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Rethinking Africanity Through Feminist writings
Case Study Adichie's americanah

**A Dissertation Submitted to the Department of English in Partial
Fulfilment of the Requirements for Master Degree in Civilization and
Literature**

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Dedication

To the younger me ,to my father who was the light for me to be who I am today, to my mother who has always been there for me ,who keeps me strong and tells follow my dreams .To my husband , my best friend and my greater supporter who will always carry out my heart .To my sisters , my brother and my grand mother hania .Thank you for .being with me in reaching my goals .

Abstract

Longstanding racial disparities in the United States, along with a history of black immigration have resulted numerous social issues including race and recognize what it means to be black for the first time. This study seeks to examine the process and difficulties of diasporic identity via the protagonists' diasporic experience in Chimamanda Ngozi Adichie's *Americanah* utilizing a literary analysis. The feminist postcolonial approach was applied in this study to address how members of the new African generation, particularly women, resist racism and stereotypes in America. This work concludes that feminist works were created in order to shed attention on the challenges that women face in Western cultures.

Key words: Black immigration, identity, African generation ,racism, stereotypes,post-colonial ,women ,western culture

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General introduction

General introduction

The fundamental problems that African Americans experienced abroad were in term of racism, slavery, and the lack of equal rights, which may be seen as the representative voice of them in the American society. Among the topics examined in this literature are the changes over the ages, afro-American writers are among the top authors who reflect the shifting status of African Americans in the American culture. Chimamanda Ngozi Adichie, one of the top writers in this field, has intimate knowledge about the difficulties faced by African Americans in the US in which she talked about it in her "*Americanah*, 2013".

Americanah Addresses the importance of feminism among the broader issues black people in America, and black women in particular, experience racial segregation, as shown by the characters in the novel. For the protagonist, Ifemelu, blogging served as a means of bringing attention to the issue and outlining the emotions of black women struggles in everyday situations.

Therefore, this study aims to give a general overview of African American literature and the contribution of afro-american authors to the discussion of social issues affecting black people in the United States. This study specifically examines the way women felt inferior in an alien country. The study's significance is in exploring how feminism has impacted African literature in order to understand the realities that African women faced, including marginalization, subjugation, and exploitation.

In order to accomplish the aim of the study, this research triggers a crucial question :

How does feminist writings portray the experience of women living in the metro-polis?

The study has raised three sub-questions that require additional investigation in order to tackle this research question:

- How does the african American immigrants influence the African literature?
- What is the significance of the manifestations of Africinity in *Americanah* ?

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- How does Americanah examine racial discrimination against black women implementing blogging as a form of resistance?

It is hypothesized that if white women are suffering of being inferior ,the black women are suffering twice of being inferior in a foreign country in terms of social issues such as jobs, education and other rights that the foreign society put men as a priority above white women and African women as the last inferior option and that if they could be an option .

This study uses a descriptive method relying on qualitative data and a postcolonial feminist approach,mostly analyzing the concepts of discrimination and being black in America thematically .

This dissertation is divided into three chapters, The first chapter of this research provides an overview of africanity and the meaning of African identity with regard to African American literature and history of immigration to the west .Feminism in the African american context also took place in this chapter in terl of its waves and its relation to this study. the second chapter will highlight the repercussions of africanity in the metropolis meaning how did the Africans balance between their native culture and the new adopted one .In the last chapter, the author's own experience will be used to critique the idea of feminism and gender descrimination through characters,Ifemelu will be under the analyses in a way of how she dealt with the idea of race and gender in the foreign country and the use of blogging as a mean to present her feminist view .

Taking into consideration the award-winning , passionate and persuasive essay titled We Should All Be Feminists in which Adichie talked about americanah in a feminist way.

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She provides readers with a fresh, inclusive, and conscious definition of feminism for the twenty-first century in this passage. Here is a great author's investigation of what it means to be a woman in the modern world—as well as a timely call to action for why we should all be feminists—drawing heavily on her own experiences and her profound awareness of the frequently concealed realities of sexual politics.

Shifting intersections: Fluidity of gender and race in Chimamanda Ngozi Adichie's *Americanah* is a well-done research study of *Americanah* (2013) by Mary Margaret Bonvilain. Over the course of 75 pages, Bonvilain explores how migration and geographic displacement affect the identities of the characters in *Americanah*, focusing on the journey of the book's protagonist Ifemelu and how her time in America shaped her Nigerian identity.

A master's thesis by Valentina Scarcini, *Americanah*2013, among Various Observations Regarding Gender, Sexuality and Migration, she analyzes this book by first describing how much the idea of current feminism permeates all part of a person's existence. Additionally, it emphasizes how feminism evolved from being a narrowly focused and whitely concerned literary theory to being a cultural phenomenon and a way of life that takes as its subject matters issues of women of all colors and nations. The thesis also looks into the topics of gender, sexuality, and migration in the lives of the characters in *Americanah* (2013).

Writing for this project will be significantly influenced by the most significant articles of Ali A. Mazrui are collected in the 2002 book, "Africinity Redefined." In this book it is easy to get access to a wide range of Professor Mazrui's publications from his four decades as a scholar and public intellectual in the ultimate three-volume compilation. This book's first volume redefines what it means to be African across time, location, and cultural boundaries. The author suggests that the definition that results is flexible. It

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compels readers to reject neo-imperialist conceptions of what it is to be African as well as their paradigms and ontologies.

Chapter one :
African American literature
(over view)

Chapter one : African American literature (over view)

Introduction

It is highly significant to establish a relevant basis in order to offer an appropriate addition to the field of literature. Thereupon, the first chapter will be set on display such a role. It will be divided into three prespective sections. The first section will anchor a theoretical background concerning african American literature, its importance in forming the american literature and history. The second will crystallize the concept of africanity with the African identity in literature. The third one will enlighten the core bond on feminism movement and its role in the black context, also its effects on woman and how it reflected on changing women's history.

1. African American Literature

1.1.African American Literature

African American literature is a literature written by and for the sake of African Americans. The African American writing style sarterd in the 18th and 19th centuries with writers such as Phillis Wheatley and Frederick Douglass, reached an early peak with the Harlem Renaissance, and continues to this day, with authors such as Toni Morrison, Maya Angelou, and Walter Mosley. In addition to African American literature it can be considered as the representative tool of African Americans in the larg American society, in which it highlights racism, slavery, and equal rights. African American writers are ranked out of the top authors in the United States, among the issues explored in this literature are the changes throughout the centuries, reflecting the changing role of African Americans in American society. (routledge .p146)

Before the American Civil War, African slaves wrote stories about their experiences in slavery, while authors such as W.E.B. Dubois and Booker T. Washington debated the best way to stand against racist attitudes in the United States. During the American Civil Rights movement, authors such as Richard Wright and Gwendolyn Brooks dealt with the

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impact of racism on black people. Moving to this days , African American literature plays an important role in forming the American literature, with books such as “ The Saga of an American Family” by Alex Haley,” “The Colour Purple” by Alice Walker, and “Beloved” by Toni Morrison achieving widespread acclaim. (routledge,p.32)

African American literature is concerned with themes that are important to Black people, such as the role that Blacks in American society and the effects of racial prejudice. This focus has been present throughout the history of African American writings, from the slave narratives of the 1800s to the works of contemporary authors. One of the distinguishing characteristics of African American literature is its tradition of incorporating oral poetry into its writing. There are many examples of oral poetry in African American culture, including spirituals, African American gospel music, blues and rap. This oral poetry also shows up in the African American tradition of Christian sermons, which use deliberate repetition, cadence and alliteration. All of these examples of oral poetry have found their way into African American literature. (routledge,p.32).

During the early 20th century, a large wave migration of African Americans took place in northern part of USA before World War II. This migration was motivated by the lack of opportunities and racism found in the American South, and it led many black people to move to northern cities, where they found work in factories and other sectors of the economy. This mass migration of African Americans from the South produced a new sense of self-reliance in the black community and contributed to the flourishing black urban culture seen during the Harlem Renaissance. The migration also empowered the growing American Civil Rights movement, which made a remarkable impact on black writers during the 1940s, '50s and '60s. Just as black activists were fighting to end segregation and racism and create a new sense of black nationalism, so too were black authors attempting to address these issues in their writing. (routledge,p.36).

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James Baldwin was one of the first writers to address the issue of race and sexuality in his works. His novels, essays, and stories explore what it was like to be Black and homosexual at a time when these identities were not accepted by American culture. In all, Baldwin wrote nearly 20 books, including classics such as “ Go Tell It on the Mountain “ and “The Fire Next Time”. African American authors and artists have been a part of American culture for a long time, and Their contributions to culture in general have been often rejected, but this is changing through time. (douglass,p58).

After the success in ending slavery and segregation , Africa American thoughts and works began to be accepted more and more. However, their works are often found only in later anthologies of American literature. In British colonial North America, the pattern of interactions defining opportunities for African American autonomy and expression was therefore complicated. They were also vital in building and influencing African American intellectual traditions, which would eventually lead to the birth of African American literature. They are a crucial perquisite for its emergence and have influenced both the limits on that literature and the direction in which it will evolve. This was due to the fact that they provided above all avenues for African Americans in colonial society to establish their views in ways they believed would be successful and authoritative in a range of social and cultural domains.(Douglass ,p58).

There is no direct evidence indicating why the first African Americans decided to engage in literary activity or why they wrote in the manner that they did, but the preceding considerations appear to apply, to one degree or another, to their earliest productions, starting from the mid-eighteenth century. A perception of an audience for their products, presumably based on social as well as simply literary motives, undoubtedly motivated the earliest authors to make their attempts. Simultaneously, even the most exotic literary predecessors illuminate crucial elements of how these early efforts must have been

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received, as well as potential for mutual reinforcement between writers and their audiences. Such ideas are consistent with what is known about the early attempts at literary output by African Americans. Because a forceful black voice in the eighteenth century was associated with regions of assurance and even flexibility in race relations, it is not unexpected that the earliest african american literary work originated in New England's northern mainland colonies. (Douglass,p 58).

African American literature is distinguished also by its focus on the African-American experience in the United States, a country with a history of slavery and segregation laws. Many literary works are about individuals struggling to understand themselves in a white-dominated society as a result of this focus. Some African-American novelists made "fringe" characters, such as criminals, tricksters, and people of non-mainstream sexuality, the primary protagonists of their works. These characters highlight African Americans' marginalization in society. Novels with fringe characters include Richard Wright's "Native Son" and Alice Walker's "The Color Purple." Much African-American writing has an oral component that stems from the slave spirituals and poetry tradition. Furthermore, African American poets frequently employ the rhythms and language of Black sermons, as well as characteristics such as repetition and circularity. Many of these components were used in the poetry of Langston Hughes, Amiri Baraka, and Gwendolyn Brooks.(Gates .p.992)

In the late 18th and early 19th centuries, early African-American spiritual autobiographies were published. James Gronniosaw, John Marrant, and George White are among the authors of such narratives. William L. Andrews says that these early myths "provided the twin themes of the Afro-American 'pregeneric myth'—knowledge and freedom—their oldest narrative form". These spiritual narratives were key forerunners of the slave narratives that flooded the 19th century literary world. Because some scholars

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regard these spiritual narratives as historical or sociological texts, they are frequently excluded from the study of African-American literature, despite their importance to understanding African-American literature as a whole. African-American women who created spiritual narratives had to balance the perils of being both black and a woman in early America. (Gates .p992).

Women claimed their power to preach and create spiritual narratives by quoting the Epistle of James, often calling themselves "doers of the word". Because they provide both historical context and literary motifs, the study of these women and their spiritual narratives is important to understanding African-American life in the Antebellum North. The women who authored these accounts were well-versed in literary forms as well as biblical narratives. This helped to advance their message about African-American women's agency and contradicted early American society's mainstream racist and sexist discourse. (keckley, 2001)

Following the abolition of slavery and the American Civil War, a number of African-American authors created nonfiction books about the plight of African Americans in America. Many African-American women wrote about life values during this time period. Essays, poetry, and fiction, as well as journalism, were popular in African-American newspapers, with newspaper writers such as Jennie Carter (1830-1881) . After gaining her release, Elizabeth Keckley (1818-1907) established a lucrative profession as a dressmaker catering to the Washington political elite. However, shortly after releasing *Behind the Scenes: Thirty Years as a Slave and Four Years in the White House*, she lost her position and was forced to work odd jobs. Although she acknowledged the cruelties of her servitude and her animosity against it, Keckley opted to focus her story on the occurrences that improve her character, and on how she presented herself . *Behind the Scenes* telling the story of Keckley's existence as a slave, her labor for Mary Todd Lincoln,

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and her struggles to gain her freedom. Keckley was also highly engaged to racial equality projects.(keckley 2001)

1-2. Slave Narratives

The slave narratives are a literary genre that consists of autobiographical work of enslaved Africans, most notably in the Americas. Statistics made by historians say that Over 6,000 such narratives are thought to exist ,perhaps 150 narratives have been published as independent books or pamphlets, And during the 1930s in the United States, more than 2,300 additional oral histories of life during slavery were collected and published by writers sponsored by the Works Progress Administration. Some of the first memoirs of captivity known to the English-speaking world were written by white Europeans and, subsequently, Americans who had been taken and sometimes enslaved in North Africa by local Muslims, usually Barbary pirates. These were among the several "captivity narratives" available. Beginning in the 17th century, they featured reports of colonists and subsequently American immigrants captured and held by Native Americans in North America and the United States. Before the American Revolution, several well-known captive narratives were published, and they frequently followed forms established by North African captivity narratives .After the Napoleonic Era, North African stories ceased to be compiled; but, accounts from North Americans kidnapped by western tribes traveling west remained until the end of the nineteenth century. (Greene2001)

The birth of African American literature (Black Literature) as a genre, like many other creative accomplishments inscribed in the continuous saga of Africans in the diaspora, is marked by violence and struggle. However, it is typical of Black people to use adversity to leave significant cultural legacies, such as the creation of African American literature. The brutal and highly gory nature of chattel slavery, the circumstance in which the vast majority of Blacks began their legacy as Americans, were compounded by

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oppressive laws against the humanity of the Black enslaved population and withholding literacy from them. (Greene ,2001)

The British empire, which controlled the import and export of slaves to the thirteen colonies, prohibited teaching of slaves as a preventative measure against the possible acquisition of knowledge and as a result, the growth of self-sufficiency, self-esteem, dignity, and the unquenchable yearning for more understanding that comes with knowledge acquisition. The Eurocentric power structure made keeping slaves illiterate a high priority due to the idea that there would be disastrous repercussions and the eventual collapse of the white establishment as the historically dominant class. It's difficult to conceive the peril that would have come with desiring to learn in a world where the legitimacy of one's own humanity was still a question of legal and scientific discussion. Whipping, which was often done as a public spectacle, and other brutal measures of physical penance were some of the legal punishments for slaves caught trying to learn to read. If a white person defied the law by teaching a slave to read and write, he faced defeats and public humiliation. (Dr.Renee 2019)

Nonetheless, many slaves were able to acquire the priceless gift of literacy, either by painstakingly teaching themselves with makeshift books and boards, acquiring the skill from another knowledgeable slave willing to impart knowledge, or acquiring the skill through the covert help of a trustworthy white person. The history of African American literature began when the first enslaved Blacks accepted the advanced risk of learning to read and write. Which was one of the first steps toward freedom; even before the underground railroad emerged to literally provide a route out of slavery, it allowed the initial conceptual escape from bondage. The struggle for freedom, as well as the struggle for literacy, were the two efforts whose realization symbolized the mental and physical

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independence required to consider oneself really a part of humanity for the slaves. (Bland,2001).

African American literature as slave narratives began as scanty dictations that sprang up across the British colony about the same time that the British launched commercially driven purchase of slaves from Africa around 1680, by both enslaved Blacks and Whites. The first book of African American literature to become a worldwide big seller, it would enable the slave narrative achieve a new degree of cross-cultural notoriety and authenticity. Written with simple brilliance by the once enslaved sailor Olaudah Equiano, who was born in Africa and survived the soul-shattering experience of being stolen from his family as a child and then surviving the horrible journey to the Americas known as the middle passage. (Bland, 2001).

The narrative gripped the hearts and minds of its audience in a way that no other narrative had before because of the deliberate effort to inspire the audience to examine themselves, as well as the spiritual and humanitarian benefits of such a heinous activity. Although Equiano's account is considered an English work, it had such an impact on the English colonies and the wider world that it inspired a surge in narratives in the newly formed United States of America, where the majority of slave narratives, including those regarded as the most scholarly and prolific, would be created. Equiano's tale would also continue to fuel the expansion of the abolition movement, from which the slave narrative and true accounts of slavery's atrocities received regular attention. (Bland ,2001).

Frederick Douglass's 1848 campaign *An American Slave: A Narrative of Frederick Douglass' Life Written by Himself*, it is widely recognized as one of the best slave memoirs ever written. It is a piece of African American literature that is as well-known as it is widely read. Written just seven years after his abolition, it tells the painful yet triumphant narrative of a kid born into slavery's history, but who rose through hard work to

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become one of the most recognized civil rights activists, speakers, writers, and abolitionists of all time. Key themes in this landmark work are similar to those found in lesser-known but equally powerful narratives: being born into a legacy of slavery from obscure parentage, being a slave often the illegitimate child of the white master or his offspring, early separation from mother and the stamping out of maternal instincts, withholding information about oneself such as one's birthday or family relations, the desire to be literate, living in deplorable conditions. Douglass' approach was to be brutally honest, expressing all of the feelings of fury and shame that had been ingrained in his life and the lives of all those who were enslaved. (Douglas ,p73).

The injustice of not knowing even the most basic facts about himself, such as his birthday or who his real father was, the lack of regard for a slave at the auction block, the brutality meted out to slaves deemed dangerous or stubborn.. all of these things were so richly described in Douglass' account that his need for freedom and self-actualization nearly leapt off the pages of the book. African American literature was established on the ideals of struggle and misery, which have come to characterize the Black American in general. The power to create something out of nothing is unique to Black people. In America, they have shown this by generating and continuously expanding a legacy of documented experiences. Our forefathers and leaders shared their memories with us, leaving sacred manuscripts as a legacy for the accurate transmission of our predecessors' traditions. They gave birth to what is now known as African American Literature, and as a result, the world is a better place. (Douglass,p76)

However, the African American history revolution, which coincided with the modern Civil Rights Movement in the 1950s and 1960s, brought a revived interest in and use of slave narratives. Historians began to carefully examine the narratives as historical sources and, more crucially, as guides to the slaves' viewpoint on their own felt experience.

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Historians and literary critics have been able to open the world created and interpreted by slaves—their folk life, religious expression, means of resistance, mores and values, and final psychological survival using this rediscovered research tool.

These slave narratives are more than just stories of perseverance and survival; they also have a distinct authorial voice that adds to their compelling impact. Douglass and Jacobs, as African-American abolitionists, would have faced the simultaneous constraints of being faithful to their slave roots while presenting a voice that could attract and persuade white audiences. This mediating voice was critical to the slave narrative's effectiveness, as the narrative's ability to tell a dramatic story of survival and escape was secondary to its intended function as an anti-slavery document that would convince white Northerners to support the abolitionist cause. Both Douglass and Jacobs address the reader directly at certain points in their narratives, pushing them to imagine the agony they would face if they were in the author's shoes. Even as a 21st-century reader, I found these accounts challenging, emotional, but captivating reads, as they provide an unfiltered glimpse into probably America's darkest period.(Douglass,p78).

Between the lines of slave tales, a clear record of the problematic conditions African Americans tolerated on the route to becoming human in the perspective of white America emerges. Slave tales, for example, are nearly constrained between the opening and closing authority of white representatives who have chosen that they are reliable, despite the fact that they are centered on the voice of the enslaved person who underwent the agony. The standard slave narrative opens with the words "I was born," chronicling the hazy facts of the slave's parentage and early childhood years from the outset. Most slave narratives offer accurate accounts of plantation life, as well as graphic images of bondage sufferings such as whippings, family separation, and sexual exploitation of female slaves. A representation

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of the slave's eventual intellectual awakening and subsequent desire for freedom is also featured. (Olney,1984).

The achievement of literacy, which was often denied to slaves by law, sometimes prompted the slave's longing for liberation. According to Frederick Douglass and others, learning literacy alerted them to their miserable position as slaves and made them aware of the prospect of gaining freedom by fleeing to the north. Slave narratives frequently end with the slave's escape from bondage, which usually entailed a perilous journey to a northern state under the guise of concealment. When a former slave arrives in the North, he or she frequently recalls the endeavor to shed his or her previous identity as a servant and assume a new identity as a free man or woman. Douglass expresses this search for a new identity to his audience when he says, "You have seen how a man was created a slave; you shall see how a slave was made a man." This identity shift is frequently accompanied by a name change, and it is not uncommon for this assumption of a new identity to coincide with a conversion to Christianity. Slave narratives were frequently published with accompanying papers, such as testimonies or prefaces by notable white abolitionists who validated the slave's experience, and appendices presenting documents such as bills of sale, newspaper articles, and antislavery speeches.(Douglass,p82)

1.3. The Harlem Renaissance

The Harlem Renaissance can be defined as a historical period that United States witnessed between World War I and the Great Depression when black artists and authors flourished. Critics and historians have assigned different dates to the movement's beginning and end, but most agree is that by 1917, there were signs of increased cultural activity among black artists in New York City's Harlem neighborhood, and that by the mid-1930s, the movement had lost much of its original figures. While Harlem was the undisputed epicenter of black culture during this period, housing more blacks than any

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other urban area in the United States in the years following World War I, other cities such as Chicago, Washington, D.C., and Philadelphia also fostered similar but smaller communities of blacks.(Bloom,Harold.p.29).

The movement arose as a consequence for a variety of reasons Between 1890 and 1920, the near-collapse of the southern agricultural economy, combined with a labor shortage in the north, caused around two million blacks to relocate to northern cities in search of work. Furthermore, World War I had left a whole generation of African Americans wondering why, after fighting and dying for their country, they were still treated as second-class citizens. By the end of the war, many northern American cities, such as Harlem, had huge numbers of African Americans inspired by the prospect of change, empowered by new experiences and better pay. A number of black intellectuals, like W. E. B. Du Bois and Alain Locke, were emphasizing the need of white America recognizing the accomplishments of African-American artists and philosophers. The idea that exposing whites to blacks' artistic accomplishments may lead to their acceptance grew prevalent.(Bloom.Harold,p.29).

The majority of the future leaders of what became known as the "Harlem Renaissance" movement were from a generation that remembered the gains and losses of Reconstruction after the Civil War. Slaves had been their parents, grandparents, or even themselves at times. Their forefathers had profited from parental investment in cultural capital, including above-average schooling. Many Harlem Renaissance figures were part of the early twentieth-century Great Migration from the South to African-American areas in the Northeast and Midwest. African Americans sought a better quality of living and an end to the South's institutionalized racism. Others were persons of African origin from racially stratified Caribbean communities who moved to the United States in search of a better life. The majority of them were brought together in Harlem.(Bloom,Harold.p.32).

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In the early 1900s, Harlem became an African-American community. A big block along "135th Street" and "Fifth Avenue" was purchased in 1910 by a group of African-American realtors and a church group. During the First World War, many more African Americans arrived. Because of the war, labor migration from Europe almost ended, while the war effort created a large demand for unskilled industrial labor. Hundreds of thousands of African Americans arrived in cities such as Chicago, Philadelphia, Detroit, and New York during the Great Migration. (afro-american folksongs,1925)

Despite the growing popularity of African-American culture, intense white racism, frequently perpetrated by more recent ethnic immigrants, continued to afflict African-American communities, even in the North. Following the end of World War I, many African-American soldiers many of whom served in segregated units such as the Harlem Hellfighters returned home to a country whose citizens often did not value their achievements Throughout the United States during the Red Summer of 1919, race riots and other civil upheavals erupted, reflecting economic struggle for jobs and housing in many cities, as well as conflicts over social territories.

Nonetheless, the Harlem Renaissance gave African-American writers a sense of acceptance; as Langston Hughes phrased it, Harlem gave us the courage "to express our own dark-skinned selves without fear or shame." Anthology by Alain Locke The New Negro was seen as the cultural revolution's cornerstone. The anthology included works by various African-American writers and poets, including Zora Neale Hurston and communists Langston Hughes and Claude McKay, as well as lesser-known poet Anne Spencer. Many Harlem Renaissance poets were inspired to include elements of African-American culture into their work, and as a result, jazz poetry flourished during this period. Langston Hughes wrote "The Weary Blues," a well-known jazz poem. Black authors were

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able to offer a voice to the African-American identity through their works of literature, as well as strive for a community of support and acceptance. (afro-american folksongs,1925)

The Harlem Renaissance was dominated by Christianity. Many of the writers and social critics addressed the significance of Christianity in the lives of African-Americans. For example, Langston Hughes' renowned poem "Madam and the Minister" depicts the Harlem Renaissance's temperature and tone toward religion. The cover story for The Crisis magazine's May 1936 issue explains the significance of Christianity in the proposed unification of the three main Methodist churches in 1936. This article examines the contentious issue of church unification for several denominations. The essay "The Catholic Church and the Negro Priest," which was also published in The Crisis in January 1920, highlights the difficulties faced by African-American priests in the Catholic Church. The paper addresses what it regarded as racial policies that prevented African Americans from higher positions in the church. (Afro-american folksongs,1925)

Religious critique could be found in music, literature, art, drama, and poetry throughout this period. The Harlem Renaissance promoted analytic discussion, which included free critique and revision of present religious concepts. Aaron Douglas was a prominent contributor to the discussion of African-American Renaissance culture, and his artwork mirrored the adjustments African Americans were making to Christian orthodoxy. Douglas draws inspiration for his artwork from biblical themes, but with a rebellious twist of African influence. Countee Cullen's poem "History" illustrates an African American's inner conflict between his prior African heritage and the modern Christian culture. Langston Hughes' poem "Merry Christmas" contains a harsher critique of the Christian faith, exposing the irony of religion as both a symbol of good and a cause for oppression and injustice. (Langston ,1994)

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An overt racial pride that came to be represented in the idea of the New Negro, who could challenge the pervasive racism and stereotypes through intellect and the production of literature, art, and music to promote progressive or socialist politics, as well as racial and social integration, characterized the Harlem Renaissance. The development of art and literature would "raise" the race. (Langston ,1994)

The movement spread throughout the country and beyond the world, influencing artistic and political views and laying the framework for the future Civil Rights movement. The Harlem Renaissance, led by artists, poets, and musicians, honored and gave voice to African American culture. In all the political writings, theater, art, music and literature produced during this period, there is an overall sense of pride in the African American experience and the "New Negro". (Langston ,1994)

There was an outpouring of artistic invention in all genres during the Harlem Renaissance, including visual arts, literature and poetry, music and dance, that both expressed and gave voice to African American philosophy. Langston Hughes, Zora Neale Hurston, Jacob Lawrence, Billie Holiday, Ella Fitzgerald, Josephine Baker, Count Basie, and Duke Ellington were among the notable artists, painters, writers, and musicians participating in the Harlem Renaissance. (Langston ,1994)

There was no single style that defined the Harlem Renaissance, rather artists found different ways to celebrate African American culture and identity. Often, they combined elements of African art with contemporary themes, creating a link that dignified and expanded the history of the African American experience, countering the derogatory caricatures that dominated popular culture. Although Harlem's Renaissance was generally portrayed as an unprecedented flowering of black cultural ability between the two world wars, it only included a small number of women's contributions. From 1900 to the conclusion of WWII, the field of African American women writers were virtually

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unknown. This resulted in a short list of names. Jessie Fauset, Nella Larsen, and the material available on the masculine Females were few since the population was small.(Hutchinson,1997),

Even during the Harlem Renaissance, many scholars described African-American literature as a male event, with just passing mention of women. Nonetheless, a large number of women engaged in non-public activities are documented in Bruce Kellen's Harlem rebirth, a historical dictionary. Kellen's book provided biographical portraits of female arts advocates from Harlem scenes. In establishing their identity, black women envisioned their duties as essential to the community while not being dictated by obligation or economics. With the possibility of gaining political power through the vote for women, black women increased their efforts. They must deal with bad influences in many aspects of their existence. .(Hutchinson,1997)

Their positions within and beyond the church became even more important as family and faith served as a deterrent to a segregated, violent, and hypocritical American legal and social order. During the twentieth century, many white women who frequently rejected blacks as equal participants in the movement for rights "broke ranks" and offered aid, new perspectives, and innovative opportunities. Black women knew, particularly during the suffrage campaign, that voting might assist assure community well-being, and hence familial progress and safety. (Baker,p.91).

Critics claimed that the Harlem Renaissance "failed" because it was a historical era rather than a continuous event (Mitchell.p,641). In fact, viewing the temporary drop in popularity of black cultural work as a failure is equivalent to consider the social and artistic advancements in the topic of African Americans' struggle in the 1920s to be hopeless and unproductive (Baker,p.91). Huggins is one of the critics who sees the development of the New Negro as a failure, citing the shock of the Great Depression in

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1929. He emphasizes that it was not just African-Americans, but the entire population. The failure of America. Nonetheless, he accuses Harlem residents of abusing the system of the new negro. (Baker,p.91).

"The Negro renaissance was shattered by the [Great Depression] because of naive ideas about the primacy of culture that were unrelated to economic and social realities," he claims (p.303). Another point of view is that black academics had high aspirations of themselves but failed to influence race Levering Lewis, a historian, claims that (Corbould p,881). He assigns blame to Baker criticizes academics for their "tragically vast, ambitious, and delusory striving."(Barker, 90).

They imagined themselves to be in the vanguard. Another interpretation is that they were shadow boxing. The intellectuals felt like social engineers since black journals "provided a sense of importance to blacks who read them" (Huggins 2007). Whatever the case may be, Harlem Renaissance should not be considered a failure in terms of tests, but it is a fact that Economic freedom constraints caused it to deteriorate. However, this does not imply It had little effect on future generations. (Huggins 2007).

1.4. Immigration of content

In recent decades, the advent of globalization and the entry of non-European immigrants in North America have altered the outlines of the United States as a multicultural nation. Furthermore, with the recent entrance of Africans, patterns of migration and global distribution have emerged. Many political and economic causes have led to this new wave of immigration, which overlaps with the global displacements of other diasporic populations from Third-World and rising countries. The bulk of African immigrants are college-educated, middle-class individuals who have opted to leave Africa in search of social and professional progress. This foreign-born black community is not a homogeneous minority. In particular postcolonial migration circumstances, it includes a

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diverse range of countries and ethnic groupings. As a result, they must be distinguished from Caribbean Americans and native-born African Americans, who are the heirs of a colonial history in the New World and the descendants of enslaved Africans who endured the harrowing Middle Passage. African Americans have contributed to the formation of the nation-state on both sides. Their syncretic culture, which is profoundly anchored in American history, is the collective expression of a unique experience that shapes an alternative national narrative.(Richard.2000)

Current transnational mobilities inside the Black Atlantic result in novel hybridization processes. They not only increase diversity within the black diaspora, but they also foster new interethnic and multicultural ties. The existence of African newcomers creating their own routes toward 'new ethnicities,' new identities negotiated across national, racial, and cultural boundaries, complicates the concept of black or African diaspora in America. Its continual mutations and diversity give rise to different, divergent perspectives on the sense of belonging and home. Post-independence Africa is not a mythological realm for African-born diasporic subjects, an imagined ancestral home firmly ingrained in their collective consciousness. It's also not some distant continent about which they know little and have a false impression molded by the media. Instead, it is a lived environment, a native land they left behind and recall from childhood, whereas America is initially imagined in their imaginations as an idealized land of freedom and opportunity.(Richared.2000)

In terms of literary production, recent novels and short tales by African writers who have relocated to the United States contribute to the creation of black fiction based on an American experience. With their fictional works, these exiled artists give new perspectives on Africa's and North America's myths and reality, addressing the vexing themes of race and national identity. Given their growing literary presence and success, we must examine

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how these writers participate in the rich diversity and evolution of African Diaspora aesthetics, as well as how they explore new avenues of fiction writing and imagine narratives that stem from and comment on their displacement experience.(Kabir.2022)

As long as literature is mainly considered as being passionately concerned with the conditions and interests of humanity. Hopes author and Other Hazardous Activities, as well as the Nigerian immigrant writer Chimamanda Ngozi Adichie, the author of *Americanah*, Continuing African writers' long-standing involvement with issues of migration, global mobility, and citizenship with the rise of postcolonial conflict in African literature. The deal with which these female writers attacked the plight of African migrants in the Western world, including the United States of America, In keeping with this notion, both Laila and Lalami, the Moroccan-American novelist and provided new momentum and inspiration. a fresh look at the psychosocial, political, and economic issues that African migrants face. Adichie, in particular, despises the acute, if fictitious, prejudice that African immigrants face both from Whites and African Americans. (Kabir.2022)

Any work of literature is dominated by certain themes and motifs that are generally tied to the sociopolitical and economic climate of the time. Migrant literature frequently focuses on societal issues. situations in the migrants' home country that encourage them to depart based on their experience Migration itself, as well as the mixed reception that they have received may get in the country of arrival, based on previous experiences racism and hatred, as well as a sense of rootlessness and the search for identity, both of which can be detrimental As a result of displacement and cultural diversity.(Trotter ,1991)

The impact of migration on African American authors' writing style may be observed in their use of concepts like displacement, which is a fundamental term in postcolonial theory that refers to both physical displacement and a sense of being socially and culturally out of place. Another catch-phrase from postcolonial theory migration situations is

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hybridity, which states that the migrant is culturally mixed . Another crucial notion is bilingual theory, which is a hybrid product of socio-linguistic study and thus important to work on migratory influence of literature content. .(Trotter ,1991)

According to Daria Tunca, the beginning of the twenty-first century saw the arrival of the so-called "third generation" of Nigerian writers, the most of whom now reside in Europe or the United States. These contemporary authors are both heirs to the Nigerian literary tradition and representatives of a new creative trend. Certainly, like Achebe and Soyinka, novelists such as Chimamanda Ngozi Adichie, Chris Abani, and Chika Unigwe investigate the cultural and socioeconomic complexity of their homeland, but they also look at other issues, such as immigration to Europe and America. Beyond conceptual originality, the work of the younger writers demonstrates a new level of sensitivity: for example, their tales reveal a keen interest in the investigation of characters' emotional development. .(Trotter ,1991)

2. The Concept Of Africanity From A Multifaceted Point Of View

Geographically, persons who identify as African are those who dwell on the African continent; nevertheless, some may live in Africa but have ancestors in Europe, Asia, America, or Australia. Skin tone may also play a factor in African identity; African Americans are blacks born and reared in America. Most of them have never gone to Africa, yet they are associated with it because of the color of their skin. In his essay *Afropolitica*, Achille Mbembe writes, "For many, to be African is to be 'black,' and hence 'not white,' with a degree of authenticity assessed on a simplistic scale of racial difference." (2005). What can be drawn from this is that those who don't understand what it means to be African believe that physical appearance automatically qualifies you as such, which we believe is incorrect. . Africanism is a state of mind (bota). Hence, regardless of skin color,

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ancestry, or geographic location, Africanism is the ability to call Africa home.(Mazrui,p30).

Africinity can be thought of as much more than a social and spiritual condition. It has evolved into a ubiquitous ontology that spans space. This could not have meant much to his listmates because these things are taken for granted. It is their absence that draws notice and comments, Rtaher. It is a reflexive conversation that allows ordinary Africans to distinguish between themselves and others, without the need to expand it into a debate. Instead of being confined to continental Africans, it now includes all black people of African descent in the diaspora, including African-Americans.(Mazrui,p.32).

It had to have racial undertones because it is a reaction to white racism and dominance, particularly in America. However, its intellectual mission is much broader. It seeks to obtain respect and recognition for Africans, among other things, by establishing the true identity of the historical and cultural African. This has required a journey into the past, all the way back to the beginnings of Egyptian civilisation in the Nile Valley, as well as the deciphering of african cosmologies and origin myths. This is undeniably a continuation of the 'vindicationsit' tradition, in which the first generation of African-American scholars was joined by a younger generation of African scholars, foreshadowing a possible rapture in what Martin and West, perhaps unwittingly, refer to as a shameless treatment of all people of African descent. (Mazrui,p.34).

The concept of africanity, as perceived by African scholars such as Joseph Ki-zerbo, Kwesi Prah, Pauline Hountondji, and Valentin Mudimbe, refers to what is deemed the essence of Africa, as opposed to distorted images imposed on the region by others. The historical and cultural underpinnings of this legacy will allow African scholars to develop theories and paradigms that will aid Africans in combating foreign domination and forging an independent Pan-African identity. In other words, the emphasis is on struggles for

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African freedom or an African renaissance. Africanness can be viewed as an assertion of denied identity; it is a pan-Africanist revulsion against external imposition or unwillingness to be dictated to by others. In this respect, it is a political and ideological reflex intended to usher in an African Renaissance.(Mazrui,p55).

Jean Paul Sartre raised the following question in *Black Orpheus*, published in 1948 as a preface to Léopold Sédar Senghor's anthology of negro and malagasy poetry in the French language: can africanity write itself in a European language, or, in other words, isn't africanity condemned to be missed when it looks for itself in a non-african language? Sartre was establishing two facts by asking that query. First, in that same year, 1948, while the stumbling blocks to African independence could be seen. Despite its diversity, the anthology he was presenting was a single voice of individuals who came together in one common situation and one common language to form one single refusal and one single affirmation, namely africanity, which Aimé Césaire had coined as *negritude*. Mafeje's concept of "combative ontology" perfectly captures this truth. The second fact was that this anthology had thus created the concept of *francophonie*, which was an intriguing paradox for the philosopher who had dedicated the previous year, in his *Being and Nothingness*, to the question of what it meant to be truly oneself under the gaze of the other.(Mazrui,p.55).

The paradox here was that in order to write oneself and thus authentically seize one's subjectivity, one had to install inside oneself, the heart of poetical creation through which one sought coincidence with oneself "in the most secret council" the presence of the other represented by his language "the thinking apparatus of the enemy," as Sartre calls it in a warlike metaphor. This is in a manner that the philosopher has transmuted, to use an alchemical term, the paradox of francophony, that is, africanity expressed in French, with "the enemy's thinking apparatus" into making francophony the very condition of *negritude*.

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At the conclusion of the demonstration, the sarterian and senghorian viewpoints that africanity as expressed in previous literature is essentially the result of appropriation by african authors in the french language .(Mazrui,p.58)

The issue of African language first encountered in theatre receives the same response in novels, literature in general, and ultimately, theoretical discourse. Thus, Ngugi portrays this book as his "farewell" to English in the opening statement, saying that he would only write in Swahili or Kikuyu, hoping that through translation he would still maintain his conversation with all.(Mazrui,p.59).

2.1. Panafricanism

Pan-Africanism refers to a variety of historical, political, literary, and cultural movements that seek to link different societies of black African descent on the African continent and beyond. Pan-Africanism has sparked political struggles, inspired artistic efforts, and sparked varied academic inquiries all over the world, beginning with early critiques of slavery in the 18th century and continuing into the post-modern and post-capitalist present day. The first focuses on the ideological foundations of the mid- to late-twentieth-century African freedom movements, incorporating scholarship on anti-colonialism, self-determination, and the creation of Pan-African black identities on both sides of the Atlantic. (Du Bois p,88).

The second period centers on the early stages of the postcolonial period, when many African countries confronted challenges such as state-building, identity construction, and the establishment of democratic practices in newly independent states. Much of this era's scholarship concentrated on African state-building, including debates of democracy, sovereignty, and Afrocentrism. The third section looks at the continuing challenges that many African nation-states face in balancing nationalism, authoritarianism, political

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exclusion, and poverty in the context of international development. the fourth movement focuses on neoliberal critiques, including scholarship on African involvement in 21st-century global capitalism systems. From celebrations of black identity to harsh critiques of postcolonial African politics, this compilation represents the many activists, artists, writers, and scholars around the world dedicated to the unity of African states, African peoples, and African heritage. (Du Bois p,89).

Pan-Africanism acquired legitimacy with the establishment of the African Association in London in 1897, followed by the first Pan-African conference in London in 1900. The African Association's leader, Henry Sylvester Williams, and his colleagues were interested in uniting the African diaspora and obtaining political rights for those of African heritage. Others were more concerned with the fight in Africa and the Caribbean against colonialism and imperialism. Duse Mohamed Ali, for example, thought that economic development was the only way to bring about change. Marcus Garvey combined the two pathways, advocating for political and economic gains as well as a physical return to Africa or a return to an Africanized ideology. (Onyebuchi Eze, 2019)

Between the World Wars, Pan-Africanism was influenced by communism and trade unionism, especially through the writings of George Padmore, Isaac Wallace-Johnson, Frantz Fanon, Aimé Césaire, Paul Robeson, CLR James, W.E.B. Du Bois, and Walter Rodney. Pan-Africanism had spread significantly beyond the peninsula, into Europe, the Caribbean, and the Americas. In the first half of the twentieth century, W.E.B. Du Bois convened a series of Pan-African Congresses in London, Paris, and New York. The Italian invasion of Abyssinia (Ethiopia) in 1935 also raised international consciousness of Africa. Between the two World Wars, Africa's two major colonial powers, France and British, drew a younger generation of Pan-Africanists, including Aimé Césaire, Léopold Sédar Senghor, Cheikh Anta Diop, and Ladipo Solanke. They gave birth to Africanist ideologies

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such as "Négritude" as student activists. When W.E.B Du Bois convened the fifth Pan-African Congress in Manchester in 1945, international Pan-Africanism had most likely achieved its brilliance by the end of World War II. (Onyebuchi Eze, 2019)

In a letter to W. E. B. Dubois, Tiémoho Garan Kouyaté, by the secretary general of the L.D.R.N, gives an inside look at Pan Africanism as a revolting movement: Our ligue's goal is to achieve political, economic, moral, and academic emancipation for all. the African people... The pivotal element is the unification of the global Negro movement... We believe that the reason our race suffers so much is because it is dominated, particularly nationally, by the other events. Its internal divisions and absence of a sense of solidarity have always made it an easy target. prey... experience shows that if a segment of our race is not sterilized, it will stay so. initially supported by the solidarity of all. (Onyebuchi Eze, 2019)

Pan Africanism's philosophical history is influenced by French Surrealism, the Black Power Movement, the Harlem Renaissance, Négritude, Cuban Negrismo, Garveyism, and the Haitian Renaissance. French surrealism, in particular, provided an intellectual wavelength for dismantling the capillaries of dominance best typified by Western modernity. Through its celebration of abstract reason, modernism supports a homogeneous description of the world; an abstract universal that is suspicious of diversity, difference, or tolerance. The black surrealist criticized universal reason's indifference to cultural variety and human difference.

Regardless of competing interpretations of Pan-Africanism, many scholars, politicians, and ordinary Africans agree that the concept served as the philosophical basis for Dr. Kwame Nkrumah's vision of transforming the continent into a powerful supra-political union or a federation. Although Nkrumah's PanAfricanism ideas and later philosophical thoughts on African common government were controversial, It could be

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influenced by Pan-Africanist diaspora academics (Panford ,1996).The aim of advancing this argument is not to minimize the enormous impact that George Padmore, Marcus Garvey, and W.E.B. DuBois had on Nkrumah's ideas, but rather to emphasize the fact that Nkrumah's foundational ideas on Pan-Africanism began on African soil. According to Botwe-Asamoah (2005), Nkrumah's formative views on nationalism were Dr. Kwagyir Aggrey inspired him while he was a pupil at Achimota Training College in the The Gold Coast.

When the Fifth Pan-African Congress met in Manchester in 1945, Pan-Africanism and African nationalism assumed concrete form. For the first time, the necessity of well-organized, tightly knit movements as a fundamental prerequisite for national liberation success is recognized. The African fight was emphasized. Nkrumah (Nkrumah ,p.134) Nkrumah's views on Pan-Africanism and African unity, as evidenced by the The preceding debate was fueled by two major sources: endogenous and exogenous. Botwe-Asamoah, 2005. Figure 1 shows a fair representation of the two sources. (Nkrumah ,p.135)

On other hand the periodization of African states' international relations strongly resembles the decolonization process, which unfolded gradually in three consecutive rounds originating in the 1950s and concluding in the 1990s.The first wave of independence started in the 1950s, with the independence of North African countries dominating. The second wave of independence started in 1974 with a military coup in Portugal that brought power to the government with the intention of giving political freedom to the country's five African colonies: Guinea, Mozambique, Cape verde, Sao Tomé and Príncipe, and Angola. In the mid to late 1970s, three former French colonies and one former British territory gained independence: Comoros, Djibouti, and Seychelles.In Southern Africa, the third stage of independence, which developed in the 1980s, was

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headed by African revolution forces fighting against white-ruled minority regimes. (Nkrumah ,p.138)

Shifting to the most recent periods pan-Africanism inspired the creation of the Organization of African Unity (now the African Union) in 1963. Improving long-term economic development is one of the most important objectives that the African Union has set for the region in the twenty-first century. Significant steps have been made to address this issue, most notably the establishment of the African Continental Free Trade Consensus (AfCFTA). Researcher provides that The organization of this free trade zone connects countries across the continent with a combined GDP of more than US\$2.5 trillion. The birth of COVID-19 has delayed its implementation, but the African Union hopes that in the long run, the agreement will stimulate industrialization, significantly boost trade, and promote stronger economic integration across the continent. (Nkrumah ,p.146)

The African Union has also looked to alter policies governing movement within the nation. The African Union proposed a free movement policy, similar to the current agreement in the European Union, that would enable residents of union countries to freely move throughout the continent and engage in economic endeavors in other countries. The most of the nations have not explicitly agreed on the deal, and others are skeptical of its potential for achievements, but the African Union sees this policy as a significant step toward its vision of continental solidarity and integration. (Nkrumah ,p.148)

Despite living in an age of internationalization and digitalisation, challenges to the African Union's purpose of continent-wide solidarity persist. Many of these challenges have remained for decades, with some of them including, among other objects, irregular treaty implementation, ineffective governance, and continued presence of foreign economic superpowers. Contribution from the Americas, Britain and France keeps persisting while new nations like Asia are progressively became immersed politically and

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economically on the mainland with many referring to this century as a "new scramble for Africa".(Nkrumah ,p.148)

2.2. The Black Diaspora

People of African descent have immigrated in waves to other regions throughout history. The first movements, which took place around seventy thousand years ago, associated the settlement of the old world tropics. Africans kept on moving and settle abroad; for the black people, this "sunburst" of habitation outside of their motherland afforded an especially close connection to Egypt, other parts of Africa, and Arabia. Further settlements across the Indian Ocean, the Mediterranean Sea, and the Atlantic Ocean led to the arrival of African settlers in Asia, Europe, and, most likely, the Americas. From the fifteenth to the 19th century, most African migrants outside the continent were persuaded to travel and serve as slaves. African migrants and their descendants left their mark in both slavery and freedom. Culture and commerce have circulated regularly, and personal links have been created and held between the African region and the African diaspora.(Butler,p.189)

The African diaspora is more likely to be defined as the worldwide collection of communities descended from native Africans or individuals from Africa, particularly in the Americas. When campaigns for civil rights in those nations as well as the United States introduced black people to the political mainstream and into increased contact with one another, a renewed interest developed in identifying the historical interactions among africans and people of african ancestry outside the continent. At the cultural level, diaspora-wide links were formed through the widespread adoption of ghanian kente cloth, hair styles involving weaving and braiding, and the exchange of musical traditions from Africa, North America, the Caribbean, and South America. By the 1990s, awareness of the African diaspora had spread to the point where the terms "african diaspora" or "the black

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diaspora" started to be used much more extensively in academic circles as well as in black communities.(Butler.p.190)

Adoption of the word "diaspora" occurred not only in English, but also in Spanish, Portuguese, French, and other languages, as with other features of black diaspora history. The word "diaspora" became highly regarded in the study of Africans abroad, and scholars started implementing it to Chinese and other migrant populations. The goal of the African is to tell a narrative that incorporates all four aspects: the lives of black communities at home and abroad, their interrelations with dominant powers, their interactions with cultures of other racial categories, and the different sorts of mixing black and other regions. The narrative shifts between these issues, pausing infrequently to look at the key interpretive questions of each era. This volume balances the differences and similarities among these four perspectives of the evolving narrative of the black diaspora through histories of social situations as well as cultural depictions of life's crises and catastrophes. (Vinson,p,10).

The African continent appears not only as a motherland, but also as a region that is emerging and engaging in global institutions at all phases. Slave masters' exploitative actions and corporate hierarchies emerge as prominent factors in history, but so do linkages among black communities. Throughout the narrative, the story of an effected but extremely successful African American community in the United States develops, but so do the experiences of black societies in Brazil, Britain, and India. Through mixing, intermarriage, and cultural exchange of blacks with whites, native Americans, Arabs, and South Asians, the African heritage proves its ability not only to maintain old traditions but also to innovate and integrate new practices.(Vinson.p.11)

Africans have freely immigrated to this country and others in the west, often the sons and daughters of the most educated and wealthy segments of African society — the

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doctors, attorneys, and university professors who freely immigrated and continue to immigrate to the United States.

Africans came to America to chase their own goals, not those of slave traders or wealthy landowners. But, far too often, they have come because they felt their goals could not be realized at home in Africa, owing to the strife, corruption, and misrule that have characterized far too much of the continent's post-colonial history. While the second wave of the Exile reflects the discovery of many people's goals of increasing prosperity and independence, the enormity of the exodus of Africa's best from the continent in many ways represents a failure of African governance. .(Vinson.p.16)

This situation represents a major impediment to Africa's long-term economic growth and development. Too many of Africa's best and brightest are fleeing at a time when the continent urgently needs both human and financial capital. Individuals must decide to become briefed of the overall issues confronting the continent and engage in promoting deeper US-African ties across the board, advocating reform within Africa itself, and becoming involved at an individual level with self-help, city-to-city, and other small-scale initiatives that have an immediate impact on improving people's lives.(Vinson.p.16)

Furthermore, realizing that much of Africa's brainpower is located "off-shore," the New Partnership for Africa's Development (NEPAD)has begun to bring these resources to bear on Africa's development. Following a meeting at the NEPAD Secretariat in South Africa earlier this month, NEPAD officially engaged with the Constituency for Africa through a protocol aimed to strengthen ties between NEPAD and the Diaspora in order to support Africa's development. (Vinson.p.18)

3. Feminism

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Feminism can be defined as a political, cultural, or economic movement that it seeks to maintain equal rights and protection under the law for women. It incorporates political and sociological theories concerning gender differences in which it advocates gender equality and women's interests. Although it was used before in a way but in 1970 the term "feminism" started to be more popular than it could be earlier and The feminist movement's primary objectives included offering equal chances and new liberties for women. The feminist movement's aim has changed over time. However, feminists in all four waves have tried to end prejudice and abuse through sociocultural and legal reform. As more women have claimed prominent leadership positions in governments, the media, and business, the feminist coalition has become stronger. (Delmar, Rosalind, p10)

Early feminists including Stanton and Mott paved the way for pioneers in the twentieth century. Betty Friedan co-founded the National Organization of Women with scores of other activists in 1966. Ms. Magazine was founded in 1972 by famous feminist Gloria Steinem and campaigner Dorothy Pittman Hughes. In the mid-nineteenth century, all three battled for women's reproductive rights. However, during this period, Black feminists such as bell hooks were frequently left out of the mainstream feminist movement. They formed organizations such as the National Alliance of Black Feminists and the National Black Feminist Organization in reaction. (Delmar, Rosalind, p13)

popular approaches to feminism often contain references to a style of clothing, to looks, to ways of behaving to men and women, to what used to be called 'manners'. In reality, it is impossible to debate feminism without addressing the perception of feminism and feminists. Feminists have experimented with a variety of options in the process of self-presentation that registers a relationship to the physical as well as the social definition of femininity. The multiplicity of feminist depictions has certainly grown since then. It would be difficult to choose between them, to discover the 'true' feminist paradigm, the 'proper

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method' to be a feminist. Despite this, many books on feminism have been written, and feminism is heavily discussed, as if there were a 'true' and genuine feminism, unifying and persistent over time and in any one place, even if scattered in its emergence and at specific historical moments. (Rahaman , 2017)

At the beginning of the contemporary women's movement in the United Kingdom, it was frequently assumed that there was a potentially unifying point of view on women's problems. which would be able to handle difficulties and not be overwhelmed by them. The modern women's movement has always advocated its appeal to all women on a very broad basis, and thought of In broad strokes, its goals and purposes. The movement's unity was believed to stem from a potential identity among women. This identity concept was founded on the idea that women share the same experiences: an exterior circumstance in which they find themselves-economic oppression, commercial exploitation, and legal discrimination are examples-and an internal response-a sense of inadequacy, a sense of limited horizons. A shared reaction to a shared experience was proposed as the foundation for a communality of emotion among women, even a shared psychology. Women's politics and activism were then seen as expressions of this feeling community experience. (Delmar,Rosalind ,p15)

The first wave of feminism in the United States was distinguished by various types of intervention, which have remained to encourage subsequent feminist movements, despite Alice Paul's activist abilities, the organizing Carrie Chapman Catt's (1859-1947) abilities as head of NAWSA and The magnificent oratory of Anna Howard Shaw (1847-1919), a former NAWSA president, it was a long battle before women gained the vote in 1920 (Campbell, 1989). The struggle dates back to the Seneca Falls Convention in New York in 1848, when over 300 men and women gathered for the country's first women's rights assembly. Elizabeth Cady Stanton drafted the Seneca Falls Announcement. .((Martha ,p16)

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In the United States, the first wave of feminism was intertwined with other reform movements, such as abolition and temperance, and originally involved women from the working classes. However, Black women abolitionists such as Maria Stewart (1803-1879), Sojourner Truth (1797-1883), and Frances E. W. Harper supported it. who agitated for the liberties of women of color. As early as 1868, before any successful efforts to organize female labor, Elizabeth Cady Stanton and several others from the more ideological sections of the women's rights movement showed up as members to the National Labor Union Convention .((Martha ,p16)

Some first-wave feminists followed the argument of women's inherent moral superiority, embracing what could be described as "difference first-wave feminism." This argument was part of a sophisticated equity rhetoric created concurrently in Europe and the United States, both of which shared the modern, Western political framework of enlightenment and liberalism, anchored in universalism. . From this perspective, patriarchy was viewed as a tragedy that was both nonrational and nonprofitable, and thus illegitimate, but nonetheless reinforced women's marginal societal position and control, and made women a cultural symbol of deficiency(Martha,p.19).

Even though distinctions were recognized as the foundation of social gender roles, they were not regarded as a threat to the ideal of human equality, and biological differences were thus not accepted as theoretically or politically legitimate reasons for discrimination. The second phase started in the 1960s and lasted until the 1990s. This wave arose in the context of the anti-war and civil rights movements, as well as the increasing self-consciousness of various minority groups worldwide. The New Left was gaining traction, and the opinion of The second phase became more radical. Sexuality and reproductive rights are being discussed at this time. were dominant concerns, with much of

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the movement's energy directed toward passing the The Equal Rights Amendment to the Constitution ensures societal equality regardless of gender. (Martha,p.19).

Women could attend schools and universities, despite not receiving equal pay for the same job as males. Divorce and rape were easier to obtain, and physical abuse within marriage was made illegal at the period. 1966 Twenty-eight women, among them Betty Friedan, founded the National Organization for Women (NOW),eventhough Women were still treated as second-class citizens, but they were able to champion abortion rights, reproductive freedom, and other women's health concerns.The second phase of feminism saw the establishment of the American Radical Organization Redstockings and the formation of the American National Black Feminist Organization in 1973. (Martha,p.20).

The third wave of feminism emerged in the mid-1990s, influenced by postcolonial and postmodern thought. Many constructs were destabilized during this period, including notions of "universal womanhood," body, gender, sexuality, and heteronormativity. a feature of third The study was about wave feminism, which perplexed the mothers of the earlier feminist movement. young feminists' choice of the very lip-stick, high heels, and cleavage proudly displayed by The first two stages of the movement associated low cut necklines with male oppression. Pink floor expressed this new stance when she stated that a push-up bra is possible. It has also mediated womanist ideas in order to include race problems and queer minorities in the feminist debate. The third wave has grown in strength alongside the rapid implementation of women's professional and social freedom, but it has also confronted an antifeminist backlash. (Martha,p.22).

This wave attempts to question or avoid what appears to be the second wave's "essentialist" definition of femininity, which assumed a universal female identity and over-emphasized the experiences of upper-middle-class white women, who appear to be more equal to men. 1994: The Violence Against Women Act became law in the U.S which tend

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expanded the juridical tools to combat violence against women and provide protection to women who had suffered violent abuses. and other law with the same purposes such as violence against women act and criminal justice and public order act 1994. (Martha,p.35).

The integration of technology and the physical world has transformed the worldwide economic, social, and political landscape. In principle, technology (as exemplified by the digital) revolution—provides a chance to Policymakers must work together to build a more inclusive future. Tools such as writing and social media have resulted in the female movement's democratization by facilitating entry and encouraging inspiring leadership and variety in a movement that has previously been missing these are the components. s. Cyber-feminists use blogging and social media as a tool for political mobilization and community development. 13 Social media facilitates the rapid dissemination of knowledge and information across boundaries, enabling transnational feminist networks. Feminists have appropriated internet culture through the use of humour and other creative satirical forms as a method of communication using digital tools.(Martha,p,29)

In 2014, two feminists from the United States started the #FeministsAreUgly hashtag on Twitter to mock the idea that feminists are unattractive and to enable women of color to discuss cultural privilege and the dominant beauty standards. This challenged the prevalent body-shaming practices\sonline, as well as the perceptions of what is\sconsidered 'beautiful' or 'attractive'. The global conversation about sexual harassment has also acquired traction. The fourth wave has the potential to reveal the latent toxic culture of sexualized power in people's daily interactions. For example, in 2017, the 'Me Too' movement against sexual harassment, led by American activist Tarana Burke, garnered worldwide traction on Twitter. (Burke ,2014).

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3.1. Feminism Within The African Context

Although second-wave feminism of the 1960s and 1970s was successful in exposing patriarchy's hold on culture and subsequently recognizing women's accomplishments in various fields, such as literature and the visual arts, it was limited in its scope. scope and accomplishment. This was due to its ethnocentric strategy; whereas While it was successful in freeing some women, it marginalized others, namely non-White women. It aimed for universal sisterhood but ignored variety and differences. non-White women's wants and realities. (Stacey,p. 1189),

Many non-White women, particularly in the developing world, were not economically and socially privileged and had to deal with survival challenges such as meeting the fundamental needs of their children. For food and refuge, children are used. Caucasian women of the second-wave movement, on the other hand, were concerned with problems of fulfillment. The second-wave women popularized a that was restricted to White middle-class women in the developed globe. By failing to deal critically with the realities of racism or poverty, and Second-wave feminism did not universalize their views on feminism. reflect the experiences of non-White and non-middle-class women backgrounds. It ignored the consequences of imperialism and colonization. Black third-wave feminism's main issues.(Stacey,p. 1190),

Third-wave feminism grew out of and in response to second-wave feminism. It distanced itself from the feminist moniker due to its associations with second-wave feminists. Third-wave feminism attempted to address the monolithic nature of Whiteness. feminism while also attempting to create racial and ethnic feminisms Cultural traits. Feminists of color, Latinas, Native Americans, and Asians were among them. organisations. Many of these were grass-roots organizations fueled by Injustice and mistreatment of refugees and abused women. Stacey,p. 1190),

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The National Black Feminist Organization (NBFO), founded in 1973, is one powerful organization that addresses a variety of issues that African American women confront. It embraced the contradictions and complexities of identity by including race, ethnicity, and class in talks about what it means to be a woman. Third-wave feminism had a broader perspective and framework, promoting the right of women to explore their womanhood on their own terms while taking into consideration factors that had contributed to marginalization, such as imperialism. (Stacey,p. 1191),

Third-wave feminism made use of intersectionality, a sociological theory that, as the name suggests, focuses on the places of intersection of identity. It was created by Kimberle' Crenshaw in 1989 and "refers to the intersection of gender, race, and class." EDI 31,5/6558 other types of difference in people's lives, social behaviors, and institutions arrangements, and societal ideologies, as well as the results of these interactions in terms of of authority" (Davis,p. 68). It is frequently used in reference to third-wave feminism. and advances the notion, as expressed by (Stacey,p. 1193), that "gender never exists." functions uniformly or apart from ethnicity, nationality, sexuality, class, or any other factor powerful identity and power line. (Stacey,p. 1193),

. Thus, when considering the living situations of Black women, it was not enough to consider gender alone; both race and class had to be considered. Gender research had to be interdisciplinary. where these factors interacted Davis "to shape Black's multiple dimensions" female encounters" 2008, p. 68. Intersectionality is an essential concept. A methodological tool for identifying differences and multiple viewpoints. If "Black" is used as an umbrella word to group women from visible minority groups, Differences can then be found using an intersectional analysis. between the problems and struggles of Indian feminism and Chinese feminism and so forth, across ethnic, national, and religious boundaries. (Stacey,p. 1193),

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The experiences of being a woman of colour were considerably different to the experiences that White feminists endured and hence their needs were different. Various terms were coined to celebrate the plurality of women's experiences from different racial and ethnic expressions, such as the term "womanism" that Alice Walker discussed in *In Search of Our Mothers' Gardens: Womanist Prose* (Walker, p. xii): "womanist is to feminist as purple is to lavender". The difference between feminism and womanism is a difference in tone and degree, rather than in kind. Although multiracial feminism was primarily composed of women of color, its inclusive spirit did not exclude White women if their concerns were similar, and organizations such as the Black Panther Party in the late 1960s promoted the inclusion of White women. Everyone working toward a common objective is included. However, there were some cases where Separatism per se, but the need to distinguish between dominant feminism which was associated with second-wave feminism and the empowerment of women of color perspectives. (Walker, p. XII).

Opal Tometi, Alicia Garza, and Patrisse Kahn-Cullors founded the activist organization Black Lives Matter in 2013 as a hashtag to protest racism, discrimination, and inequality faced by black people. Following the deaths of Michael Brown in Missouri and Eric Garner in New York in 2014, the campaign gained national traction. These orthodoxies were questioned by CRM. To comprehend how extraordinary its accomplishments were, one must go back in time and consider how oppressive the Jim Crow system of racial dominance seemed even in the 1950s, when I was born. It loomed over Black communities in the Southern United States as an unshakeable edifice of white supremacy, encompassing the economic, political, legal, and social realms. (Kimberly, p. 1059).

Before Jim Crow laws, slave codes were imposed prior to the abolition of slavery. These codes outlined the laws and regulations that deemed all Black people to be property

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to be treated as such. With the ratification of the 13th Amendment in December 1865, slavery was formally abolished. However, white supremacists continued to regard Black Americans as vastly inferior. There were several ways in which white nationalists exploited loopholes in the state and federal government systems to discriminate against African Americans. Following the 13th Amendment, black codes were implemented, which consisted of different laws limiting the rights of African Americans . So it is simple to argue that the black feminist tradition arose not from other movements, but from the experience of being both black and female. It is a long tradition that defies simple definition and is distinguished by its multifaceted approach to liberation.(Kimberly,p,1060).

Conclusion

African American writings have inextricably associated with American literature and society. Only through major depiction of African American writings can American society be cleansed of the issue of racial discrimination in which it has addressed that from all psychological, existential, and epistemological perspectives. African Americans in the USA called for equality because as it is familiar that they were considered as slaves , so they could creat a nation within a nation and present their africanity through a lot of things such as the way of looking and their style of writing .On other hand ,feminism movement had a great impact on solving black women from the bad life conditions that they were living in and raised their voice up to achieve equality between native americans (white people) and black Americans resulting a peaceful life for them even if they do not look American .

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Introduction:

This chapter is devoted first to the novel *Americanah* itself by Chimamanda Ngozy Adichie ,it will include the author's reflections on her own work . Next , the Chapter will provide an overview on the afro-politanist discours and its relationship to the author of the novel as being Afropolitanist .Then it will highlight the repercussions of africanity in the metro-polis with a focus on the research's core aspect which is Africanity in the novel as a central idea .

1. Adichie's Reflections On Her Work

Adichie stated in her TED talk (2009) that she began reading British and American tales at an early age.As a result, when she began writing at a young age, all of her figures were white, imitating British and American characters.However, after reading Chinua Achibe's books, she understood that characters with her similar skin color could exist in literature . As a result she penned her well-known novel purple Hibiscus (2003). The plot centered around a rich young girl who was tormented by her religious parents.Adichie also wrote Half of a Yellow Sun (2006) about the Nigeria-Biafra conflict which was based on her parents' experiences during the Armed conflicts that culminated in the death of a million people ,she also had a collection of short tales called The Thing Around Your Neck, which was released in 2009, and an article called We Should All Be Feminists (2014) , which was adapted from a speech that she delivered at a TED talk in 2012. (adichie ,2023).

Adichie is a well-known modern African author.The works of her are well-known throughout the entire world.Her 2013 book called *Americanah* .It is a tale about race, love, and identity that will alter everyone's perspective on the world,*Americanah* has received numerous awards, including the National Book Critics Circle Award and being named one of the New York Times' Ten Best Books of 2013 (the guardian). The audience is

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transported to Lagos, Nigeria, by *Americanah* and it is told in three different countries: Nigeria, America, and the United Kingdom. Ifemelu and Obinze, the primary characters, fell in love in Nigeria during a military dictatorship. Ifemelu decided to move to United States for study and it was the first time she discovers what does it mean to be black. So, race as a concept became something she needed to manage and learn about, later on she found a way to present her point of view in a series of blogs under the name of “Race: Ten or Various Observations About American Blacks (Those Formerly Known as Negroes) by a Non-American Black”, which she mentioned it in her blog :

Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing. Stop saying I'm Jamaican or I'm Ghanaian. America doesn't care. So what if you weren't "black" in your country? You're in America now. (NPR 27 June 2013)

Ifemelu fights to make her path in America without losing touch with her homeland, she returns to Nigeria after spending a lengthy period in America where “race doesn't really work here. I feel like I got off the plane in Lagos and stopped being black” (Adichie 476).

The plot shifts between events in Nigeria and her return back home from the United States thirteen years later. Ifemelu battles to find her identity, an identity that takes a long process of adaptation as a result of the changes she encountered. When she lived in Nigeria, her life was completely normal; she goes to school, has a family and a partner, and she is not burdened by racism because everyone is similar to her. Nonetheless, as she travels to the United States she witnessed how white people mistreat black people because of their skin color. The following extract from Frantz Fanon's *Black Skin, White Masks* shows that black people only become conscious of their "blackness" in a white society

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As long as the black man remains on his home territory, except for petty internal quarrels, he will not have to experience his being for others. [...] For not only must the black man be black; he must be black in relation to the white man. (Fanon, p89-90)

what makes *Americanah*2013 different from other immigrant stories is that the protagonist decides to come back to her homeland Nigeria despite the success that she achieved in the united states .As the novel provides its readers with an overview of being black in America and how the difficulties and racial problems that face black immigrants there ,they can find success .(adichie,p476).

The story portrays an identity formation process that is markedly distinct from the usual image depicted in African American literature and history.*Americanah*2013 explores the meaning and actuality of the possibility of adopting an individual and racial identity which migrant communities might not feel familiar or comfortable.Adichie worked on *Americanah* from 2011 to 2012 while on her citizenship at Harvard University's Radcliffe Institute for Advanced Study. The book is inspired in part by her own experiences in the United States, as well as those of her friends.Since the book achieved a huge success it was among the list of books of the president Barack obama under the name of “a number of Africa's best writers and thinkers” which he had collected in 2018 on that list *Americnah* 2013joins Chinua Achebe *Things Fall Apart* one of the indisputed classics of Nigerian literature. (RAVELL, p.226–243)

Adichie's novel focuses on an attempt to bring together different cultural groups, immigrant lives and experiences in order to transcend self and identity and generate otherness; thus, her contextualization of history and memory can be viewed as trauma, as the desire to generate otherness. America provides a room for diverse groups to meet,

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negotiate, and combine. In one scenario, diverse cultures: Nigerians, Japanese, and Chinese interrogate one another:

Ifemelu watched Ginika at her friend Stephanie's apartment, a bottle of beer poised at her lips, her American-accented words sailing out of her mouth and was struck by how like her American friends Ginika had become. Jessica, the Japanese American, beautiful and animated playing with the emblemed key of her Mercedes. Pale-skinned Theresa who had loud laugh and wore diamond studs and shabby, worn-out shoes, Stephanie, the Chinese American, her hair a perfect swingy bob that curved inwards at her chin, who from time to time reached into her monogrammed bag to get her cigarettes and step out for a smoke. Hariri, a coffee-skinned and black-haired and wearing a tight T-shirt, who said "I am Indian, laughed at the same things... (Landry, p147).

1.1. Significance Of The Title

In one of her interviews about the novel *Americanah* 2013, Chimamanda Adichie claimed that she selected a title that does not exist in the dictionary so that when the work is translated later, the title would never change in all languages all over the world. Since the protagonist of the novel "Ifemelu" left Nigeria for the United States not because of poverty, war, or colonization although Nigeria was developing at that time. Ifemelu traveled to the United States to study and see what it is like to live in such a country; she remained for many years and returned to Nigeria as a kind of Americanah. (Adichie, p.220)

Returning to Nigeria as a new person and discovering Nigeria as a different country meant a lot to Ifemelu. *Americanah* 2013 refers not just to the character, but also to the overall concept of the book and how the major topic, America, is depicted. The United States was a country that explained something to the generation mentioned in the book

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who were not hungry, dying of Ids, poor, or in war but dreamed of America as an incredible place where magic might happen.(Adichie,p.223)

One of the things that Adichie found interesting and one of the reasons that led her to write the book is the concept of what home means and if leaving home affords the chance to return. Adichie stated that for her generation, home meant more than one location, and for Ifemelu, home is still Nigeria, but it is a different sort of nigeria since not just her but nigeria has changed a lot over the years.(adichie ,2015)

“Home can be many places and can be where you find peace and your heart has its roots” (Adichie 2013).When she left Nigeria for four years and returned, she noticed that the whole country had changed and that she too had changed, just like Ifemelu had after ten years. Adichie, on the other hand, appreciated the option of being able to leave Nigeria from time to time since she considered America to be a kind of home. The concept of home meant a lot to the book's author, especially in today's globalized world where individuals are not linked but yet are not disconnected.(Adichie,245)

Adichie wanted to write about so many things such as love story, race because she thought that race is the most thing that America is uncomfortable about and she herself discovered in America in a different way and she consider that as a learning process , this was interesting for her because she had a new identity thinking that the word black meant something, at a time in her life she was identified as an igbo and that was her ethnic group, christian and that was her religion as the basics of identifications In Nigeria , though, she was labeled as black in America.(Adichie,p245)

Making sense of Adichie's theories is an important component of *Americanah*. Ifemelu began observing how life unfolded throughout her journey, and she then began writing her blog on race, making fun of many things and saying many things that Americans were not

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permitted to say. Because many histories of immigration and the mainstream western world know about Africans in an inaccurate sense, which was not what Adichie was observing, immigration is part of *Americanah* as well. According to her, African immigration in her generation was an immigration that aspired to more; certainly African middle-class people have jobs and food in Nigeria, but they want more.(Adichie,p276)

1.2. Americanah As An Afro-Politanist Discourse

Afropolitanism has been defined as a subculture, a movement, a trend, and even a call to action. Comparisons to the Pan-Africanist movement of the twentieth century are common, with one blog commenter claiming that “Afropolitanism is the younger, female, hipper version of Pan-Africanism.”.For nearly a century, three political-intellectual paradigms dominated the African discourse: anti-colonial nationalism, various reinterpretations of Marxism, and a Pan-African sphere of influence that prioritized two types of solidarity: racial and transnational solidarity, and global anti-imperialist solidarity. (Taiye 2012).

Taiye Selasi, a Nigerian-Ghanaian-British writer, invented the term "Afropolitan."in answer to the inquiry, "Where do you come from?" People were dissatisfied with her response, which stated that she was "from West Africa" (Selasi,2012).Selasi characterizes Afropolitans as the newest generation of ethnically mixed people.They are the offspring of African and European or American parents.The Afropolitan speaks several languages and understands English, a romance language, as well as some vernacular. According to Selasi, the Afropolitan is at comfortable in a variety of geographical settings.(Selasi,2012)

Afropolitanism is a current reaction against 'Afro-pessimism,' predominantly spearheaded by young people with a Western education, upper-middle-class upbringing, accent-free English, and easy access to high-speed Internet. Its lofty ideology,

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cosmopolitan ideals, artistic aesthetic, and social media infrastructure have captivated a generation of young people seeking a framework to assist them navigate their international lives, as well as a narrative that is inclusive of their various and fluctuating identities. Afropolitan speech is selective in its politics, not apolitical, as it is frequently charged. (Mbembe,2007)

It frequently challenges gender norms and images while masking disparities in class and injustices within the African diaspora. African regime transitions and 'ethnic politics' (which consumed their parents' generation) are rarely mentioned; nonetheless, Afropolitans frequently identify themselves with larger emancipatory political initiatives such as Black activism and postcolonial criticisms. (Mbembe,2007)

More than roots, the Afropolitan is distinguished by his or her journeys through Africa, The capacity to travel fluidly between cultures, locales, and allegiances without condemnation is one of the 'privileges' (or pre-conditions) that come with being an Afropolitan citizen (selasi 2005) .

Adichie espouses the spirit and ideals of afropolitanism in her novel *Americanah*, even coining her own variant - 'Nigerpolitanism.' Adichie genuinely falls within an afropolitan form, according to Selasi, with support from personal sources. To begin, Selasi's description of Afropolitans as captured at Medicine Bar in London reveals a group of 'beautiful, brown-skinned people' for whom home means 'many things; where their parents are from, where they go for vacation, where they went to school, where they see old friends, where they live there is at least one place on The African Continent to which they tie.

For Adichie, home might be anywhere: Nsukka, Abba, or Umuunnachi. Despite the fact that she is not a native of Nsukka, the University town figures strongly in all of her

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writings. Adichie's link with Nsukka is absolutely believable, according to Allwell Onukaogu and Ezechi Onyerionwu, having lived there (and presumably was born there) for the first nineteen years of her life; having had her nursery, primary, secondary, and early parts of her university education there.(adichie. 2013)

Perhaps what most characterizes Adichie as an Afropolitan is her "willingness to complicate Africa," that is, her willingness to connect with, analyze, and praise the elements of Africa that matter the most to her, as well as her "effort to understand what is wrong about Africa"(selasi,p.04). Even the perennial strike epidemic, government interference, unpaid salaries, dilapidated infrastructure, and so on that affect the Nigerian university system are mentioned in *Americanah*, possibly as some of the causes of brain drain that have contributed to Nigeria's development. "(selasi,p.04).

Chimamanda Adichie is an Afropolitan who utilizes her writing to demonstrate her fundamental understanding and criticize the deep-rooted socioeconomic infractions that affect Africa. Adichie splits her time between Nigeria, where she teaches and leads creative writing workshops, and the United States. She truly realizes that there is work to be done in Africa and that, like "most Afropolitans," she could serve Africa better in Africa than at medicine bar on Thursdays.(Adichie,p.266)

From Wole Soyinka to Ngugi Wa Thiong'o, Esiaba Irobi to Dennis Brutus, and Ifeoma Okoye to Nawal El Saadawi, there is a strong manifestation of the author's ideological leaning in their works. Soyinka's and Brutus' social involvement, Ngugi's and Irobi's Marxist orientation, and Okoye's and El Saadawi's feminist tendency are all visible in their works.Chimamanda Ngozi Adichie is not uncommon in using one's job to communicate one's ideas. (Onukaogu, Ezechi, 2010)

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In their assessment of Adichie's depiction of the diaspora in her tales, Allwell Onukaogu and Ezechi Onyerionwu argue that "many of these stories project the ideals that Adichie has so tenaciously pursued, both in her creative writing and in her life as a person." One of these beliefs is her afropolitanist straight which is evident in her work in account of, *Americanah*. Adichie, who is an Afropolitan, goes on to construct an Afropolitan character in Ifemelu, the novel's protagonist. It is well recognized to say that Ifemelu is a mirror of Chimamanda they both transferred from the University of Nigeria, Nsukka to Philadelphia, worked as babysitters, had fellowships at Princeton, are academically brilliant, and share the same afropolitical vision. In other words, *Americanah* is an autobiographical book.. (Onukaogu, Ezechi, 2010)

Ifemelu, indeed, 'stepped up' to the responsibility and decides to relocate to Nigeria, despite the shock expressed by individuals in the novel such as Auntie Uju, Aisha, and others. She chooses to serve Africa in Africa. Adichie used her narrator to reinforce Selasi's contention that, despite varied degrees of success, a significant number of African professionals are returning home. Despite Ifemelu's success in the United States - her blog being quite popular and earning her good money, her fellowship at Princeton, and a fulfilling relationship with Blaine - the narrator claims that "there was cement in her soul" that had crystallized into "a bleakness and borderlessness" and a nostalgia that pierced her soul. (Fortier, 2015)

Adichie genuinely depends on Ifemelu to portray the sociopolitical consciousness of Afropolitans through her blog, *The Small Redemption of Lagos*. Despite most people's negative perceptions of afropolitanism, Ifemelu uses her piece about the Nigeropolitan club to advance its discourse by bringing it down to Nigeria - "a nation of people who eat beef and chicken and cow skin and intestines, dried fish in a single bowl of soup, and it's called assorted." This represents Nigerian cosmopolitanism. (Ndiaye. 2015).

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Ifemelu encourages her fellow Nigeropolitans that it is past time for them to stand up and stop grumbling about how Nigeria and Africa are not like the West. She encourages them to go ahead and develop enterprises that will help them realize their aspirations and hunger to improve Nigeria and Africa, which was the driving cause behind their return home in the first place. Instead of sitting about whining and grumbling, Ifemelu encourages her coworkers to go to work in order to alter the situation. (Ndiaye. 2015)

2. Africanity As A Central Theme In The Novel

During Nigeria's post-colonial era in the 1980s and 1990s, there was huge economic and academic emigration to the USA and the UK looking for stability and prosperity. While the situation has been extensively discussed in the media and society, there have been few literary portrayals of those current emigrants' experiences. The topic of urban emigration entered Nigerian literature successfully in 2013 with the release of Chimamanda Ngozi Adichie's novel *Americanah* by its transcultural themes. Adichie's third book brings us to a fleeting moment in time. Her female heroine Ifemelu and other young Nigerians' attempt to escape the limited options in Nigerian society in the 1990s. Adichie intends to demonstrate how African characters are strangers in American society, and how the experience they had caused them to rethink their true identity and who they are. (Adichie, p.320)

Adichie explores the idea of Africanity in the work by using memories to reflect on the struggles that African Americans, particularly those from Nigeria had experienced. By flashbacks from Africa Ifemelu's parents and her Nigerian friends also portrayed the true culture of African characters based on their outward look, including their skin tone, dispositions, and even the American dialect that could be distinguished on their native tongues. The novel's African identity can be seen not only in the physical appearance of the characters, whether males or females, but also in key concepts that characterize African

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literature, such as colonialism, when Adichie spoke about Nigeria in the worst times and how people were living, particularly Ifemelu's parents narratives. (Adichie,p.324)

Understanding certain fundamental principles connected to postcolonial literature is essential in this setting. According to Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, anti colonialism refers to the extent to which forms of opposition are represented in all political, economic, and cultural institutions to reject any action of colonialism. This principle was then applied to a heavy focus on the need to reject and repudiate colonialism's authority and to rescue local command and control . It is typical to state that the initial cause of racism is colonialism, in which colonized people are viewed as inferior and barbarous owing to exploitation in many domains due to race differences. Two factors are at work to create inequality ,due to historical and political factors, there is always one dominant power over the other, since the colonizer has control over the colonized and this can be seen in Chimamanda's novel Americanah , black people were viewed as inferior not just in Africa but in America as well . (Adichie,p.324)

2.1. Africanity Through Language

Since language and accents are key markers of nationality, social status, and assimilation in the novel. The reader may notice that Ifemelu's father speaks quite differently than the other Nigerians in the novel, generously peppering his speech with academic terms. Ifemelu claims he does this out of shame for not completing his higher education. The other Nigerians in the narrative, on the other hand, speak a combination of Nigerian Standard English and Nigerian Pidgin, both of which are based on English but are uniquely Nigerian in syntax and vocabulary. Ifemelu has to decide whether to talk with an American accent or not after she arrives in America ,which she does at the beginning but she felt ashamed later on that she was switching back and forward between the two of them

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,a Guinean braider in Philadelphia had said to Ifemelu: “ ‘ Amma like, Oh Gad, Az someh’ “ when she meant: “ ‘ I’m like, oh God, I was so mad’ “(*Americanah* p20).

Aunty Uju demonstrates her willingness to conform to the customs of the dominant culture once more when she, Dike, and Ifemelu were in the grocery store. Ifemelu noticed Aunty Uju's speech patterns when she conversed with white Americans. 'Dike, put that back,' Aunty Uju remarked, with the nasal, sliding accent she used when speaking to white Americans, in their presence and with them listening .It is also crucial to know who Ifemelu can communicate in Igbo with. For example, she observes that Aunty Uju does not allow her to speak Igbo with Dike aunty uju's son, which is something he regrets as an adolescent. ifemelu and Obinze also exchanged proverbs in Igbo, which was an essential element of their early relationship. (saver .2013)

Not only is accent important in *Americanah*, but so is word choice. Ifemelu realizes in America that she needs to make certain changes to her language in order to communicate effectively. She discovers that in America, the word "fat" is used negatively, but in Nigeria, it is used positively. In America, the word "thin" has a good meaning, however it is not used as a compliment in Nigeria. (Adichie, p. 93).

2.2. Black Internationalism In The Novel:

In its widest definition, transnationalism refers to the desire to understand nations and cultures in a global framework. Transnational literature transcends national lines and it is authored by migrants or exiles, and it is read by a worldwide audience. Transnationalism is a critical tool in literary and cultural studies for decoding the substantial unexplored consequences of the massive movement of people, writings,

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languages, translations, art forms, and items throughout the ¹world. It may analyze and highlight the flows, interchanges, and multistranded linkages between textual and cultural movements across borders, boundaries, regions, states, countries, and continents by studying transnationalism.(brown,2002)

There are several definitions of 'black internationalism.' It is, however, commonly regarded as an insurgent political culture that arose in resistance to slavery, colonialism, and white imperialism. It focuses on visions of independence and liberation struggles among people of African descent all over the world. It encapsulates their attempts to create transnational alliances and solidarity with other people of color. This is the form of black internationalism that Michael O. West, Gerald Horne, Minkah Makalani, and others explore in their scholarly writings. (brown,2002)

Americanah is a piece of fiction. Some would argue it is a love tale, or a narrative of national identity and feelings of displacement. Nonetheless, the novel's topics are quite genuine and contemporary. It may be used by instructors to assist them seek out the richness and complexities of black internationalism in theory and practice. Instructors might use the novel to explore how 'black internationalism' can be understood in light of the many connotations of blackness in the United States and throughout the world. *Americanah* takes the reader on a voyage across time and geography, mostly through the eyes of Ifemelu, where racial identities are continuously in flux. . (brown,2002)

In the novel, Chimamanda Adichie makes the following statement on Ifemelu's encounter with someone named Alma: “If Ifemelu had met Alma in Lagos, she would have thought of her as white, but she would learn that Alma was Hispanic, an American category that was, confusingly, both an ethnicity and a race, and she would remember

¹ Black internationalism ;a political culture and intellectual practice forged in response to racial oppression, broadly defined, and rooted in global consciousness and transnational collaboration.

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Alma when, years later, she wrote a blog post titled ‘Understanding America for the Non-American Black: What Hispanic Means’ (americanah 2013) This is only one of many examples of how the novel provides an intellectual space for dealing with the fluidity of racial and many other categories in the twenty-first century.(Adichie,p269)

Adichie's *Americanah*2013 also reflects the theoretical constraints of 'black internationalism'. On other hand the novel shows the striking similarities between Africans in Africa and those in the the Global Diaspora At the same time, it highlights the weakness of these links in a society where ethnic and national identities can trump racial ones. . Wambui, one of Ifemelu's contacts, invokes black internationalism at one point when she advises Ifemelu, to try and make friends with our African American brothers and sisters in a spirit of true Pan-Africanism. (Americanah 2013) in the same speech, she suggests that Ifemelu should feel a connection with other people of color, possibly even more so than African Americans. Ifemelu attempts to immerse herself in a community of black men and women from diverse ethnic backgrounds at various points during the story's development. At times, she tried to remove herself from people who are not Africans. At times, she draws a distinct line between Nigerians and people from other African countries, often accepting an ethnic hierarchy in which Nigerians appear to be at the top.(Adichie,p.270)

Throughout the novel, small interactions between Ifemelu and others such as the hairdresser and the taxi driver referring to the difficulties ,and at times ambiguities of black transnational identities. It reveals that despite their fluidity, conflict, and ambiguity. these social categories continue to shape how we conduct people's lives, they can influence how others see each other and mostly important how people perceive themselves. .(Adichie,p.270)

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If *Americanah* 2013 had left some issues unresolved or themes untouched in order to broaden the audience's awareness of the complexity of black internationalism in theory and practice. It captures the 'messiness' of black transnational identities in a world molded by slavery, colonial, imperial, and globalization history. *Americanah* 2013 explores the various meanings, constructions, and functions of hegemonic categories including race, nation, and ethnicity, as well as how people struggle to make sense of these categories in their daily lives.

2.3. Repercussions of africanity in the metro-polis

2.3.1. Mimicry

Adichie aims to bring up the challenges that the African population has in America, and she blends it with the formation of an individual's identity. She focuses on three major characteristics that link the character's cultural roots to those of Africa. She has to deal with race, hair politics, and language obstacles. Adichie aims to demonstrate how only straightened hair was regarded more sophisticated by Americans than braids or cornrows. *Americanah's* hair politics tie her to her country's cultural identity. (Adichie, p.82)

Ifemelu is reminded of her mother's glory as she recalls the days when she braided her hair. However, her natural braided hair is deemed unprofessional, and Ifemelu spends the most of her time in salons trying to figure out what to do with her hair. She ultimately straightens her hair, but she prefers her old braided hair. She learns to care for her hair and feels confident with it. The change of her hair back to its previous state demonstrates her connection to her national cultural identity. Nonetheless, Ifemelu, unlike her friends, does not reveal her excitement and desire for America and American culture at the start of the narrative because she feels inferior. She fights throughout the story 'with numerous identities that she wears' as a Nigerian and immigrant in the United States. (Adichie, p.86)

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The emphasis on identity is heightened when Obinze's wife, Kosi, is unable to pick which school to provide her daughter. She mistakes herself with either French or British, but Obinze reminds her that their grandparents were educated in Nigeria. As a result, wanting to be somewhere, longing for roots, and a sense of belonging is a positive attitude and quest for identity. Nigerian identity is impacted by western orientation and large-scale migration in the late nineteenth and early twentieth centuries. .(Adichie,p.87)

The tone of her skin is another aspect that connects her to her ancestors .Race is viewed as a major aspect in developing one's cultural identity. Adichie employs language that demonstrates how 'blackness' is socially manufactured and imposed on nationality and race. Ifemelu explains in the blog post that africans will only be deemed black outside of Africa. Dike, her cousin, on the other hand, is so troubled by racism that he attempts suicide because of the sense of otherness he feels within. Adichie tries to argue that race does not exist for the 'Other' since it is never seen as a barrier, but she believes that it is not a choice for blacks. As a result, negative experiences foster a positive attitude within oneself, and it culturally thrives in the development of a healthy community with a diverse set of ideas." .(Adichie,p.92)

The one sense of insecurity is linked to one's own socio-cultural system, causing conflict and culminating in an identity crisis, with Africa regarded as "uncivilized," "barbaric," and "the other world." The conquerors sought favorable components of African heritage and origins in order to build Western civilisation among them. As they grapple with many types of experiences, otherness, identification, dislocation, displacement, and alienation, the immigrants aspire to build an identity that decenters the reality of the African writers. One must accept the considerable decentralization that has occurred in the twenty-first century in terms of global cultures(Adichie,p.95).

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The characters in *Americanah* struggle to find their place in society during or after social upheavals. They must choose between accepting and opposing Western cultures. Accepting the "reformed, noticeable Other, the Other" requires imitating the masters, sometimes known as the "act of mimicry." because "the world was wrapped in gauze; ifemelu could see the shapes of things but not clearly enough, never enough" .at first Her Nigerian identity complicates her life in America (Adichie, p.99). For the first time in her life, she is made aware of her race that she becomes black in America. However, she keeps on discovering and understanding America: "She hungered to understand everything about America, to wear a new, knowing skin right away: to support a team at the Super Bowl, understand what a Twinkle was and what sports lockouts meant, measure in ounces and square feet, order a muffin without thinking that it really was a cake, and say I scored a deal without feeling silly" (Adichie, 2013)

2.3.2. Ambivalence

When "non-white" people's struggle to imitate is noticed and appreciated in a white culture, they typically feel a sense of accomplishment. Ifemelu experiences this acceptance whenever someone comments on how "American" she sounds. Her mimicking and hybridity make her sound American. Her thoughts go through a struggle between rejecting and embracing American society. Although she triumphs, "she begins to feel the stain of a developing shame creeping all over her", . The following passage does a good job of conveying these ambivalent emotions: "They were talking about American politics once when she said, "I like America. It is really the only place else where I could live apart from here. But one day a bunch of Blaine's friends and I were talking about kids, and I realized that if I ever have children, I don't want them to have American childhoods. I don't want them to say 'Hi' to adults, I want them to say, 'Good morning' and 'Good afternoon'" (p. 131. Adichie 2013)

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Her behavior of hybridity resulted in ambivalent feeling," according to Ifemelu. She emulates the masters in order to fit in with her new group, but she also feels the need to fight against it and maintain her native culture. Ifemelu goes "in-between the boundaries of heritage and white culture without aligning herself with any of them" since she identifies as an immigrant in white culture. She has a deep understanding of both communities and how they relate to the dominant culture because of the ambivalence that comes with occupying the "third space." (Adichie,p.128)

“decided to stop faking an American accent on a sunlit day in July, the same day she met Blaine. It was convincing, the accent. She had perfected, from careful watching of friends and newscasters, the blurring of the t, the creamy roll of r, the sentence starting with so, and sliding response of oh really, but the accent creaked with consciousness, it was an act of will. It took an effort, the twisting of lips, the curling of tongue. If she were in a panic, or terrified, or jerked awake during a fire, she would not remember how to produce these sounds” (p.130.Adichie 2013) In this manner, ambivalence significantly influences Ifemelu's life and gives her the opportunity to go back to her native Nigeria.

2.3.3. Nomadic Trajectory

Many of the characters in *Americanah* have a migratory mindset; they flit from one location to another, changing jobs or modes of living along the way. In quest of tranquility, fulfillment, better lands, and happiness, they break free from ties and change their lifestyles or locales at pleasure. Adichie conveys this sensibility in the book through her authorial intervention, which she uses to depict the attitude of Obinze, who leaves behind his wife, professor-mother, and his own nation in order to live as an immigrant willing to break the law in England and obtain a National Insurance number: *hey would not understand why people like him, who were raised well-fed and watered but mired in*

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dissatisfaction, conditioned from birth to look towards somewhere else, eternally convinced that real lives happened in that somewhere else, were now resolved to do dangerous things, illegal things, so as to leave, none of them starving, or raped, or from burned villages, but merely hungry for choice and certainty (Adichie .p 31. 318)

Almost all of Obinze's friends, like many other ethnicities in the story (the Senegalese hairdressers, Ethiopian and Caribbean cab drivers), radiate nomadism. Emenike relocates to England from Nigeria and marries Georgina, a white solicitor. Kayode DaSilva, Ginnika, Ifemelu, and Auntie Uju go to the United States, while Iloba moves to the United Kingdom, joining a slew of other African, Hispanic, and Asian immigrants. Though some of these individuals' movements from their original home nations to their host countries may be permanent.(Adichie,p.312)

They do, however, have a spiritual or psychological affinity to their original country. This is because their brains occasionally wander away from their host nations and get overwhelmed with sentimental recollections of their birthplaces. Toyin Falola defines this group as "transnationalists who talk about their... motherland and their new adopted homeland and carry several global egos in one body." (Lewis, Jeff. 2002)

Many of these people take time off to post on social media about what is going on at home. They actively watch social and political developments at home and always offer their own voices to debates on issues affecting their nations, even if they are not physically present or fly home. Even if they travel physically, it is just for a brief period of time. Their brains, on the other hand, are always on psychological trips and rides to the nooks and crannies of their home nations in quest of solutions to the variety of difficulties that these countries face.(Adichie.p.195)

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This group of immigrants' nomadism is psychological or spiritual in nature. Ifemelu's observation of Bartholomew as a representative of this group is instructive: "He had not been back to Nigeria in years and perhaps he needed the consolation of those online groups, where small observations flared and blazed into attacks, personal insults flung back and forth. Ifemelu imagined the writers, Nigerians in bleak houses in America." (p 139 .Americanah)

When Obinze's mother says, "One day, I will look up, and all the people I know will be dead or abroad," she displays a wandering mindset. The power or terror of temporality that runs through her remark supports some of the characters in *Americanah's* itinerant existence. Her comment gives the idea that life is transitory, with only death making it ongoing. Furthermore, life travels between temporal and eternal pathways. It shifts locations and is always looking for purpose and meaning. Apart from their journey from Nigeria to the West, Auntie Uju, Ifemelu, and other characters move from one American or English city to the next, as well as from one employment to the next, in search of better living conditions. (Adichie,p140)

Ifemelu quits her job as a public relations officer at an American corporation to create a blog, and she finally returns to Nigeria to work as a magazine writer. Her bodily nomadism may have ended with her relocation. Her nomadic love relationship and work transition, however, do not end with her migration from America to Nigeria, as she shifts from one love connection to another and quits one job for another.(Adichie,p146)

Ifemelu keeps up a nomadic, cyclical love life, as seen by the way she drifts away from her first love, Obinze, romances a wealthy white guy named Curt, cheats on Curt, and flirts with a different white American resident of her hostel. She dates Blaine for over a decade; eventually breaks up the relationship and relocates to Lagos, Nigeria; sees Obinze

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again; sleeps with him; gets into an argument with him; meets another Nigerian-American returnee; and eventually, Obinze leaves his wife and moves in with her. (Adichie,p146)

As a result of Ifemelu's known sexual nomadism, which allows her to "experiment" with love and sex with individuals from various socioeconomic and cultural backgrounds, one could argue that transculturalism has been strengthened. She could transfer partners sexually to negotiate the terms of her love and look for uniqueness in their sexual interactions, even if this nomadic lifestyle comes with risks .Ifemelu presents the theme of sex and romantic love as a potential solution to the race issue in America in the beginning of her blog, which she labels "Raceteenth or Curious observations by a Non-American Black on the Subject of Blackness in America." (Adichie,p146)

The upheavals that frequently meet travelers and immigrants, particularly blacks because to the color of their skin, are shown in Ifemelu's travel stories. The immigration debate and the characters' attempts to get around it are another problem that Adichie's characters deal with. According to Adichie, immigration legislation is a human invention that seriously endangers the transcultural ideal. In addition to limiting free mobility of individuals, it also discourages or prohibits racial interaction and may even increase ignorance of other cultures' customs. One of the Senegalese hairdressers, Aisha, regrets that because of her immigration documents, she was unable to see her father before he passed away or attend his burial. (Adichie , p413)

"Last year. My father died and I didn't go. Because of papers. But maybe, if Chijioke marry me, when my mother

die, I can go. She is sick now. But I send her money.(p 415 Americanah)

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Conclusion:

As it was mentioned above Adichie tried to explore africanity in the novel through the characters ,the events of the story and even through specific symbols .She wanted to present that even living in other country but being a foreigner is always somewhere in the heart

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Introduction

This chapter is divided into three sections , the first one will deal with the analysis of protagonist of the novel and what is her relationship with feminism .The second section will investigate the idea of blogging as a tool of feminist protests and third section will light up the shadow to the intersection of race ,gender and class concerning the other characters of the novel and in which manner their experiences differs .

1. Feminist Protests, Blogging As A Means Of Resistance By Afro-Americans

Since the emergence of the Internet, blogging has evolved into an ICT tool for disseminating knowledge through the written word. Because of its formal design, a blog allows the user to produce more serious content than other ICT platforms. Weblogs, as they are often known, sparked a revolution for people who wished to share their voices with the rest of the world. Blogging, and the Internet in general, have flourished in a new era of unfettered opinion that can reach a global audience in seconds. Women began to utilize weblogs to express their experiences and protest the oppressions they were subjected to. As a result, blogging helped in the birth of intersectional feminism. (Shane p. 14)

Nowadays, everything is labeled as "feminist," including personal items, businesses, and advertising efforts. True feminism is "a practice, a tool, a weapon, an insight" (Shane p. 14) that emerges from the reality of women being exploited and disadvantaged due to their gender. Feminism should thus be seen as a way of being that consistently opposes racism, sexism, and all forms of injustice.

However, black women have received less recognition in Western societies than white voices, voices that have typically centered their battle on the oppressions of the patriarchal system, ignoring other oppressive forces such as capitalism, colonialism, xenophobia, and racism. According to special studies, today's feminism is failing (Shane

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2018), black women have different issues than the rest of society (Lorde 2007) white women's fight has no concern for the status of more oppressed women (hooks 2015, 254), intersectional feminism is still necessary but not yet a reality, and mainstream feminism only portrays whiteness (Zakaria 2021,). All of these research imply that feminism as an intrinsically intersectional force does not yet exist.

In *Americanah* Ifemelu begins a new life in the United States, where she must deal with the challenges of a racist and sexist culture. She captures her experience as a non-American black woman through blogging, allowing other women to share their stories. By analyzing some of Ifemelu's blog postings, this study intends to demonstrate how blogging has helped to raising awareness of all types of oppression and the beginning of a new age of feminism.(Adichie,p260)

Because blogs are more serious in nature than other social media tools, they provide "exposure and anonymity at the same time" (Ighile and Oseghale 2019, 4). As a result, Ifemelu finds security in composing her views openly. Eventually, her blog becomes well-known, and Ifemelu is awarded a fellowship at Princeton, which allows her to attend conferences all over the world. These seminars enable her to purchase an apartment in a desirable Baltimore neighborhood. Then she realizes she can make money from her blog and the support she has received from her writings made her capable to share more.(Adichie,p262)

She advanced in her professional career as a result of her observations and critiques of the same society she once admired. This shift in her ideas reflects the enormous growth she experiences throughout the novel, leading to the conclusion that Adichie's third novel is the ideal example of a bildungsroman. Ifemelu was continuously advised to leave Nigeria. She was born in a time when everyone "was mired in dissatisfaction, conditioned

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from birth to look elsewhere, eternally convinced that real lives happened somewhere else" Ifemelu flees Nigeria during the 1980s and 1990s strikes against the military dictatorship.(Adichie ,p341)

So as it was mentioned before a few years later, she discovers blogging, a brand-new of expression that allows her to build an online sisterhood community. Many of her writings are based on her experiences and talks with black women, such as hair care advice. Consequently, Ifemelu was a part of a feminism that has at its heart the unbreakable bond between minorities, encouraging individuals all over the world to share their stories and express their opinions. (Adichie ,p348)

Ifemelu recognizes from the start of her existence in the United States that she is no longer Nigerian - she has become simply black in the viewpoint of the dominant white culture. Thus she made her blog to discuss racial disparity in America. Her tone is always sarcastic, and her vocabulary is never "judgemental or accusative" but rather serves as a social commentary on life in the West for non-Whites. Ifemelu portrays contemporary manifestations of racism and blacks' initial encounters in the United States as "moments of initiation into the Society of Former Negroes" in "Understanding America for Non-American Blacks."(Adichie ,p 273)

She notes that contrary to popular opinion, Black people have been deliberately trained to admire a government that segregates them, showing the magnitude of their oppression. However, white people believe that the legacy of slavery no longer exists, that racism has ended since "slavery was so long ago."(Adichie ,p405)

Ifemelu comments on racially unjust American beauty standards based on whiteness in her blog article "Hair as Race Metaphor" . The inability of black women to meet these beauty standards lowers their self-esteem, causing an impediment in their social

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stability (Ali 2021, 79). According to Ifemelu, "some black women, both AB and NAB, would rather run naked in the street than come out in public with their natural hair" So they despise their blackness, resulting in a terrible crisis of "triple consciousness," i.e., discrimination based on race, class, and gender. (Adichie ,p367)

Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing...So what if you weren't "black" in your country? You're in America now. We all have our moments of initiation into the Society of Former Negroes... Admit it –you say "I'm not black" only because you know black is at the bottom of America's race ladder. (Adichie,p221)

This was Ifemelu's earliest blog entry, in which she expresses her rage over being black in USA. She adds that labels like "watermelon," "racist slur," and "tar baby" are used to upset black people (Adichie ,p221). She also informs the black that they will be considered suspects if a crime was committed. . Actually, Ifemelu's viewpoint mirrors Adichie's, who claimed in an interview that after arriving in America as a student, she "was suddenly confronted with what it meant to be a person of color in the United States" (Adichie NPR). She also recalls being branded "watermelon" and not realizing at the time that it was a derogatory nickname. (Adichie ,p221).

Although all blacks strengthened Barack Obama infact that whites where against him , his speech let them down when he connected black grievance with white dread of blacks. That is why, when Ifemelu, like other black people, is dissatisfied with Obama, she asks black people to vent their frustrations on her blog:

"This is for the Zipped-Up Negroes, the upwardly mobile American and Non-American Blacks who don't talk about life Experiences That Have to Do Exclusively with

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Being Black. Because they want to keep everyone comfortable. Tell your story here. Unzip yourself. This is a safe space"(Adichie,p307)

Needless to say, Ifemelu's blog succeeds. She is also asked to organize diversity workshops, give lectures, and appear on programs to discuss race. Ifemelu has been lauded and critiqued by both White and Black Americans. A white reader, for example, accuses her of being racist and ungrateful to the country that housed her.(Adichie p307)

That is, Adichie expresses her thoughts through Ifemelu while also being conscious of the criticism she may face from Africans and African Americans alike. Writing the blog in English is unavoidable since Ifemelu desires listeners from all African countries as well as Africans all over the world. Because Africans speak a variety of languages, even within Nigeria, the blog must be written in a tongue that unites all of these disparate people. Furthermore, while writing in English, Ifemelu refuses to speak with an American accent.(Adichie ,p173)

She talks in Nigerian English, where the phrase ends with an o, as in "I don't even really watch any o." Although Ifemelu's blog has been successful and profitable to the point that she has purchased a rental property, Ifemelu decides to abandon everything and return to Nigeria, where she is no longer black.(Adichie,p388)

2. Intersection Of Gender, Race And Class Through Characters

Adichie tells her tale in two parallel spots in *Americanah*. She portrays the journeys of African immigrants in America and Britain via both male and female characters. Ifemelu's story is narrated from the United States, while Obinze, her high school lover, describes his immigration journey from the United Kingdom. These environments, although providing parallels in the lives of African immigrants, also dive into the paradoxes encountered. (Adichie,p 237)

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Obinze asks for a visa to visit America in the hopes of reuniting with his former high school lover Ifemelu. The American consulate in Nigeria, rejects his application. His mother, a university lecturer, recognizes his lack of fulfillment and offers to take him as her research assistant' on a business travel to United kingdom . Because the visa is only proper for six months, she intends for Obinze's relative Nicholas, who lives in Britain, to reside with him until he obtains sufficient proof to get legal status in country. (Adichie,p 237)

However, as is typical of most successful immigrants in the West, his cousin Nicholas treats him coldly, leading to a troubled experience as an illegal immigrant in Britain six months later when his visa expires. Through his story, it is able to analyze other male immigrants' experiences and compare them to the female experience. The male and female experiences of African immigrant characters share many similarities. These encounters are diametrically opposed. The biggest resemblance is in terms of race and class, with both genders being discriminated against because of their skin color and relegated to low-status employment.(Adichie,p239)

Chimamanda Ngozi Adichie promotes masculine African characters who are harsh, unwelcoming, violent, heartless, and exploitative. Obinze's first meeting with Britain is with his cousin, who is unwelcoming and unreceptive, in contrast to Ifemelu, who is enthusiastically welcomed by Auntie Uju when she arrives at the airport. Auntie Uju meets Ifemelu at the airport and, after some time, lends her a friend's National Security card to help her job hunt.(Adichie,p239)

On the other side, all Nicholas can do for his cousin is advise him on how to move around in England, which is in a direct opposition to how African women have embraced Ifemelu in America. he said : “If you come to London with a visa that does not allow you

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to work, the first thing to look for is not food or water, it is an NI number so you can work. Take all the jobs you can. Spend nothing. Marry an EU citizen and get your papers. Then your life can begin".(Adichie,p239)

That is the least he can do, according to Obinze. Nicholas appeared to believe he had accomplished his bit, offered guidance, and in the months that arrived, he often spoke to Obinze at all. So Obinze sets up to experience the uncomfortable and frustrating situation of being regarded as an illegal immigrant. He turns to searching for his Nigerian friends who are presently residing in the United Kingdom.(Adichie,p245)

The situation becomes harder since he is filled by sensations of loneliness due to the fact he does not receive support from his Nigerian relatives, Nosa, Chidi, and Wale. When he visits them on an alcohol date and asks them how to get an NI card, unlike the female characters that are quick to help in America, "they shook their heads strangely." (Adichie,p247)

This was an indication that they had no idea how he would go about gaining an NI card and, were powerless to assist him. The only advise they could give him was to keep his ear to the ground or relocate closer to Central London. These African guys are shown as brothers in name only, refusing to help one of their own. It also demonstrates the dirty dealings that illegal immigrants engage in in order to become citizens of their host country, and in this situation, they are afraid of giving any information. (Adichie,p247)

Obinze's unconstitutional immigrant status brings him to try to find a way around immigration regulations. This is what he does when he needs assistance from Illoba, a guy from his mother's homeland who links him with Vincent Obi. Vincent offers to lend him his National Insurance card for a charge. The arrogant and opportunistic

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mentality of Vincent Obi and the Angolan characters who remain nameless reveals the absence of closeness. (Adichie,p248)

Obinze follows Nicholas' recommend on the necessity for acquiring an NI number and marrying a European Union citizen in order to get documents, and Iloba introduces him to Vincent Obi. Obi is his answer to circumvent immigration restrictions when he offers to swap his NI card for temporary usage to Obinze on the condition that Obinze take forty percent of his earnings; after some negotiating, they agree for thirty-five percent.

This is an unreasonable considering Obinze is still dealing with issues in Britain and needs to settle. Obinze's experience with Vincent Obi is tainted by anxiety and uncertainty. Obi must leave up to blackmail and unexpected increases in addition to fulfilling his end of the contract. After some time, Vincent calls and requests for a raise, threatening to expose Obinze to his boss by alerting him that Obinze is an unreal. When Obinze ignores him by not replying, assuming it is only a threat, he keeps his word and forces Obinze to lose his job.(Adichie ,p248)

Adichie also introduces male characters who appear to have lost touch with themselves and their families as a result of their experiences as immigrants.Initially, both male and female protagonists have the same work-related experience as they adjust to immigrant life in the West. Because race is an issue, the characters are forced to work in low-status positions such as nanny, waiter, and maid,a delivery guy, a toilet cleaner, or a security guard are all examples of jobs. However, men's self-image is distorted.When women advance in their careers, they face new challenges. (adichie,p327)

Both male and female immigrants had a distinct experience , Ifemelu starts a blog, which becomes highly successful. She produces decent cash and eventually buys an apartment, eventually becoming a house owner, which represents ultimate accomplishment

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for an immigrant. Following this, she obtains a well-paying employment as a research fellow at Princeton University, giving her a stable and solid status as a female African immigrant. This is also reflected in Auntie Uju, who works as a doctor and eventually buys a home, symbolizing economic and social stability.(Adichie,p327)

This image contrasts with that of most male characters, who are stuck in low-paying occupations with little assurance of equilibrium, and hence do not reach maximum fulfillment. Obinze, for instance, starts as a toilet cleaner, then as an inventory cleaner, then as a van packer, and last as a delivery guy. Vincent Obi and the Angolans are characters that do not have work and rely on illegal activities to survive. The Angolans were unnamed until the end, most likely as a sign that many others of their type existed. (Adichie,p240)

At the conclusion of their trip, they demonstrate character strength, which leads to their achievement. Simultaneously, Adichie advocates gender relations through the figure Obinze. She illustrates that men and women's roles should be complimentary rather than antagonistic. Obinze, the male protagonist, provides the male perspective of the story from Britain and restores other male characters. As a guest of his cousin Nicholas and his wife Ojiugo, he helps with household responsibilities such as cooking and caring over the children. (Adichie,p240)

Obinze and Ojiugo can have conversations in which they discuss notes on their daily experiences and occurrences. The writer depicts the complementing aspect of the male and female connection in this passage. Obinze is the polar opposite of Nicholas, who treats his wife Ojiugo the same way he loves his children. Obinze and Ojiugo's friendly connection is typical of a husband and wife. Though Nicholas is estranged from his wife, Adichie implies that this is due to the difficulties he faces as an immigrant.this is seen

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when Adichie employs Ojiugo's voice to state, "...but you know, he only got his papers two years ago, and for a long time he was living in anxiety, functioning using other people's names." That object has the capacity to change your mind, eziokwu. It has not been easy for him. (Adichie,p240)

Boubacar is another figure who reclaims men by creating a complementary interaction between men and women. Boubacar is a Senegalese professor at Yale who has played a significant part in Ifemelu's climb to success. He pushes Ifemelu to apply for a fellowship at Princetown, informing her that the opportunity is ideal for her. Boubacar portrays himself as a man prepared to shift women's paths from repressive to liberating. He is also deeply concerned about Africa and Africans, believing that black people are marginalized, which is why he advocates for shifting the discussion.(Adichie,p340)

This unpleasant experience endured by African immigrant characters is exacerbated upon arriving in America/Britain, when one is met with an unfriendly attitude that becomes harsh when Adichie describes how illegal immigrants violate norms as they struggle to obtain correct documents. Obinze was drawn to the West because it was a place of plenty, and his goal was to become wealthy. Ironically, his goal is broken, and he goes home with nothing except disgrace to show for it. However, this narrative shifts once he returns home and begins looking for work following a period of despair.(Adichie,p429)

He becomes an enormously powerful and prosperous entrepreneur back home thanks to his female cousin Nneoma, who links him to people in high places. Adichie may utilize this return tale to convey an idea that Africans seeking wealth overseas should work in their native country, where they may find it. .(Adichie,p430)

In terms of race, Adichie offers a critical perspective for humanity. She attempts to educate people that race and racism are founded on human perspectives that they may alter

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since all individuals, regardless of color, deserve equal treatment. Adichie criticizes the West for adopting conservatism as a deception to avoid tackling the deeply confusing topic of racism by using Ifemelu, the protagonist, to set up a blog centered mostly on racial issues.(Adichie,p430)

According to Chimamanda,education is a critical instrument in the struggle against male supremacy and racism. She preaches the idea that women must educate themselves to break free from the constraints of patriarchy and classism. Some women may be unable to liberate themselves due to a lack of education. It is simple to state that while male and female viewpoints are comparable to some level, there are also significant differences in which this distinction reflects the difficult nature of migration. concluding by combining both experiences to represent a complementing male-female connection. (Adichie;p431)

3. Ifemelu As A Resilient Feminist

Adichie begins *Americanah* with Ifemelu in America, prepared to return to her native country, Nigeria after 15 years in America. She is having her hair braided at Mariama African Hair Braiding Salon in Trenton before moving home. Ifemelu was born and raised in Nigeria; her mother is a devout Christian, and her father is a well-educated and reasonable guy. Furthermore, Ifemelu's aunty Uju, who often provided her guidance and recommendations for her relationship with Obinze, is a significant character in her life.

She discovers how different America is from Nigeria, and all of the American TV shows she used to watch do not live up to her expectations. Ifemelu arrives in America and begins seeking for work, but each time she is turned down until she obtains a job as a nanny for an affluent white woman named Kimberly, whose brother Curt falls in love with her. Ifemelu's relationship with Curt is strong and pleasant, although it is challenging to

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some level due to their different ethnicities and cultures. As a method to deal and merge with American society, she decides to adopt the American accent.(*Americanah* 18)

Although Ifemelu is a multifaceted and dynamic character she is clever, outspoken, and self-sufficient. She flaws and fights with issues like depression and self-doubt. She goes through a time of self-discovery and growth as she navigates her way through diverse cultures and relationships throughout the story. Because of her insecurities and desire to find her place in the world, she is a likeable character with whom it is easy to relate. .(*Americanah* 22)

Ifemelu's feminist leanings are clear throughout *Americanah*. She is a self-sufficient lady who is not scared to express herself and make her own decisions. She is critical of gender norms in both Nigerian and American society and frequently expresses her opposition to them. for example, she questions the conventional Nigerian view that a woman's ultimate purpose should be marriage and children. She also understands the double standards that exist in American society, such as how males are celebrated for their sexual exploits while women are stigmatized .(*Americanah* 22)

Ifemelu's feminism is also interconnected, she understands that gender discrimination cannot be considered apart from other types of oppression. She explains how race, class, and gender connect to generate distinct experiences of inequality. For example, she discusses how being a black woman in America has distinct obstacles than being a white woman or a black male. She also acknowledges that not all women have the same experiences and that certain women are privileged in specific ways. Ifemelu's feminism is distinguished by her desire for freedom, her criticism of gender stereotypes, and her understanding of the the intersectionality . .(*Americanah* 22)

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Further more ,Ifemelu's arrival in America underscores the difficulties that immigrants and people of color confront in the United States. Ifemelu was having a difficulty finding job and adjusting to American society, and she was also dealing with bigotry and discrimination. Adichie relies on Ifemelu's experiences to analyze American culture and expose its flaws and injustices. Several moments in the story highlight Ifemelu's feminist ideals and principles. She stands up to sexual harassment and violence and encourages other women to do the same. Ifemelu is also. a successful blogger who discusses feminist topics and pushes for gender equality. .(Americanah 24)

Ifemelu's choice to break up with her first lover, Obinze, because he was too controlling and possessive is one example of a tale event that demonstrates her feminist values. She also confronts her supervisor at a restaurant job when he sexually harasses her and leaves. Ifemelu also publishes a blog article about the value of women's sexual pleasure and agency, encouraging other women to prioritize their own desires and needs.

Ifemelu's decision to wear her hair naturally, despite the fact that many people in America consider it unprofessional or unattractive, is one example of a daily life occurrence that demonstrates her feminist ideals. She often calls out sexist views and actions among her friends and acquaintances, such as when she urges a man to grin more. Moreover, Ifemelu speaks out against damaging cultural practices to women, such as female genital mutilation, and urges other women to do the same. .(Americanah 26)

The author emphasizes the catastrophic influence of incorrect socialization on the soul of women. In other words, women are social creatures who internalize society's expectations of them. As a result, assumptions and biases continue to be a steel collar around their necks, weighing them down rather than developing their potential. In addition to the difficulties Ifemelu faces in identifying as a woman, ethnicity is another component

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of her identity with which she struggles. In fact that there are three primary ethnic groups in Nigeria: Igbo, Hausa, and Yoruba, and belonging to one of them can often lead to stigmatization. .(Americanah 128)

The following remark exemplifies her fight for identity; Later, she said, 'I have to take my braids out for my interviews and relax my hair... If you have braids, they will think you are unprofessional.' 'So there are no doctors with braided hair in America?' Ifemelu asked. 'I have told you what they told me. You are in a country that is not your own. You do what you have to do if you want to succeed' " here it is clear that Ifemelu is losing her identity in America on a daily basis, and she begins to change herself in order to suit white American culture; otherwise, she will not succeed in her life in America. (Adichie,p146)

Ifemelu argues that hair like race was never an issue for her before moving to the United States. This is demonstrated in the fact that black women were forced to let go of her own natural stuff in their bodies to just be accepted by the American society ,their hair only became a big reason of facing race problems after moving to the United States because Everyone in Nigeria had kinky, natural hair. (Asichie,145)

As argued by Machery and Faucher, concepts of race, just like beliefs or reasoning patterns, "are culturally transmitted.Ifemelu, for example, swiftly learns to conform to racial expectations after discovering that race is coded in America. Her adaptation to "being black" necessitates that she become acquainted with specific methods of perceiving race that would otherwise have evaded her comprehension. (Adichie,p258)

Ifemelu contends that race is an unavoidable fact with major social and economic implications, because America keeps blacks at the bottom of the social and racial ladder, limiting their access to education, health care, and even equal opportunity,working

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circumstances. Although the contradictions between feminism and racism are obvious, and have been since the inception of black feminist thinking, precisely because oppressive systems are viewed as separate categories, rather than as linked realities that function together. (Adichie,p261)

Indeed, preconceptions and portrayals of black women have always taken a different course than those of their white counterparts. The pictures are often based on race and gender, but they also incorporate subtleties that represent financial and sexual oppression as well. Patricia Hill Collins states that, due to “the ubiquitous nature of controlling images, it should not be surprising that exploring how Black women construct social realities is a recurring theme in Black feminist thought” (Adichie,p93)

Although the story depicts Ifemelu's and some other African immigrant's fear of being ruined by this 'other' culture, which would lead them away from their African roots, customs, and values. Any hybrid identity stance would be perceived as a betrayal of the originating country. Indeed, it is clear that Ifemelu continually deny that she has been impacted by American society and thinking like an American. Indeed, the presence of two cultures (Nigerian and Western) is perceived as hard to blend and as implying the loss of a part of her identity, and hence failure. (Adichie,p93)

It is important to note that throughout her time in the United States, Ifemelu has taken offense when people say she has become 'Americanized,' as she has internalized that adopting Western standards drives her away from her native values, and thus represents a betrayal of her country and a part of herself. As a result, Ifemelu has long rejected this composite interpretation of her identity, believing that it only pertains to the immigrant "who got lost" and failed. Furthermore, Ifemelu criticizes people who have changed as a result of exposure to American society, such as her aunt Uju:

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“America had tamed her”(Adichie,p117)

If the immigrant decides to adapt, he will be given preferential treatment and will experience less pain as a result of racial prejudice. This assumption leads the immigrant to adopt a mimicry stand , attempting to come as near to the prevailing norms as possible in order to be accepted. Ifemelu begins to manage these two cultural features at the same time, attempting to merge pieces of both cultures into her identity while afraid that she may lose herself and a part of her identity in the process. One of Ifemelu's statements exemplifies this point of view very well: "Home had become a hazy place between here and there."(Adichie,p117)

This indicates the growth of a transnational and globalized identity, which is also an exiled identity to some extent. The concept of home is intimately linked to the concepts of roots and belonging. Ifemelu also states that she cannot clearly locate her feeling of belonging and that the borders have become ambiguous for her.

In the local situation of hers, home appears as a confused, unclear, and unreal place - a fictitious place that mixes traits of both locales (Nigeria and the United States). In a severe mental conflict, Ifemelu must develop and forge an identity for herself between these two cultural places (each of which poses concerns of class, gender, identity, ethnic belonging, and race). Ifemelu, however, is not the only figure caught between two civilizations.

Adichie also cites Bartholomew, Aunt Uju's first lover in the US, who had not been to Nigeria in years but maintained a romanticized vision of the nation based on his memories and internet chat forums populated by Nigerian expats discussing the country. As Ifemelu points out, his vision of the nation is twisted; due to the distance, the country of birth gets fuzzy and frequently glorified. Just as the United States was glorified before to the advent

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of the migrants, the native nation becomes a dream world, "a mythology of home."(Adichie,p119)

Ifemelu's ethnicity is the new component of her identity in Lagos; in America, her race was at the forefront, but here in her birthplace, defending herself against the erroneous stereotypes that come with her Igbo descent is her new fight. Ifemelu makes a clear statement to her friends: "I discovered race in America and it fascinated me" she stated, the instant her footsteps the American land she suddenly became 'black'. (Adichie,p305)

When she returned home, however, she encountered a different form of stereotype and prejudice because of her heritage. She remarked, the second her footsteps the American land she abruptly became 'black'. However, when she went home, she met a different sort of stereotype and prejudice due to her ethnicity.(Adichie,p307) Ifemelu is thrilled to learn that she is set to rent an apartment she finally likes when the landlord gently adds, "I do not rent to Igbo people"(Adichie,p283). Ifemelu subsequently discovers that the landlord believes that all Igbo people are lousy lessees since one supposedly ruined his property in Yaba. (Adichie,p283).

Adichie went through the same identity crisis as her protagonist. The author defines identity as a fluid concept; in other words, Ifemelu's blackness was the main biological trait that defined her during her years in the United States, but now in her homeland, her gender and ethnicity appear to be the forefront aspects of her new identity; however, the writer admits that whether people notice or not, they suddenly become different individuals in different places. Ifemelu's social position as a single woman is a new part of her identity that adds gasoline to the stigmatization fire in Lagos. Ifemelu, for example, works to defend her social standing as a personal choice in a society that assumes any woman's ultimate goal is to marry and be linked with males.(adichie P, 15)

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Conclusion

Ifemelu was used by Adichie to both identify and respond to the various social complexities that a woman in Lagos confronts. This demonstrated the author's commitment to serving her feministic views. According to particular conditions and gender difficulties, each character's encounter with afro-american immigration varies.

General conclusion

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Writings by African Americans are intrinsically linked to American literature and culture. Adichie offers a counter-narrative in *Americanah* by giving voice to those people of color who are marginalized in both American and European society. The novel disputes racism and prejudice. Adichie employs this style of writing to deal with the worst circumstance that currently exists in America. These findings can be attributed to a rising curiosity about how environments and society affect people's lives. This study combined a postcolonial perspective with a descriptive method.

The research has examined how the postcolonial perspective was used in Chimamanda Adichie's novel *Americanah*. After thoughtfully analyzing the novel, it is clear that it offers a fertile ground for addressing postcolonial topics, notably the intricacies of women's difficulties in a metropolitan setting.

As a newfound , through the experience of the afro-american characters, *Americanah* highlights the hybridity of cultural identities and the obstacles that confronted women in an urban society in terms of race and inequality. The main character, Ifemelu, exemplifies the difficulties of being a multicultural personality as she negotiates between her American and nigerian ethnic bases in which adress a sense of isoltion and non affiliation to africanity .

Additionally, immigrants of African descent had several difficulties, such as racial biases, lingual obstacles, and cultural contradictions but they got adopted later on. Afro-American writers made an important impact to American history and culture, which helped eliminate stereotypes and promote more tolerance in American society.

General conclusion

It is also important to note that this research's accomplishment was more difficult than anticipated. Finding articles on feminism and Africanity in relation to the Novel was challenging due to the difficulties in gathering the material required for this research. Other materials, however, were barely available for use in the execution of the assignment. Additionally, managing the emergence of new, challenging issues was seen as a difficulty that emerged throughout the course of this research such as how can adichie adresse the American dream of blacks as presepectives in the novel? Another question which is how can *americanah* serve as representative work of Women Writing Trauma and Postcolonial Fiction Investigating Psychoanalytical approach? .If they are involved in this research, they could steer it in a different direction as an additional investigation.and answering them would be interesting for other works.

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أدت الفروقات العرقية الطويلة الأمد في الولايات المتحدة الأمريكية جنباً إلى جنب مع تاريخ هجرة السود للعديد من القضايا الاجتماعية بما في ذلك العنصرية ولأول مرة ادراك مع يعنيه أن تكون أسود البشرة، يسعى هذا العمل إلى دراسة الوضعية و صعوبات الهوية المتشعبة من خلال تجربة الغربة و الشخصيات في "أمريكانا" للكاتبة شيماماندا نجوزي أديتشي باستخدام التحليل الأدبي ، يعتمد هذا العمل على نهج ما بعد الاستعمار باستخدام الأساليب النوعية والوصفية لتسليط الضوء على كيفية مقاومة الجيل الأفريقي الجديد و خاصة النساء العنصرية والصور النمطية في أمريكا. تختتم هذه الدراسة بأن الأعمال التي تتحدث على النسوية تم إنشاؤها لجذب الانتباه إلى التحديات التي تواجهها النساء في الثقافات الغربية .

الكلمات المفتاحية: هجرة السود، الهوية، الجيل الأفريقي، العنصرية، الصور النمطية، ما بعد الاستعمار، المرأة، الثقافة الغربية.

Resumé

Les longues différences raciales aux États-Unis, combinées à l'histoire de la migration des Africains, ont conduit à de nombreuses des affaires sociales telles que le racisme et l'interprétation de ce que signifie être Noir pour la première fois. Cette étude vise à examiner la situation et les difficultés de l'identité fragmentée à travers l'expérience de l'étrangeté à travers les personnages dans "Americanah" de l'écrivaine Chimamanda Ngozi Adichie en utilisant une analyse littéraire. Cette œuvre s'appuie sur une approche postcoloniale en utilisant des méthodes qualitatives et descriptives pour mettre en lumière la résistance de la nouvelle génération africaine, en particulier des femmes, face au racisme et aux stéréotypes en Amérique. Cette étude conclut que les œuvres féminines sont créées pour attirer l'attention sur les défis auxquels les femmes sont confrontées dans les cultures occidentales.

Mots-clés : Migration noire, identité, génération africaine, racisme, stéréotypes, post-colonialisme, femmes, culture occidentale