the native language on immigrant’s return enhances their social integration in the home country.

CHAPTER THREE

IMMIGRATION AND CULTURAL TRANSLATION

Introduction

This chapter examines how transnational migration impacts on culture. The chapter has three sections: language and cultural translation, naming and renaming as a trope in cultural translation and social structures as sites for cultural translation. It analyses how cross-cultural contacts are established and negotiated within the binaries of language and culture. Locating itself within the post-colonial translation studies, this chapter suggests that translation transcends mere transfer of linguistic elements from one language to the other but encompasses the transformative processes that operate on the fictional immigrants in their endeavour to fit into the cross-cultural contexts when they relocate from their home countries to other destinations around the globe.

The chapter looks at the cultural exchange between Africa and Europe as a result of migrations across the frontiers of nations and continents as constructed in *Manchester Happened*. The author herself is an immigrant from Uganda who relocated to Manchester in England. Makumbi's cross-cultural positioning significantly contributes to her ability to construct a text that uses a hybrid of languages to communicate across cultures. An inquiry into cultural translation is prompted by the author's preoccupation with language that expresses cultural difference and how it shapes the identity of characters within the cross-cultural spaces.

Using linguistic appropriation strategies such as glossing, syntactic fusion and the use of untranslated words, it evaluates the language use in the short stories and how the linguistic appropriation strategies aid the textual translative function across the cultures in contact. The chapter analyses naming and renaming as cultural translation strategies. It focuses on migrant characters such as Abbey, Poonah, Nnakimuli and Jeremiah Were Stanton who adopt new names to negotiate cross-cultural contacts in the transnational spaces they inhabit. It focuses on how the names adopted by such characters shape their existence and survival in cross-cultural contexts. The chapter finally evaluates how social structures act as avenues for cultural translation. Focusing on marriage, education, religion and African traditional practices that are significantly constructed in the text to reflect the cultural difference, these social structures are translated to reflect the cross-cultural contact between Africa and Europe. The chapter looks at how cultural exchanges and transformation take place within these structures.

Language and Cultural Translation

Migrations across national and continental borders have led to the desire to communicate across cultures. Literature, which is a mirror of human experience, strives to build on cross-cultural relationship to create transcultural literature that reflects on the immigrant's experience when two or more cultures come in contact. Makumbi uses language in the short story form to represent a conversation between African and British cultures which come in contact as a result of the diasporic experience. The migrancy tales of departure and return in *Manchester Happened* more comprehensively demonstrate a connection between language, culture and translation.

The stories provide a fragmented view of the transformative experience that fictional immigrants go through in their use of language to interact with and adjust to the culture of the host country. They seem to demonstrate that when two cultures establish contact, a new relationship is developed that transforms the characters to fit into the cross-cultural spaces. Bhabha asserts that such cross-cultural relationship leads to the development of an interstitial space where domains of difference such as nationality and culture are negotiated by the immigrants (2). The characters' transformation as they negotiate the cultural difference is reflected in their use of language that expresses fictional immigrants' consciousness to comprehend the systems of the new culture as well as their attitude to navigate the challenges that accompany cross-cultural contacts. The stories represent the textual translative function using language that mirrors cultural difference in their literary production.

As fictional immigrants relocate to other countries, they experience linguistic displacement in relation to their countries of origin. The immigrants are therefore forced to adopt a language that circumstantially addresses the reality of their changing experiences as they transit to other nations and even return to their home countries. The study on language and cultural translation rely on the postulations of Steiner and other postcolonial translation studies. Steiner convincingly claims that translation entails the adaptations that individuals go through as they encounter new cultures in their host countries in relation to the culture of their originary homelands. This study hinges on translational studies to elucidate the translative function expressed in *Manchester Happened*. According to Steiner, a translated character is one who has relocated from Africa and established contacts with the West thus occupying a fragment of space between cultures and languages and thus present a different way of interpreting the society (*Translated People: Translated Texts*, 2). The new perception of the society is

developed through language that exhibits cross-cultural contacts since culture is engraved in the language that expresses it.

The epigraph that precedes the content of our primary text from the onset, shows the author's desire to communicate across cultures. Makumbi constructs a plurilingual text through the use of Luganda in close proximity with English when she says: *To the fearless Ugandan's in the Diaspora, Olugambo tebalunkubira!* Such hybridity in the use of language challenges the propensity of English to dominate other languages in the cross-cultural space. The cross-cultural interstices call for a metalanguage that can facilitate conversation within the pluricultural systems that hosts the immigrants. Ashcroft observes that the metalanguage is established as a result of displacement from one's original language and the desire to maintain communicability in another language that is not one's own in order to navigate across cultures (28). The process of establishing the metalanguage involves a translative process.

In an interview with *Msafiri's* Goretta Kyomuhendo, Makumbi asserts that she is writing for the Ugandan audience to give them a spice of what it takes to be in Britain and how it is like to live outside one's true home. She, however, remarks that 'the language is Britain friendly' since the setting is in Britain (41). As an African writer in the diaspora, her exposure to a multiplicity of cultures enables Makumbi to construct a text that exhibits a plurality of language as it communicates across cultural borders. The text translates the diasporic experience that navigates Africa and Europe as it articulates varied human experiences in these locations. In using a hybrid language to construct the text, Makumbi affirms the translative function of the diasporic text. She further asserts through the interview that she is sure that when the message reaches Ugandans, they will be fascinated about the kind of life in the diaspora, the activities the fictional immigrants engage in, their conversations and even the immigrants' perception in their host country (41). In her view, the short story cycle is a letter engraved with a message back home translating individual experiences across the national and continental borders. The language used to relay the message is a metalanguage that is an amalgam of the multiple cultures in contact.

As observed from the epigraph, the text introduces a combination of two languages. This is in line with Steiner who argues that authors who occupy cross-cultural positions tend to produce 'translated texts' in which interrogation of language and content is geared towards representing multiple worlds occupied by the fictional characters (2). The short stories under scrutiny, therefore, become sites of cultural contact where characters and readers are invited to engage

in the cultural translation process as a result of intercontinental migratory experiences. The fictional immigrants are engaged in a process of translating to the world their experiences in their host lands and their 'originary' homelands.

A number of characters appropriate language to express cross-cultural contacts in the new spaces of existence. Appropriation involves the processes by which language 'adapts itself and is expressed as a variant of other marginal languages' (Ashcroft et al, *Post-colonial Studies: Key Concepts*, 4). The linguistic appropriation strategies are identified by Ashcroft et al. as glossing, syntactic fusion, vernacular transcription, untranslated words, interlanguage and code-switching (*The Emperor Writes Back*, 4). These strategies are employed in *Manchester Happened* to show a conversation between African cultures with the West. The linguistic appropriation strategies aid the cultural translation process.

Makumbi incorporates unfamiliar indigenous words into the short stories which conform to the practice of glossing. She glosses Buganda words to explain the contrast between African culture and the West. Edward James and Santos C. Juan define glossing as a comment 'attached to a word, sentence or clause to qualify the non- English word' (161). Several glossed words attempt to establish cross-cultural contact. Such words convey the notion that the use of language in the short stories under scrutiny attempt to communicate 'back and forth' across cultural frontiers. In recounting Katassi's first time in Manchester, the narrator describes the cultural shock that meets Katassi in the transnational space she inhabits. The narrator says, 'do you know how the male turkey-I mean Ssekkoko puffs itself up and you hear bursts of air like it has puffed itself too much' (72). That is how Katassi behaved at Nnambassa's house in Manchester before parting ways. The use of Ssekkoko is glossed to draw the immigrants' experiences closer to Ugandans whose characters are involved in this context. Such outburst expresses Katassi's inability to adjust in a culturally transforming setting like the case in Manchester.

Katassi expresses her indifference towards her sister. She turns out as unappreciative and fails to acknowledge the little sacrifices that her sister Nnambassa extends to her. When Nnambassa brought her winter woollies from charity shops, the narrator says Katassi was like 'E mivumba? I am not wearing second-hand clothes in Britain' (74). Makumbi employs glossing to express the transformative process that Katassi goes through. Her coming to Britain has translated her tastes and preference. She thus demands expensive goods. She dare not put on cheap clothes in Britain. Her main undoing is the failure to appreciate that she is an immigrant who is yet to

settle hence must control her desires in the transcultural system. She wants to appear like whites who are not confronted by diverse economic challenges, access to education and inaccessible social amenities as well as citizenship. 'E mivumba' is thus glossed to show Katassi's translative process as she relocates from Uganda to Britain.

Transnational migratory experience reveals a spiritual connection that immigrants inculcate in themselves as they strive to adjust in cross-cultural spaces. Nnalongo undergoes a translative process in her faith while in Britain. She becomes an adherent to the Muslim faith, and this is evident through the mixing of the newly adopted religion and the attachment to the original Luganda culture. The narrator uses glossing to point out that 'on the floor was a kakayi, one of the scarves Nnalongo uses to cover her head with as a Muslim' (85). The use of 'kakayi' and the English interpretation therein indicates the translative ability of the text. Apart from addressing two cultures, it, on the other hand, underscores religious hybridity through the naming of Islamic paraphernalia using Luganda language. This brings out the pertinent role of religion in the diaspora as immigrants strive to avail the indispensable requirements to practice their newly adopted faith. Even in the diaspora, an immigrant has to undergo a translative process to conform to the newly adopted religion while maintaining an attachment to the native culture as expressed through language.

Immigrants experience a number of challenges on their decision to relocate to other nations. To express such impediments, Poonah in 'Something Inside So Strong' recounts her journey to Britain. She employs glossing to show the impact of discouragement she faced from her fellow Ugandans. She says, 'But there were people who brought Kilemya, the kind of negativity designed to dishearten' (100). In Poonah's perspective, the indifferent perception that Ugandans have developed towards life in the diaspora is displayed through the glossed word from Luganda. Such Ugandans imagine that whites devalue blacks and therefore Africans should never aspire to travel and settle abroad. Poonah's demoralization on her decision to relocate to Europe is translated to those who would wish to leave their home countries for the diaspora. She asserts that despite the challenges, one can still transform such perception by defying all odds, working hard and becoming successful in the cross-cultural spaces that the immigrants occupy.

Glossing enhances the authentication of individual pursuits in the diaspora as expressed in their local languages. Sikaala or sikaalaship is glossed to emphasize on some of the reasons for cross-cultural contacts when Africans relocate to Europe. The narrator says that 'Aunty Flower

went to Britain on a sikaala to become a teacher, sikaala was scholarship' (167). This shows that apart from economic endeavours, Africans relocate to Europe to further their education. These intercontinental travels, as well as the process of acquiring new knowledge, expose the immigrant to other cultures. Such exposure has a long-term impact in translating the individual to a global character. The scholarships create a transnational character who has a touch with different cultures beyond the native system. Such a transformation is seen in Nnakimuli when she returns to Uganda. In her deportment and even dress, she reflects one who has been to Britain.

The impact of grief is interpreted differently across cultures. To bring these experiences of loss closer to the immigrant's home country, the author employs glossing as a way of communicating back home how Nnam felt torn apart when Kayita died in Manchester. The narrator uses the banana imagery to translate Kayita's demise to the Buganda context. The narrator says, 'You know when you get these two namasasana bananas joined together by the skin, you rip them apart and eat one?' (247). The reference to namasasana bananas has been glossed to mirror the attachment that the Ugandan migrants in Britain have with the staple food in their home country. Nnam felt being ripped apart by Kayita's death in Manchester as embedded in the banana imagery. Kayita's death wounded her the way co-joined bananas leave a permanent mark when one attempts to separate them. Such separation or loss can be represented through a hybrid language that can better express the cross-cultural contact.

The process of getting into a new culture is facilitated through the comprehension of specific terms employed in such a culture. To help Masaaba understand what it takes in the Baganda context of circumcision, Dr Wafula interprets to him the new relationship between the initiate and the initiator. This is because Masaaba who is born out of a cross-cultural union is not conversant with these traditional practices. Through glossing, the cultural Imbalu is translated to Masaaba when Dr Wafula says, 'We thought it would help if the umusinde, that's you, and the initiator, that's me, get to know each other so you learn to trust me' (279). Masaaba must know his role as an Umusinde as defined by the Buganda culture and he should establish a rapport with the initiator to make the process which now operates across cultures to be successful. Glossing as a textual strategy manifests a cultural distance between Uganda and Britain. The glossing of words with indigenous meaning seem to create engagement in a conversation between Buganda's native culture and the West.

The use of code-mixing in *Manchester Happened* is a strategy to communicate across cultures. The emergence of multilingual societies prompts writers to develop characters who can transverse cultures using varied languages. Katie Wales defines code-switching as the shifting adapted by speakers between one language or dialect and the other (63). This can be interpreted as the use of elements of two languages by bilinguals in the same conversation. Marjolein Gysels observes that code-mixing is aimed at fulfilling a linguistic gap or complementing other communications (7). Such linguistic gaps often arise in cross-cultural contexts.

An individual's deportment is expressed through code-switching between the varied languages that reflect different cultures in contact. Nnambassa comments on how Katassi walks disrespectfully when she says, '... then I saw Katassi asaliita nyini, towards my car with her bags' (75). 'Asaliita nyini' in this context expresses Katassi's disregard towards Nnambassa whom she anticipates to board her car. Nnambassa who is unwilling to accommodate Katassi's misdemeanour refuses to allow her into the car. Code-switching has been employed to express Nnambassa's attitude of disgust and shock towards her sister's presumptuousness. Such disgust is better translated in the native language despite the characters' existence in the global context.

Transculturation is facilitated by characters who attempt to merge their indigenous tendencies with Western influences. In the choice of a mate, Stow, on her first season draws a list of breeds that she prefers. The description of these breeds that make it to the final list is made using a hybrid of two languages. For instance, 'Duberman Pinschers-mwoto mwoto! No-nonsense. Old school' ... 'Akita' is associated with Ugandan name, 'Siberian huskies-wild kabisa, Dalmatians-Tamu Tamu' (161). The mixing of Swahili, Luganda and English enhances hybridity that results from cross-cultural relations as seen in the variety of breeds. The varied languages express a hybrid character who has traversed different cultures. The hybrid language expresses an immigrant's failure to discard the native culture as engraved in the native languages despite the relocation to Europe. Transforming the pariah dog's story to the human context, immigrants leave Africa for the West in anticipation of better prospects and opportunities from cross-cultural interactions just like Stow who makes definite choices on various breeds using a multiplicity of linguistic codes.

Katassi's exposure to Manchester establishes her contact with the Caribbeans. She, therefore, acquires Jamaican patois due to the cross-cultural contact that is created. When Nnambassa drops her to the Social Services Centre against her will, she goes berserk and says, "Good riddance to the hag and nigger... Yo jaak shit...Yo twats...Yo nathin ...wankaz!" (75). The

change in her linguistic code to Jamaican patois expresses how she has been translated by the experience of relocation. Moving from her home country has displaced her from the decorum of her native language and even English. She uses the language of resistance which she acquired through her interaction with the West Indian children at school to express her unwillingness to stay at the Social Services' hostel. All these experiences at the Social Services Centre result from her inability to relate well with Nnambassa and Nnalongo. When the social workers were talking of sectioning her, Nnambassa switches to Luganda and says, 'Katassi you better pack it right now because these people have no religion! They are planning to take you to Butabika of Britain (76). This statement renders the text's self-translative function where the author directly translates the statement made in Luganda to English. Butabika is a mental asylum. Luzinda's failure to co-operate would have led her there.

The use of Ugandan lingo in the immigrants' conversations also indicates the attempts to translate Ugandan experiences to the Western world. Words such as 'Ehuu' (171), 'haa' (168), 'yii yii' (170) mainly make meaning within the context of Buganda. Most conversations that Ugandan immigrants engage in employ some of the lingo. For instance, to express surprise when it was realized that Fulawa was pregnant, someone says 'Yii-but men have no mercy-a madwoman?' (172). Another lingo is Mpozi (175). This is used when one forgets something in the course of interaction and then the person recalls what was supposed to be said. For instance, Ugandans only remembered their cousins back home when something like death, marriage or even birth occurred. These Ugandan lingo translate Baganda culture to the world and even to the immigrants' host countries in particular.

To translate the Ugandan way of life in the event of bereavement, the narrator concentrates on Nnam's experience during Kayita's death. In the face of unappreciative and uncooperative in-laws, the first thing to do when a husband dies unexpectedly is to check the titles of ownership, contracts and even car logbooks and keys. Once the widow gets hold of them, 'she can let off the chilling cry, Bazze wange!' (247). The mixing of Luganda and English linguistic codes translate the Ugandan experience of grief. It is the widow's cry that gets the attention of other mourners. It also expresses the idea of exploitation that is evident across all cultures.

Syntactic fusion aids cultural translation in *Manchester Happened* when characters employ syntax of various languages in contact in their conversation. Edward J. and Juan C. Santos define syntactic fusion as 'the combination of two different linguistic structures, mixing the syntax of local language with the lexical forms of English or vice versa' (161). Makumbi

creates characters who employ syntactic fusion in their utterances and as a result revealing their linguistic background that relates to their respective cultures.

During the immigrants' get-together parties in Manchester, they show their attachment to their native language. One of the immigrants says, 'Do these children of yours speak Luganda' (19). Even if the statement takes the lexical form of English, it still exhibits an influence of translation from the immigrant's native language. This shows that through the use of language, immigrants are in a position to make linguistic constructions that traverse cultures in contact. Such syntactic fusion of the immigrant's native language with English is equally expressed in the author's note where she expresses her sentiment on Ugandan attachment to their African relations while in the diaspora. Makumbi says that the host's children complain 'we are squashed, Dad-then you shrink and try not to take up too much space' (xi). The utterance reveals a translation from another language which is lexically transcribed to English thus displaying cross-cultural contact.

Makumbi employs untranslated words as a linguistic appropriation strategy when she fails to give any explanation for the Luganda word as if such a word has become part of the English register that she employs in writing the short stories. This leaves readers to contextually establish meaning through guesses within context. The process of establishing meaning within contexts transforms the reader to a translator. Steiner avers that 'such transformation into a translator is significant in that it wrests from the reader an unspoken commitment to the transformative processes embodied in the translation' (207). The reader is therefore invited to the community represented in the translated text thus given access to its culture. For instance, when Nnakimuli arrives in Uganda for the first time, the narrator says, 'Nnakimuli was skinny. Her hair was so big that you thought she carried a mugugu on her head' (168). Because she is in Africa, Ugandans can easily relate to what a 'mugugu' is. As this research establishes, mugugu refers to a huge load. This untranslated word creates a sense of cultural translation through contact with the Buganda culture. Nnakimuli returns to Africa loaded with a British influence. Unlike in Africa where she was characterized by short hair before her departure to Britain, Nnakimuli's contact with the white world translates her to grow long hair coupled by artificial makeup. Such transformation expresses Nnakimuli's desire to compensate for her 'Otherness' in the white world. Through her hairstyle and deportment, she transforms herself in conformity to the diasporic appearance.

The use of untranslated words alerts the reader that the story is dealing with a different language from the one used in constructing the literary work. Makumbi neither italicizes nor provides gloss for certain Luganda words as if they are part of the English language that constructs the text. The following are some of the words to this effect: lufula (142), jirikiti (163) and sigiri (182). One who is conversant with Luganda and English understands that in the short story, Makumbi could have translated 'lufula', for instance, as an abattoir or slaughterhouse so as not to interrupt the flow of thought processes during reading. Instead, the untranslated words switch to Luganda which is the home country for the fictional immigrants. Such 'failure provide gloss for the untranslated words' as Ashcroft et al. argue, 'enhances cultural distinctiveness' (*The Emperor Writes Back*, 64). The use of untranslated words, therefore, shows that even though English has been used to weave the texts, the short stories attain their authenticity in Luganda thus making them Ugandan short stories. This is because the untranslated items remain intact in the culture that expresses them.

Makumbi's sensitivity to express inflections in the accent of a Mancunian-speaking British is also revealed through code-switching. In 'Love Made in Manchester', Kayla's English is slightly different from that of Poonah's. Kayla employs the Mancunian dialect to invoke the British landscape thus expressing her nostalgic longing for an imaginary past. On their way to Uganda, she rekindles her childhood memories when she tells Poonah about the places they used to visit. She says, 'me, me mum and dad and me sisters used to come here when we was little ... Very olde England' (264). Tolia-Kelly asserts that 'migrant's stories connectivity to lived landscapes of the past signifies alternative ways of living and believing' (Quoted in Steiner, 62). Kayla's attachment to England reveals her British cultural identity. Her use of Mancunian dialect is further expressed in Uganda when Kayla takes a new self and asserts that when people hear her name, they imagine, 'I'm African, which I am in a way... by marriage' (274). Her insistence on her Africanness portrays her hybridity as she negotiates a translated identity in cross-cultural spaces.

The author employs neologism in contexts where one culture cannot express itself in the other using any of the languages. During the immigrants' Christmas celebration in Manchester, the narrator says Chameleone was 'Wale-waleing' (18). This is an attempt to express Ugandan artistry through music to the context of European culture. A famous Ugandan artist had composed a piece of music entitled 'Wale Wale' which was in praise of the Ugandan way of life. When this piece is played in the diaspora, it shows the immigrants' desire to maintain cultural touch with their home country despite the transformative forces associated with their

cross-cultural systems. Kayla also celebrates Masaaba's Imbalu the African way. Her ululations are expressed as 'aririried' (302). Neologism is enhanced through coinage when one cannot get a cultural equivalent in the target language.

The use of an African idiom in the short story exposes African art of conversation to the European context. It reveals that effective conversations are highly regarded in the African culture and the aptness in the choice of wise-saying attempts to translate African culture to the West. Chinua Achebe's novel signals a similar assertion by stating that 'proverbs are the palm oil with which words are eaten' (*Things Fall Apart*, 3). This implies that African language is enriched through idioms and sayings that tend to convey Africanness to the Western world. When Mzei goes to Europe, in his desire to reconcile the two sisters, he says, 'siblings are gourds: no matter how hard they knock each other they never break' (63). Within the African context, one can easily make a connection with 'the gourds' since they are used for domestic purposes like fetching water and even eating porridge. The mention of such artefacts reveals Mzei's efforts to relate to his African background despite having relocated to other cross-cultural spaces in Europe.

In the short story 'Let's Tell This Story Properly', the narrator attempts to translate the Ugandan art of storytelling in contrast to the Western culture of showing. The oratory skills exhibited by mourners who defend Nnam during Kayita's funeral aptly represent their ability to convince the gathering that was almost turning into a pandemonium. Nnam's calmness in the face of inconsiderate in-laws reveals her attachment to the Western lifestyle that encourages the society to see for themselves instead of striving to explain herself to those who are unwilling to understand her side of the story as an immigrant wife.

Naming and Renaming as a Trope in Cultural Translation

Relocation from Africa to the West establishes a cross-cultural engagement where immigrants who occupy the borderline of cultural difference are in constant negotiation to take up a new identity that realigns them to the confines of cultural hybridity established from cross-cultural contact. Such immigrants are not only displaced from their familiar cultural practices in the home countries but also disintegrated from their familiar social relationships and identity. The immigrants adopt new names as a way of renegotiating their new identity as they strive to conform to the transcultural systems they inhabit. The change of names and even adoption of the aspects of the English language is derived from the colonial experience and this has continued even in the postcolonial world. Ngugi observes that the imperialists' intended to

distract Africans from the ‘belief on their names, languages and even themselves’ (3). An African past was perceived in the white world as a failure even if such Africans went to schools in Africa that mirrored the British curriculum.

Naming and renaming as a trope of migration have been associated with cross-cultural contacts around the globe. Victoria Cook, while commenting on the fluidity of names in the formation of transnational identities, argues that ‘identity and names are temporal cultural constructions that keep changing depending on the varied contexts’ (4). In ‘Something Inside So Strong’, Nnamuli, with her PhD degree as well as being a daughter of a prominent Ugandan legislature and businessman at the time, is unable to access formal jobs in Europe due to her name which associates her with Africa. Displaced from the familiar experiences in her home country she changes her name and later identifies herself as Dr Mrs Jingle. This is a strategy to bridge her sense of displacement and ground herself in her new space of existence to fit into the British social matrix.

Having been brought up in Uganda with the name Mpony’obugumba Nnampiima Ssenkubuge, Poonah relocates to Britain and renames herself as Mpona Watson. Each of her African names has got a specific meaning that relates to the significance that African culture associates with naming. Mpony’obugumba which means ‘I am saved from barrenness’ indicates that children were valued in the African context (97). Nnampiima is associated with clannism while Ssenkubuge is a family name. Robert Kroetsch argues that the multiplicity of names provides a character with an experience of plural identities that cannot be fully explored by a single marker (52). In Britain, Poonah discards all her African names thus signifying a translative experience when she takes up a new name that has no direct semantic certainty in Buganda lexical structure.

Britain acts as an escape landscape where immigrants undergo translation as they explore multiple possibilities. To survive in such a landscape, Poonah adopts a new name ‘Mpona Watson’ to renegotiate her identity in the British system. Her adoption of Carl Watson’s surname asserts their cross-cultural marriage which enables Poonah to acquire the British passport. On clipping her name, Poonah claims that she never went to Britain to display Uganda’s naming creativity. Her process of renaming is a struggle to pin down an identity for herself and discard the identity imposed on her. Poonah expresses her translation as a character who has traversed cultures. Poonah asks anyone who questions her loyalty to the African culture, ‘What has Africa done for me?’ (98). She uses her new name to conceal her African

background in her attempt to detach herself from the African culture and adopt the European way of life.

Renaming allowed immigrants to enjoy better prospects in the diaspora. In 'Manchester Happened' Nnambassa asserts the relevance of the transformative process of renaming in Britain to access better opportunities. She says, 'With a name like Nnambassa the first interview was on the phone to weed out nightmarish accents' (68). Such discrimination based on one's name prompts African immigrants to change their names. The new name acquired within the cross-cultural interstices translates the individual's identity to gain acceptance into the cross-cultural spaces occupied by the immigrants. In this context, naming exposed an individual's culture as well as their perception in the transcultural systems. To navigate the discriminative practices, Nnameya shortens her name as 'Nnam' to conceal her African identity so as to fit into the British culture. The shortening or changing of names is in line with Gache Ganapathy-Dore's argument that 'names in times of migration can be shortened in length, altered in terms of spelling and pronunciation and can be changed to acclimatize to a different language' (21). Back in Uganda, Nnam is referred by the mourners with her African name, Nnameya (258).

Muwanga's sense of crisis begins when he adopts a new religion. His acceptance of Christianity reveals an acute sense of transformation as expressed through his translated self. On becoming a pastor, Nnaava's father discards his African name Muwanga on the claim that it was used in reference to the heathen Ganda gods. He feels that the African name was imposed on him. He doesn't want to entertain any affiliation with the Ganda cultural practices. His new name 'Ssajjalyayesu' which roughly translates to 'a man of Jesus', mirrors the new faith he has adopted (196). In his view, renaming inculcates a sense of liberty from the confines of Ganda tradition as expressed in his new faith. Malik equally goes through a religious translative process. As a Christian, he was called Malachi but on finding the Muslim faith, he changes his name to Malik. He claims that when he went astray, he turned to God but found 'the Christian God rather laid-back' (131). He feels a tight grip of the Islam God where he observes the customary five prayers a day. By adopting different religious practices in the process of his conversion across varied religious systems and changing his names to fit into the various faiths, Malik underscores the role of religion in filling a spiritual gap and expresses his intensive longing for fulfilment in the cross-cultural spaces.

Katula's relocation to Britain reveals an acute sense of displacement through her reconstructed self. Every time she associates with Uganda, everyone links her to Idi Amin as if Amin was the Ugandan cultural export. As an immigrant who went to Europe on a student visa, she fails in her attempt to renew her passport due to economic constraints. She, therefore, marries Malik to get citizenship in Britain. This comes with a number of transformative processes that operate on Katula. To fit into Malik's world, she has to reconstruct herself as a Muslim by taking a new name Hadija and starts wearing the Hijab. Even though the marriage never lasts due to their interpersonal differences, her translative process is manifested when her dresses start growing longer and wider without pressure from Malik in conformity to the Muslim culture.

Abbey uses naming and renaming as a strategy to assert his identity in the social matrix of his country of origin and host country. He is given access to baby Moses' file at the Children's Home in Manchester and renames the child Moses Bamutwala Jjuuko in relation to the Buganda clans. The naming process also demonstrates the African cultural attachment to the family name. His retention of the Christian name 'Moses' expresses his cultural hybridity resulting from his attachment with the West.

Abbey also expresses his entrapped self when he has to change his name to conform to the varied cultures that he encounters on his way to England. He leaves Uganda having been named by his grandfather as Ssuuna Jjunju but on reaching Mombasa, Abbey renames himself Abu Bakri to conform to the dominant Arab culture in this social context. On his arrival in Britain, he changes his name from Abu to Abbey so that it appears like Westminster Abbey while Bakri is transformed to Baker in relation to Samwel Baker. His constant renaming reveals the fluidity in Abbey's sense of self. He renames himself to negotiate a new cross-cultural identity which results from transnational relocation.

Pan-African fundamentalists translate the African way of life to the West when they resist changing of their names. Instead of conforming to the British culture, such elites assert their Africanness even in the diaspora. The narrator says, 'they dropped their Christian names like sin, turned away from the things European the way newly saved Christians turn from heathenry' (73). Steiner asserts that such failure to conform is a way in which 'translation is used as a tool for resistance, laying bare colonial ways of seeing/translating and asserting a new perspective of structures of inequality' (18). Such inequality is expressed in the Western culture where British systems demand that Africans must change their names and discard their cultural

practices when they relocate to the West whereas Europeans are never bothered to change their names when they make contacts with the African culture.

Buganda culture associates naming with particular significance. For instance, Nnaava which means 'our mother is royal' (177) is associated with royalty. Kitone who was artificially conceived is translated as a 'gift' while Poonah's African name, Mpony'obugumba, implies 'I am saved from barrenness'. All these names ignite a cultural significance as individuals are named according to events or influence associated with their birth. Such significance is translated to other cultures when such characters establish cross-cultural contacts. In retaining their African names even as immigrants who relocate to Europe, the characters attempt to make connections across cultures and the names become significant contact zones that they employ to relate to their African past.

Immigrants such as Poonah who changes her name to conform to British linguistic and cultural systems represent naming and renaming as 'sites of negotiation where individual identities are constructed and reconstructed within the intercultural frontiers of nations, people's and locales' (Clifford, 7). Some names such as Teta though from the Caribbean is associated with African countries. The narrator remarks that 'Teta was a Liberian name' (93). Even though Teta is conceived from a cross-cultural union, she bears the burden of cultural hybridity as she strives to negotiate between her Western identity in Europe, the Caribbean and the African roots through her father. She has to translate herself to the West when she attempts to justify that her blackness was inherited from her absent African father.

Carl travels from England to Uganda to trace his cultural background. He engages in charity work and his full name is Carl Mpiima Watson. He defies British immigration laws when he unconsciously omits Mpiima from his name in church. The narrator says that at the time of omitting the African name, he 'had no idea that no church would marry a boy called Mpiima to a girl called Nnampiima' (99). This naming translates to the readers the emphasis that Buganda culture lays on kinship ties. Even though Poonah and Carl are not related, Carl feels that the common name 'Mpiima' connects the two to common family background and this would have limited them from establishing a marital relationship. They, however, initiate a conversation across their diverse cultures. The marriage between Carl and Poonah translates the common belief as at the time that no white man could marry a black woman. The narrator says, 'by marrying her and guiding her through the maze of the British system, Carl raised Poonah, her three children and mother back at home' (99).

Immigrants who discard their African names are preoccupied with a new way of representing 'self' in the cross-cultural spaces. Nnakimuli continually asserts, 'I am Mrs Flower Down, Down with an e' (167). Through her insistence, she creates a new world that consciously translates her from an African Nnakimuli to an immigrant who has adopted the British way of life. The narrator says that after emphasizing on her new name she was never heard of till 1972 which is about ten years since her departure from Uganda. She later returns to Uganda to renegotiate her painful past. She is mentally impaired, divorced and unable to adjust to the system of her home country. Her unstable mental state is attributed to her failure to be accommodated into the British system. Alienation and social stratification abroad haunt her despite her sacrifices to transform her name, marry a Briton and even take her husband's identity.

Jeremiah Were drops his Ugandan name to become 'Jerry Stanton' (269). This enables him to reconstruct a British life since he works as an agent with the British Broadcasting Corporation in the United Kingdom. Jerry conceals his African roots but opts for his British mother's name 'Stanton' since he was conceived in a cross-cultural marital relationship. His hybrid self is expressed when he relocates to Uganda but still holds onto the British name 'Jerry'. Polo B. Moji evaluates transnational subjectification and defines the transnational process as a way in which 'human subject experiences the world and names itself as a result of migrating from one country to another' (3). Jerry's arrival in Uganda prompts him to relate to his African heritage by adopting the name 'Jeremiah Were' which he had modified and even discarded in Europe. He tries to train Masaaba how his Ugandan name should be pronounced. Jerry says 'Were' should be pronounced as 'Weh-reh' and not the way it is given the British pronunciation as 'were'. The different pronunciation of the name reveals cross-cultural contacts along transnational borders.

Social Structures as Sites for Cultural Translation

The transnational orientation of the social structures as a result of cross-cultural contacts between Africa and Europe has significantly transformed the immigrant's way of life across the globe. Ashcroft et al. by referring to Pratt who uses contact zone as 'part of transcultural pedagogic exercise' assert that social institutions provide cultural contact zones where 'different cultures meet, clash and grapple with each other often in highly asymmetrical relations of dominance and subordination' as immigrants negotiate their cultural differences in these spaces. (*Post-Colonial Studies: Key Concepts*, 48). The social institutions aid transcultural exchange ranging from language, faith as well as education which results in a

hybrid system. Makumbi imaginatively represents varied social institutions across cultures in contact to elaborate on the impact of migration across the transnational borders.

The author represents marriage as a social institution that undergoes transformation due to the contact between African and British culture. The number of children and even their upbringing is dictated by a particular cultural background. African culture values many children. The author notes that the uncle who lives in Britain ‘questions the many siblings that the niece has back in Africa’ (xi). The uncle, due to his contact with the Western culture, believes that having fewer children enables the parents to give them necessities of life without much strain. The niece, however, challenges such Western mindset by asserting that the cost of raising one of the uncle’s children in Europe is sufficient to sustain their family of ten back in Africa for a number of days.

The question of childbearing raises more concerns in cross-cultural contexts. Poonah recounts how her ten-year marital union with Mutaayi with three children ended when Mutaayi found her hiding birth control pills and punished her severely (112). The African concept of childbearing undergoes transition due to cultural contact with the West. The Western culture developed family planning strategies which ensured that a few children brought up in such families were given the appropriate care by their parents till they came of age. In the context of African culture, siring many children was encouraged since they not only preserved the individual’s posterity but were also deemed as a source of wealth through dowry by way of marriage and inheritance.

Marital conflicts and resolution have also experienced changes due to African contact with Western culture. The African culture neither encouraged divorce nor public resolution of domestic conflicts. When Poonah comes out of the hospital, the activists together with the FIDA were already brandishing words like ‘battered woman, domestic violence, and internationalisation’ (112). Though this may suggest that African culture perpetuated patriarchy at the expense of women subjugation, it becomes apparent that the Western culture empowered women in the context of marriage. Mutaayi is later arrested and charged while Poonah marries Carl Watson. In this context, cross-cultural contacts translate the concept of marriage, family, childbearing and divorce. African culture protected the family unit and divorce was not encouraged. Even in the event of separation, the children remained in the custody of their father. However, in Western culture, the children remain with their mother. This sees Poonah take her three children with her when she separated with Mutaayi. Poonah

has to raise the children in her mother's house in Uganda while she resides and works in the diaspora.

Nnakazaana whose all children have relocated to other parts of the globe bemoans the state of being abandoned due to her lack of grandchildren. She has a lot of wealth repatriated to Uganda by these children who rarely visit their home country. Nnakazaana is destabilized by the ineradicable fear of an impossibility of her children's return home. She laments that even Mikka, one of her sons in Europe, cannot visit Uganda with his children. She notes that 'Mikka's British wife often confiscates the children's Ugandan passports' whenever Mikka wants to travel home (216). Nnakazaana, therefore, has no pride that African culture associates with children as a posterity. This confirms her previous reservations against cross-cultural marriages. Nnakazaana had informed Bunjo that he should never marry Europeans because 'white women came with too much power into the marriage with us' (216). African male immigrants equally express their fear of marrying their fellow Africans on the claim that they came with too much burden into the marriage with full expectations from the men to provide for them. Mikka, just like other Nnakazaana's children, becomes transformed to lose contact with his African background due to their cross-cultural contact with the west through marriage and migration.

The concept of marriage and childbearing further undergoes translation though Kitone. It is through her interaction with Nnakazaana that it is realised that Kitone was conceived artificially in a fertility clinic. Nnakazaana desires a grandchild who would inherit her wealth in line with the African culture. She pushes Nnakazaana to try and convince Kitone if she can engage Mikka so as to get a child on the promise that she would take care of everything if the deal becomes a success. This translates marriage to be a 'business transaction' whose capital is traded on children (241). To avoid suspicion from his British wife, Kitone and Mikka agree to get the child through artificial conception in a fertility clinic. Western culture transforms the meaning of conception as a result of improved technology in their facilities.

Traditional marriage negotiations provide an avenue for cultural translation. Mulumba and Nnaava are both transnational characters who live in Europe. Their desire to engage traditionally translates African marriage negotiations to the West. During the preparations, Aunt Muwunde, who exhibits cultural hybridity, is chosen to oversee the rites because she lived in the US in the 1980s. She is therefore deemed to be in a position to 'understand the complexities of the diasporic marriage' (195). Bwemage who was conceived from a cross-

cultural union plays a key role in these negotiations. As an only brother, he must participate in the negotiations as a 'Muko' since the culture dictates that 'brothers who give away their sisters' in marriage (196). Bwemage exhibits hybridity of cultures from his physique to deportment. His forehead is shaved and manicured Ganda style. His skin is darker than a biracial character who has a Chinese mother and an African father. He has a 'Chinese-African' outlook despite the darker skin tone (197). Even though Bwemage exhibits hybridity in his race, he is given a befitting Kanza so as to take up his role in this cultural negotiation. His involvement brings out the translative function of trans-lingual literature which aims at establishing a conversation between cultures.

Marriage and social relations are transformed especially at their formative stages. Kitone says that nowadays, women need not wait for a man 'to come along, weigh you up, decide if you are right for him, do courtship, dance, marry and have children' (237). The African concept of wooing and betrothal are overlooked due to the cross-cultural contacts with Western culture. Kitone asserts that a woman can decide to have children on her own terms considering that she was artificially conceived on her mother's decision. Such a transformation in conception situates surrogacy into the African culture.

Relocation to the West equally translates childbearing to conform to Western culture. Immigrants in Europe claim that Britain brought up overindulged children. Due to stiff adherence to politeness as a linguistic code, references towards children with names such as 'Sweetie, Darling and Mummy' expresses some form of overindulgence (5). Nnalongo asserts that children brought up in Bungeleza are 'impossible'. African and Western ways of childbearing are juxtaposed. Africa brings up children who adhere to the moral fabrics of the society while the West encourages the freedom of a child to do everything at their will.

Learning institutions become sites for cultural translation. Ugandans cherished Western education and its ability to transform society. In the 1960s, British degrees were coveted in Uganda. Acquiring a degree in Britain was the definition of success at that time. Schools in Uganda were constructed and translated in conformity to the British curriculum which concentrated on British history, geography and British literature. Such schools mirrored the British systems as 'set up by colonial masters' (67). This inculcated cross-cultural translation of the British way of life to Uganda. It was meant to prepare Ugandans to easily negotiate cross-cultural relations when they relocate to Europe. In England, Katassi behaves like the

Caribbean because of her interaction with the West Indian children at school. She uses language that lacks decorum to resist her stay at the Social Services hostels.

Religious institutions are translated to conform to the varied cross-cultural contexts where they are practised. Christianity which is an import from the West undergoes transformation and the various religious practices reflect the cultural difference. In Africa for instance, the narrator says that when one is born into a particular faith, it becomes a routine, unquestioned and the expected way of life. In Britain on the other hand, it is easier to lose one's faith due to the vicious criticism on issues relating to religion. People question a lot of issues that Christianity raises. This translates Nnaava's sister's perception of religion in the West. In Manchester, she nominally goes to church for the sake of her mother. Her mother believes that the church provides a 'safe harbour' where future husbands could be found for her daughters. The church in Europe is therefore perceived as a theatre where people dress up, meet friends and enjoy performance and music. In Africa, the church is characterised by an entrepreneurial nature where pastors lead an ostentatious lifestyle at the expense of the destitute flock.

Funeral rites play a key role in translation. It is through Kayita's death that Ugandans understand why British cremate its departed loved ones. The extreme weather conditions characterised by snow does not entertain burials. The narrator says that were it not for Nnam's efforts 'British would have burnt Kayita's body' (260). Despite her relocation to Britain, Nnam still values Ugandan cultural practices. She sends Kayita's sons, Lumumba and Sankara, to Uganda for 'Kayita's last funeral rites' (244). When she realises that Kayita is naked in the bathroom, she fails to scream for fear that Lumumba may come in only to see his father naked. Africans who have come in contact with the West associates nakedness with an irreversible curse. Nnam's attempt to cover Kayita's nudity even at death suggests a cross-cultural contact with the Jewish mythology where Noah's son, Ham, was cursed for seeing his father's nakedness. Kayita's death juxtaposes funerals in Britain and Africa. Whereas grief in Britain is private, in Uganda 'women throw themselves, howl insults and even scream' (245). The widow is expected to cry the loudest as a formality but Nnam fails 'to do the crying widow thing' in the face of betrayal she has been subjected to (258).

The process of retelling Nnam's story properly during Kayita's funeral suggests a translative process. The mourners in support of Nnam are trying to recreate a new image that disables Nnam's labelling as an immigrant wife and asserts her rightful position to mourn the husband in line with the African culture. Her struggles to bring Kayita's body back home has to do with

her ability to resist the assimilating British ways of life that would have seen Kayita being cremated. This suggests the immigrant's attempt to keep the customs of their home country alive in foreign spaces thereby translating African culture to the West. Nnam understands the value African culture associates with their dead and she does all she can to ensure that Kayita is buried in his fatherland while observing all the funeral rituals.

Nnam who is an embodiment of hybridity as a result of her transnational orientation appears a translated character during Kayita's funeral. She turns down her aunt who had prepared her for marriage when the aunt comes to whisper a tradition to her. She says 'when a husband dies, you must wear a sanitary towel immediately. As he is wrapped for burial, it is placed on his genitals so that he does not return' in demand for it (257). This ritual asserts the connection between the living and the dead as established within the African culture. Victor Turner refers to such an engagement between the living and the dead as *limen* (25). Nnam's main interest is the title deed and the car logbook which is her only hard-earned wealth during their relationship with Kayita. Nnam adopts Gloria Ozor's assertion that 'rituals are mere social activities that occupy a space between reality and the imaginary' (2). For Nnam, she is not confined to the space defined by such rituals due to her cross-cultural contact with the West. This sees her denounce her aunt who later walks away from her.

Traditional circumcision translates the Buganda rite of passage to the West. Masaaba who exhibits hybridity from his cross-cultural bearing insists that he must be circumcised traditionally in Uganda in line with his father's Wakhooli culture. Having been conceived through a cross-cultural marriage, he operates within the interstices of the two cultures. The influence of technology aids cultural translation when Masaaba gets to know about the Buganda Imbalu through YouTube. Facebook and varied websites also introduced Mumasaaba's Imbalu to the British world.

Wakhooli's family intended to stay in Uganda for six weeks. In the first two weeks, they were to stay in Kampala. During this period, Masaaba was to learn Imbalu songs and dances. These songs and dances are meant to translate Masaaba in conformity to the African cultural setting despite his attachment to the West. The next two weeks are to be spent in Mbale where Masaaba was to undertake the rite and proceed for 'post-op in seclusion' (268). Masaaba's regalia mirrors a translated self that manifests an African cultural lifestyle. The narrator says, 'he wore a "Ngeye", the headdress and the back gear' (268). This makes him appear like an African who asserts his conservative self that has no attachment to the West.

Imbalu goes through varied transformative processes as a result of cross-cultural contact. Traditionally, it is meant to be a secret ritual. The publicity it attains in the academic and political cycles due to the international engagement with this traditional practice makes it lose privacy as defined by the Buganda culture. To understand such transformations, Dr Wafula, who is the initiator, is tasked by the journalists to give more information about the Imbalu since it would be aired through the international media. Julie, for instance, is interested in how the practice of Imbalu becomes a contradiction of public but a private rite, its history, the transformations it has undergone as well as its significance to the people (280). Masaaba's Imbalu has already attracted the international attention thus transforming it from an individual African rite to a practice that can be undertaken by anyone around the globe who traces his roots to that culture.

The reference to Masaaba's circumcision as 'Imbalu special' gives it a translative implication. It reveals that the Imbalu is not going to conform to the Buganda culture but will exhibit dynamism to reflect the global context within which it operates. The world of academia had already associated the practice with Trump when they published a paper with a title: 'Masaaba's Imbalu and the Rise of Traditional Masculinities in the Trump Era' (285). Non-existent experts on adult circumcision in Africa were already active online providing their insights while transforming the rite of passage by using it to promote their websites. On the other hand, anti-circumcision groups accused Masaaba of 'gentrifying genital mutilation' in relation to FGM (286). They alleged that boys were lured to be forcefully circumcised. The preparations for the Imbalu equally undergo some transformation. It sees coordination of government agencies which facilitate the 'modernised Imbalu'. The narrator says that foreseeing the global attention that Masaaba's Imbalu had attracted, the Mayor of Mbale, the regional MPs and the Ministry of Wildlife and Antiquities had remapped the route to reflect the major aspects of the city (286). The traditional Imbalu is thus translated to take a new form due to cross-cultural contact.

The music played in varied contexts reflects a conversation across cultures thereby facilitating the cultural translation process. Poonah plays two different versions of a song that reflects the cultural difference. The African version is 'written by a Nigerian' (121). This version of Labi Siffre's 'Something Inside So Strong' rekindles Poonah's sense of nostalgia as she negotiates cultural difference in the West. Even if she has been in the white world, she has never been exposed to the frustrations similar to what she experienced back in Africa. The song makes her recount how Nnamuli's parents frustrated her when she was dismissed from serving in their

supermarket as a shop attendant. Those challenges translated her to a resilient character who could maintain her focus despite the difficulties of the times. She picks herself up and makes her way to Europe. Upon being transformed within the transcultural system in Britain, she became a success story. The other version sang by Kenny Rogers 'Son of an Immigrant' depicts the realities of existence in cross-cultural spaces when one leaves the home country for another. Poonah listens to the two versions to display her exposure to a multiplicity of cultures thereby transforming her to a hybrid character who negotiates between the interstices of African cultures and the West.

Conclusion

This chapter discusses how *Manchester Happened* manifests the cultural translative function established by cross-cultural contacts. It argues that transnational migration consciously or unconsciously impacts on immigrants' way of life thus aligning them to the global hybrid culture. The chapter reflects on the arguments of Steiner, Ngugi and Ashcroft on the impact of transnational migration on the cultural translation as manifested in postcolonial texts that exhibit linguistic hybridity. It concludes that with the rise in global interconnectedness, cultural translation is a continuous process since cross-cultural contacts are continually established. The chapter also connects the hybridity of language in the short stories to a multiplicity of cultures in contact. Of significance in this chapter is the fluidity of naming and renaming in the short stories which shows that cross-cultural identity is fluid and immigrants can take up new names in conformity to the cultures they encounter. The chapter argues that the social structures that facilitate cross-cultural contact between Africa and Europe such as marriage, education and initiation are viable contact zones for cultural translation.

CONCLUSION

This research has explored how language in the short story form can be used to conceptualize survival in the diaspora. The study had two main objectives. First, I intended to evaluate the role of language in conceptualizing survival. The literary inquiry also involved an interrogation of the elements of cultural translation as represented in *Manchester Happened*. The research relied on the fragmentariness of the short story form which makes it viable for representing the fragmented realities of migration in contemporary society. The bits of immigrants' experiences as constructed in the various short stories enhances a comprehensive interpretation of survival within the cross-cultural frontiers of the diaspora. In this study, I have argued that the complexities of migration and the migrants' diverse experiences need to be expressed in totality and such a unified experience is realised through the short story cycle.

Makumbi significantly contributes to the literature through her use of language in constructing the short story form by providing snapshots of immigrant's existence in transnational spaces as well as establishing the connection that immigrants have with their country of origin. This study, therefore, has reaffirmed the significant role of the short story in literary scholarship. In its brevity, the short story compresses a lot of information on immigrants' experiences that are relayed to the readers in varied ways. Through the short story genre, the author portrays the realities of global travels and foregrounds the challenges that fictional immigrants encounter as they embark on this transnational journey. I argue that such challenges debunks the myth that relocation to other nations whether voluntary or otherwise is a blissful encounter. The immigrants are discriminated based on their linguistic competence in the dominant language and they also face racial segregation from their skin colour. Such challenges translate to the ambivalent relationship that immigrants develop towards their host countries as they navigate their existence and survival in foreign spaces.

Moreover, the study has interrogated the artistry in the use of language in the short story form. In doing this, the research analysed elements of literary stylistics such as the narrative time, foregrounding, intertextuality and cohesion in *Manchester Happened*. It establishes that the present narrative time, for instance, expresses the immediacy of immigrants' experiences in their quest to survive in foreign spaces. It discovers that such stylistic aspects not only aid narration in the short stories but also enhance the representation of immigrants' survival in cross-cultural contexts.

The study discovers that the linguistic choices by the fictional immigrants greatly contribute to their adjustment and ultimate survival within transnational spaces. The performative role of language allows the immigrants to get into the social spheres of their host country whose way of life is quite different from what they are used to in their country of origin. The social status, communal solidarity as well as the level of formality is determined by the linguistic capabilities of immigrants while in the foreign space.

While analysing the transitivity choices made by immigrants in their use of language, the study used Leech and Short's concepts of language in discourse. I discover that while immigrants are forced to make particular linguistic choices to survive within the diasporic space, these choices are dependent on the communicative context which are further determined by the particular metafunctions of language. The situational metafunction considers the immigrants' context of discourse, the ideational metafunction enables immigrants to express their internal and external experiences while the interpersonal metafunction reinforces the established social relationships within the transnational spaces. The study further argues that the varied metafunctions of language coordinate in constructing the immigrants' experiences as represented in their utterance.

In this regard, the research establishes that transnational dislocation forces the migrant to use language in mediating their individual, interpersonal as well as the cultural difference that they encounter once they are out of their home countries. Considering the context, the role played by characters as well as the social practices evident in the lives of the diasporic community, language has a significant role in the interpretation of such engagements. Moreover, the interpersonal discourse becomes more effective depending on the efficiency of an immigrant to adopt and use language that conforms to the dominant culture.

This study comes to the conclusion that cross-cultural contacts established through global migrations lead to individuals who exhibit hybridity in their use of language. To survive the challenges associated with existence in cross-cultural systems, the migrants employ more than one language to effectively address their plight in the new spaces they inhabit. The immigrants employ hybridity of languages to negotiate their cultural differences to gain acceptance into the systems of the host country.

The research shows that the mastery of the native language (Luganda) and the language of the dominant culture in the host country projects an immigrant returnee as a global, transnational character who is able to navigate diverse spaces. The plurality of languages is significant in the

adaptation and settlement in foreign spaces. The immigrant's survival is premised on the claim that societal beliefs, principles and ideas are engraved in the language used within the host community. Such immigrants understand that by learning a new language and embracing new values in the host country, they do not entirely disregard their native language. The native language plays an important role in reshaping the immigrant's adjustment when they return to their home countries.

The study notes that language enables immigrants to express their desires and attitude such as the nostalgic longing for a return to their countries of origin. Through their manipulation of language, the immigrants can imagine, create and influence the perspectives that their lives take in the foreign spaces. Faced with a myriad of challenges which range from racial segregation, limited opportunities with minimal upward mobility, and unfavourable working conditions to betrayal from their home countries, immigrants locate themselves within an intricate space between their home country and the host lands. Such in-betweenness that immigrants find themselves in is negotiated through language.

The study has shown that cultural translation is a continuous process due to the rise in cross-cultural contacts around the globe. It demonstrated that social structures such as religion, marriage, education and African cultural practices act as contact zones where the cross-cultural exchange takes place. These contact zones equally undergo transformation to reflect the dynamism associated with contemporary society.

Evaluating religion as an ideology that cuts across cultures, this study establishes that there is a diversity in the practice of religion in Africa and Europe. Christianity in Europe is characterised by constant agitation and criticism where the believers question every aspect of their faith. In Africa, Christianity is defined by a culture of tranquillity as the congregation is not expected to question anything concerning their doctrines. The study argues that this has immensely contributed the opportunistic clergy who take advantage of the gullible followers to lead an expensive lifestyle while the congregants wallow in destitution in the hope of a life of fulfilment in the new world.

The language employed by immigrants also represents them as characters under translation. As the immigrants traverse a diversity of cultures, they tend to use the language that conforms to their immediate realities of existence. They navigate between Luganda, Swahili, English and the Mancunian dialect to contextually express their needs and desires in the cross-cultural contexts. The study discovers that the linguistic appropriation strategies employed by fictional

immigrants in the tales of departure and return not only translate their experiences to the context of the diaspora but also enhances their adjustment in the foreign spaces they inhabit. For instance, this research notes that the use of untranslated Luganda words in a text constructed in English enables the reader to actively participate in the textual translative process as the meaning is generated through inference.

The study argues that by using African languages at par with English in *Manchester Happened*, Makumbi challenges the dominant position of English over other languages. The research, therefore, signals that as society progresses and cross-cultural contacts are established, even African languages can be used to express similar experiences in a transcultural context. The multiple languages indicate that the text addresses a diversity of cultures.

The study finds that naming and renaming enables characters to establish connections with their past even if they go through transformative processes to fit into their new spaces of existence. Some African names enable characters to connect to their African past. Baby Moses, for instance, is given a new name, Moses Bamutwala Jjuuko, to enable him to connect to his African background through his father. Kitone which is simply translated as a gift is able to realise that she was conceived artificially in a fertility clinic. This enables Kitone to come to terms with her past in relation to her parenting. As a result, Kitone yields to the request from Mikka's mother who implores her to conceive artificially. Teta who is from the Caribbean is able to make connections with her absent African father due to her African name. Despite Jeremiah Stanton Were's upbringing in Britain, he relates to the African past when he traces his background through his African name. Poonah's name, Mpony'obugumba, rekindles the significance of childbearing in the African culture since the name is a reminder that the mother has been saved from barrenness.

The study discovers that as Africans relocate from their countries of origin to Europe, they either discard or modify their African names to appear like those of the West. I argue that such naming and renaming are strategies that translate these immigrants to fit into their new spaces of existence. By concealing their African identity through their new names and adopting the Western naming system, such immigrants negotiate their cultural difference within these spaces. I discover that on their return to the home countries, some of the immigrants tend to assume their African identity by reverting to the African names that they previously discarded when they left for the diaspora. The adoption of the African names and language enhances the

socialization and integration of the immigrants into the linguistic and cultural systems of their home countries.

I argue that names such as Luzinda, Bakka, Muwanga, Mpony'obugumba Nnampiima Ssenkubuge and Nnamuli assert Africanness. The characters who take new names while retaining their Africanness on their relocation to Europe such as Poonah, Abbey and Nnam demonstrate the malleability of individual identity as immigrants navigate through the vicissitudes of life in the diaspora. The new names enable immigrants to reconstruct their sense of belonging in the new cultural and linguistic systems. Abu Bakri, for instance, is in a position to relate himself to the British locale when his new name, Abbey, is associated with the British Westminster Abbey while Bakri which is transformed to Baker is related to Sir Samuel Baker. Poonah's new name enhances her assimilation into the economic systems of Britain thus facilitating her survival. The shortening of Nnameya to Nnam reflect the binary identity that fits into both British and African systems.

Since this study is limited to language as a strategy for survival in cross-cultural systems and the influence of cross-cultural contacts in cultural translation, it hints that intercontinental mobility in the contemporary society leads to fragmentation in individuals' identities as they navigate between the binary spaces of home countries and host countries. Such fragmentation has not been conclusively addressed in this research. I suggest that future research should focus on the analysis of the fragmented identities that result from transnational relocation as represented in *Manchester Happened*. Further attention should focus on the narrative voice as a literary technique in the varied short stories to comprehend the fragmented realities of immigrants in the foreign spaces as represented through different voices in the tales of departure and return.

WORKS CITED

- Achebe, Chinua. *Things Fall Apart*. Anchor Books, 1994.
- Adeyemi, Adegaju. "Graphology as a Signifying System in the University of Ibadan Official Bulletin." *Papers in English and Linguistics*. Ed. Raphael O. Atoye. Vol. 9. 2008. 159-160.
- Arthur, John A. *"The African Diaspora in the United States and Europe"*. Ashgate Publishing, 1958.
- Ashcroft, Bill. "Translation and Transformation." *Traduttrici: Female Voices Across Languages*. Ed. Oriana Palusci. Tangram Edizioni Scientifiche, 2011. 25-46.
- Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. *Post-Colonial Studies:Key Concepts*. Routledge, 2007.
- . *The Emperor Writes Back:Theory and Practice in Postcolonial Literatures*. Routledge, 1989.
- . *The Postcolonial Studies Reader*. Routledge, 1995.
- Barry, Peter. *Beginning Theory:An Introduction to Literary and Cultural Theory*. Manchester UP, 2002.
- Bhabha, Homi K. *The Location of Culture*. Routledge Classics, 1996.
- Brah, Avtar. *Cartographies of Diaspora:Contesting Identities*. Routledge, 1996.
- Bressler, Charles E. *Literary Criticism:An Introduction to Theory and Practice*. Pearson, 2007.
- Chomsky, Noam E. *Reflections on Language*. Temple Smith, 1976.
- Clifford, James. *Routes:Travel and Translation in the Late Twentieth Century*. Havard, 1997.
- Clingman, Stephen. *The Grammar of Identity:Transnational Fiction and the Nature of the Boundary*. Oxford UP, 2009.
- Cohen, Robin. *Global Diaspora:An Introduction*. UCL Press, 1997.
- Cook, Victoria. "Exploring Transnational Identities in Ondaatje's Anil Ghost." *CLCWeb: Comparative Literature and Culture*. Vol. 6. no.3. 2004. 1-8. Accessed 24 July 2020.

- Derewianka, Beverly. *Exploring How Texts Work*. Routledge, 1990.
- Enkvist, Nils E. *Linguistics and Style*. Oxford UP, 1964.
- Fanon, Frantz. *Black Skin White Masks*. Grove Press, 1967.
- . *Introduction. Black Skin White Masks*. Trans. C.L. Markmann. Pluto, 1986.
- Firth, Rupert J. *Papers in Linguistics 1934-1951*. Oxford UP, 1957.
- Fontaine, Lise. *Analysing English Grammar: A Systematic Functional Introduction*. Cambridge UP, 2013.
- Ganapathy-Dore, Gecha. "Playing Hide and Seek with Names and Selves in Salman Rushdie's Joseph Anton, a Memoir." *Atlantis Journal of the Spanish Association of Anglo-American Studies* Vol.35.no.2 (2013): 11-25. Accessed 24 July 2020.
- Gullason, Thomas A. "The Short Story: An Underrated Art." *Studies in Short Fiction*. Ed. Charles E. May. Blackwell Publishing, 1964. 13-31.
- Gysels, Marjolein. "Codeswitching as an Urban Language Phenomenon." *Journal of Multilingual and Multicultural Development* 13.1 (1992): 1-17.
- Haley, Ciara. "Book Review: Manchester Happened." 2019. *TotallyDublin*. Accessed 9 May 2020. <www.totallydublin.ie/more/print/book-review-manchester-hapenned-jennifer-nansubuga>.
- Halliday, M.A.K. *An Introduction to Functional Grammar*. Arnold Publishers, 1994.
- Halliday, M.A.K. "Functions and Universals." *Halliday: System and Function in Language*. Ed. G.Kress. Oxford, 1976. 25-35.
- . *Language as a Social Semiotic: The Social Interpretation of Language and Meaning*. Edward Arnold, 1978.
- . *Linguistic Studies of Text and Discourse*. Ed. Jonathan Webster. Vol. 2. Continuum Press, 2002.
- Halliday, M.A.K., and Matthiessen, C.M.I. *An Introduction to Functional Grammar*. Routledge, 2014.

- Hanson, Clare. "'Things out of Words': Towards a Poetics of Short Fiction." *Re-Reading the Short Story*. Ed. Clare Hanson. Macmillan, 1989. 22-33.
- Hopkins, Daniel J. "The Upside of Accents: Language, Inter-Group Difference, and Attitudes Towards Immigration." *British Journal of Political Science* Vol.45.No.3 (2015): 531-57.
- Hoyt, Bleakley, and Aime Chin. "Language Skills and Earnings: Evidence from Childhood Immigrants." *Review Economics Statistics* 2004.
- Hunter, Adrian. *The Cambridge Introduction to the Short Story in English*. Cambridge UP, 2007.
- Iftekharrudin, Farhat et al. *Postmodern Approaches to the Short Story*. Ed. and M. Rohrberger J. Boyden. Praeger, 2003.
- Indangasi, Henry. "Stylistics." Nairobi UP, 1988.
- Ingram, Forrest L. *Representative Short Story Cycles of the Twentieth Century: Studies in a Literary Genre*. Mouton Press, 1971.
- James, Edward and Juan C. Santos. "Abrogation and Appropriation in Selected Pre-war Philippine Short Stories in English." *GEMA Online Journal of Language Studies* Vol. 16.no.1 (2016): 157-68.
- Jeffreys, Leslie., and Mclntyre, Dan. *Stylistics*. Cambridge UP, 2010.
- Kaushik, Ratika. "Homing Diaspora/Diasporizing Home: Locating South Asian Diasporic Literature and Film." *Dissertation*. University of Sussex, 2017.
- Khan, Sobia. "Transnational Identity in Crisis: Re-reading Edward Said's Out of Place." *The Geocritical Legacies of Edward W. Said*. 2015. 1-22.
- Kroetsch, Robert. "Canadian Writing: No Name is My Name." in *The Forty-Ninth and Other Parallels: Contemporary Canadian Perspectives*. Ed. D.Staines. University of Massachusetts, 1989. 116-28.
- Kyomuhendo, Goretti. "Goretti Kyomuhendo in Conversation with Jennifer Nansubuga Makumbi." *Wasafiri Journal of International Contemporary Writing* Vol. 33.no.3 (2018): 39-42. Accessed 20 July 2020. <www.tandfonline.com/loi/rwaszo>.

- Lasdun, James. "An Anxious Man." *The Paris Review* 173 (2005): 9-14.
- Leech, Geoffrey and Mick Short. *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. Pearson Longman, 2007.
- Leech, Geoffrey. *Language in Literature: Style and Foregrounding*. Pearson, 2008.
- Makau, Kitata. "Rhetoric Strategies in the Novels of Chinua Achebe." *Dissertation*. 2014.
- Makgalakgatha, Daniel T. "Characterization in Some of the Short Stories of I.T. Maditsi." *Dissertation*. Rand Afrikaans University, 1992.
- Makumbi, Jennifer N. *Manchester Happened*. One World Publications, 2019.
- March-Russel, Paul. *The Short Story: An Introduction*. Edinburg UP, 2009.
- Margulis, Jennifer, and Peter Nowekoski. 1996. Accessed 9 May 2020. <www.emory.edu/English/bahri/Language.html>.
- Mbao, Wamuwi. "Review on Manchester Happened." Vol. Vol.4. no.2. 2020. 8-10. Accessed 9 May 2020. <johannesburgreviewofbooks.com/2020/02/06/a-powerful-contribution-towards-the-creation-of-a-vitally-needed-counter-narrative-of-England/wamuwi-mbao-reviews-manchester-happened-by-jennifer-nansubuga-makumbi/>.
- Mbiti, John S. *African Religions and Philosophy*. Heinemann, 1989.
- Mehrez, Samia. "Translation and the Postcolonial Experience: the Francophone North African Text." *Rethinking Translation. Discourse, Subjectivity, Ideology*. Ed. Lawrence Venuti. Routledge, 1992. 120-138.
- Moji, Polo B. "New Names, Transnational Subjectivities: (Dis)location and (Re)naming in NoViolet Bulawayo's We Need New Names." *Journal of African Cultural Studies* Vol.27.no.2 (2015): 1-10. Accessed 22 July 2020. <www.researchgate.net/publication/271908177>.
- Mwanzi, Hellen A. "The Style of the Short Story in Kenya: An Analysis of the Short Stories of Ngugi wa Thiong'o, Leonard Kibera and Grace Ogot." *Dissertation*. University of Nairobi, 1995.

- Mwesigire, Bwesigye bwa. "A Review:Kintu Jennifer Nansubuga Makumbi Kwani?" *The Johannesburg Review of Books*. 2018. 29 July 2020. <<https://johannesburgreviewofbooks.com/2018/04/04/englishs-tendency-to-obliterate-other-languages-does-not-apply-here-bwesigye-bwa-mwesigire-reviews-jennifer-nansubuga-makumbis-kintu/>>.
- Myszor, Frank. "Introduction." *The Modern Short Story*. Cambridge UP, 2001. i-iv.
- Ngugi, Wa Thiong'o. *Decolonising The Mind*. Zimbabwe Publishing House, 1994.
- Ngwa, Arnold T. "Essentializing Ugandan Indigenous Cultures in Jennifer Nansubuga Makumbi's Manchester Happened." *International Journal of English,Literature and Social Sciences* Vol.5.no.3 (2020): 298-306. Accessed 9 May 2020. <[dx.doi.org/10.22161/ijels.51.49](https://doi.org/10.22161/ijels.51.49)>.
- O'connor, Frank. *The Lonely Voice:A Study of the Short Story*. Cleveland, 1962.
- O'Neil, Mary,et al. *Collins English Dictionary*. Harper Collins, 2016.
- Ouno, Victor O. "Negotiating Cross-cultural Complexities of New Worlds in Chimamanda Ngozi Adichie's Novels." *Mediterranean Journal of Basic and Applied Sciences* Vol.3.no.2 (2018): pp.180-202. Accesed 9 May 2020.
- Ozor, Gloria N. "Ritual as Social Drama: The Role of Women in Omulumbe Funeral Ritual." *Unpublished M.A Thesis*. University of Nairobi, 2012.
- Patea, Viorica, ed. *Short story Theories:A Twenty First Century Perspective*. Rodopi, 2012.
- Poe, Edgar A. *Literary Criticism of Edgar Allan Poe*. Ed. Robert L. Hough. Nebraska UP, 1965.
- Popescu, Lucy. *Book Review:Manchester Happened,Jennifer Nansubuga Makumbi's Collection of Short Stories Delves into the Lives of Ugandans in England*. New Humanist, Accesed 9 May 2020. <www.ie/more/print/book-review-manchester-happened-jennifer-nansubuga>.
- Pratt, Mary L. "The Short Story:The Long and the Short of It." *The New Short Story Theories*. Ed. May Charles E. 1994. 91-113.
- Reynier, Christine. *Virginia Woolf's Ethics of the Short Story*. Palgrave Macmillan, 2009.

- Rivera-Batiz, Francisco L. "English Language Proficiency and Economic Progress of Immigrants." *Economic Letters* Vol.34.no.3 (1990): 295-300.
- Rushdie, Salman. *Imaginary Homelands*. Penguin, 1991.
- Rust, Hills L. *Writing in General and the Short Story in Particular*. Houghton Muffin, 1977.
- Safran, William. "Diasporas in Modern Societies, Myths of Homeland and Return." *Diaspora II*. 1991. 20-21.
- . "Diasporas in Modern Societies: Myth of Homeland and Return, Diaspora." *Journal of Transnational studies* 1 (1991): 43-84.
- Said, Edward. *Orientalism*. Routledge, 1978.
- Sassen-Koob, Saskia A. *Capital Mobility and Labour Migration*. Cambridge UP, 1985.
Accessed 9 May 2020. <sk.sagepub.com/books/ethnicity-and-globalization>.
- . *The Mobility of Labour and Capital*. Cambridge UP, 1988.
- Steiner, Tina. "Preview." *Translated People: Translated Texts, Language and Migration in the Contemporary African Literature*. St. Jerome Publishing, 2009. 3-21.
- . "Translated People: Translated Texts, Language and Migration in Contemporary African Literature." *Unpublished PhD Dissertation*. University of Cape Town, 2007.
- Stuart, Hall. "Cultural Identity and Diaspora." *The Journal Framework* (1996): pp.222-237.
- Trollope, Anthony. *An Autobiography*. Oxford University Press, 1950.
- Turner, Victor. *The Future of Ritual: Writings on Cultural Performance*. Routledge, 1993.
- Tymozco, Maria. "Post-Colonial Writing and Literary Translation." *Post-Colonial Translation*. Ed. Basnet and Trivedi. 1990. 19-40.
- Venessa Guignery, and Wjciech Drag. "The Short Story: Fragment and Augment." *The Poetics of Fragmentation in Contemporary British American Fiction*. Vernon Press, 2019. 16-22.
- Von, Bruck G. and Bodehorn Barbara. *The Anthropology of Names and Naming*. Cambridge UP, 2006.

Wales, Katie. *A Dictionary of Stylistics*. Longman, 1989.

---. *Dictionary of Stylistics*. Routledge, 2014.

Winther, Pers et al. *The Art of Brevity: Excursions in Short Fiction Theory and Analysis*. "Why Short Stories are Essential and Why they are Seldom Read". South Carolina UP, 2004.

Yeibo, Ebi. "Graphological Foregrounding in Chimamanda Adichie's Purple Hibiscus." *International Journal of Language and Linguistics* Vol.1.no.2 (2014): 9-17.

Zang, Benzi. "Identity in the Diaspora and Diaspora in Writing: The Poetics of Cultural Transrelation." *Journal of Intercultural Studies* Vol.21.no.2 (2000): 125-142.