There is a clear example of colonial patronage, and it is the use of Ivory. In the story, Ujunwa buys a necklace from ivory, and when Isabel sees she said: “I wish people would see how faux ivory looks real and leave the animals alone”. Isabel did not know that the ivory was real, and with her belief, in using pretty fake ivory she wanted to invalidate Ujunwa’s tradition at the same time that feeling herself a better person for not having this tradition. Another example is the parallel story that Ujunwa is writing. She introduces her protagonist, Chioma, as a woman with a degree from Nsukka but that she usually buys “The Guardian”, which probably means that there is a dominance of British communication media.

Another example of colonial patronage has a place during one of the first meals. The different characters are deciding what they would have for eating, and Edward invited everyone to try the ostrich as “It was simply mah-ve-lous”, with “mah-ve-lous” written in that way, we can interpret his accent. Ujunwa did not want it and she “did not even know that people ate ostriches” and Edward’s reaction was to affirm that “of course ostrich was an African staple”.

Edward is the protagonist of another example related to the food: “Imagine an African gathering with no rice and why should beer be banned at the dinner table just because Edward thought wine was proper”. So the food is chosen in the way Edward wants, without thinking about the other people’s interests.

Clearly, hybridity is also clear, as in the story there are different characters from different places, and they all use English to communicate between them. Also, another example is the “Yellow Woman” which is something typical and known in Lagos.

At the beginning of the story, Edward is one example of mimicry. As he started speaking, Ujunwa describe his accent: “His accent was what the British called “posh,” the kind some rich Nigerians tried to mimic and ended up sounding unintentionally funny”. His accent was a forced trying-on imitation of the British accent as he supposed it was better than his actual accent. Ujunwa remains critical of this behaviour saying that it was actually funny.

Also, there is an example of colonial desire, as when Ujunwa is thinking of a name for her character, and she is between a common name or an exotic one: “trying to decide whether to name her character something common, like Chioma, or something exotic, like Ibari”. Readers would probably expect exotic names, with an exotic view, so this would probably be a critique of the types of writing that existed in the colonies.

The story is a feminist story. First, the main character is a woman, and during the novel all her behaviour goes against the rest of the people and as readers, we know that her choices are the correct ones, the morally correct ones. Ujunwa suffers Edward’s sexist behaviour which is increasing throughout the story. When she starts to realize she even comments on what is happening and how is she feeling with the rest of the group. But they do not want to understand it and do not want to do something. They even give reasons why Edward can be doing that. But at the end of the story, which is in parallel with her own story, she decides that she is the one acting and she leaves the place after saying it to Edward. She suffers from double colonization, and she is sexualized, not only by Edward but also by Isabel: “Isabel used just such a tone when she sat next to Ujunwa and said that surely, with that exquisite bone structure, Ujunwa had to come from Nigerian royal stock”.

On the other hand, it is introduced lesbianism. The first time it was introduced was when the Senegalese said that she was going to write about her real story, talking about how her suffering from homophobia. What comes after is the negative reaction from the black South African, while the rest just accept it. The Kenyan has a theory about his reaction: “The Kenyan said the black South African reminded him of his father, who attended a Holy Spirit Revival church and didn’t speak to people on the street because they were not saved”.

He wasn’t speaking as an Oxford-trained Africanist, but as one who was keen on the real Africa and not the imposing of Western ideas on African venues.