

## GENDER DIFFERENCES AND LIBERATION OF FEMALE SUBJECTS DISCOURSE: THE CASE STUDY OF AMERICANAH NOVEL

### DIFERENÇAS DE GÊNERO E LIBERAÇÃO DO DISCURSO DOS SUJEITOS FEMININOS: O ESTÚDIO DE CASO DA NOVELA AMERICANA

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**Resumo.** Este estudo tem como objetivo investigar o romance *Americanah*, de Chimamanda Ngozi Adichie, baseado na teoria Irigarayana e na rejeição da diferença de gênero. Todo o romance trata da voz das mulheres que não podem ser ouvidas. As suas vozes são, na sua maioria, silenciadas pela sociedade em que vivem devido às suas etnias e estatuto social. Ifemelu é a personagem principal do romance cuja identidade está diretamente sob a influência da cultura e da etnia em diferentes contextos. A análise irigarayana é utilizada para mostrar a prevalência do sexo masculino e da noção de maternidade, acreditando que a identidade feminina é caracterizada pelo papel que as mães desempenham ao longo do discurso histórico, que enfatizam que o feminino tem sido associado à natureza e à negligência em contraste com o masculino que está associado ao discurso, à cultura e à subjetividade. As alegações de Irigaray sobre a identidade feminina foram rejeitadas. As personagens femininas da narrativa, assim como os homens, estão mais ligadas à cultura e ao discurso do que ao abandono e à natureza. Cada uma dessas personagens femininas desempenha uma importante função cultural na refutação da noção Irigarayana. Paper argumenta que a existência de diferenças sexuais entre personagens masculinos e femininos reproduz discursos de gênero em desvantagem das mulheres, por meio dos quais o status quo é mantido e os interesses de grupos poderosos são atendidos.

**Palavras-chave:** Discurso de gênero, diferenças de gênero, identidade feminina, fatores sociais, forças culturais

**Abstract.** This study aims to investigate Chimamanda Ngozi Adichie's *Americanah* novel based on Irigarayan theory and rejection of gender difference. The entire novel deals with voice of women who cannot be heard. Their voices are mostly silenced by society in which they live due to their ethnicities and social status. Ifemelu is main character of the novel whose identity is directly under the influence of culture and ethnicity in different contexts. Irigarayan analysis is used to show the prevalence of the male sex and the notion of motherhood, believing that the female identity is characterized by the role that mothers play throughout the historical discourse, which emphasize that female have been associated with nature and negligence in contrast with the male who are associated with discourse, culture and subjectivity. Irigaray's claims regarding female identity was rejected. The female characters in the narrative, like men, are linked with culture and discourse than with neglect and nature. Each of these female characters plays an important cultural function in refuting the Irigarayan notion. Paper argues existence of sexual difference between male and female characters reproduces gendered discourses to the disadvantage of women, whereby status quo are maintained and interests of powerful groups are served.

**Keywords:** Gendered discourse, Gender Differences, Female Identity, Social Factors, Cultural Forces

## INTRODUCTION

Chimamanda Ngozi Adichie, a novelist and feminist activist, was born on September 15, 1977 in Enugu, Nigeria. She studied medicine and pharmacy at the University of Nigeria. At the same time, she was the editor of *The Compass* magazine. One year later, at the age of nineteen, she left the country to study communication at Drexel University, Philadelphia. She got her degree in communication and political science at Eastern Connecticut State University. Later that year, she started MFA courses in creative writing from Johns Hopkins University and in African studies from Yale University. She currently teaches authorship at universities in Nigeria and the United States. Beginning to write when she was quite young, Adichie, was inspired by Chinua Achebe, Igbo author of Nigerian masterwork *Things Fall Apart*. At age 10, she discovered that the characters in his book resembled her after reading it (Allouene & Samah, 2020).

She is a well-known feminist who has lectured to African Americans and others of African descent residing in America and other nations. Her short stories are vivid depictions of the Nigerian Civil War and the plight of the people caught up in it. Her work has been anthologized in several volumes of poetry and prose. She has written four novels with a strong message about the problems she thinks need to be addressed. The author has also delivered a number talks and interviews on television where she strongly

expressed her views. Ngozi Adichie's literary works that realistically depict the tension for having the same position without paying attention to gender, race, and social status. Feldner notes "such conflicts should thus be examined not only for the effects they transfer but for the experiences they permit the readers to engage" (Feldner, 2019).

Among her earliest works, *Love of Biafra* was a play that depicted the war in the late 1960s between Nigeria and its secessionist Biafra republic. Her debut novel, *Purple Hibiscus* (Seanego et al., 2022), was written while she was a student at Eastern Connecticut State University. It was awarded the Commonwealth Writers Prize in 2005 and Orange Prize in 2004. Her second novel *Half of a Yellow Sun*, which won the 2007 Orange Prize was a finalist for the National Book Critics Circle Award, and was set before and during the Biafran War. *The Thing Around Your Neck* (Ngongkum, 2014), a critically acclaimed collection of short stories.

*Americanah* shows Ifemelu's life and her residency in America and Nigeria. Ifemelu, a Nigerian woman who resides in America, visits an African-owned beauty parlor. She has conversations with the women and recalls her past. Obinze, is an affluent Nigerian man who lives in Nigeria, sends emails to Ifemelu and remembers his own past. The novel shows posts from Ifemelu's weblog about the issue of race in America. Ifemelu was raised in Nigeria and she and her aunty Uju have a tight bond. Her aunt was the mistress of a rich married man. Ifemelu and Obinze meet at school; they fall in love and start their relationship.

Ifemelu and Obinze's mother, a professor, cross paths. Aunt Uju becomes pregnant and has a son named Dike. After the death of The General, Uju escapes with Dike to America. Ifemelu and Obinze are friends and classmates at the same university. There are many objections and the university is closed. Ifemelu decides to go to America, so she gets a visa and a scholarship to a university in Philadelphia.

When Ifemelu arrives in Brooklyn, she stays with Dike and Aunty Uju. Uju seemed unhappy. She provides Ifemelu with a bogus identity card in an attempt to get employment, but she is unsuccessful. Ginika, her friend from Nigeria, helps Ifemelu to know American culture and Ifemelu starts using an American accent. She finds some friends who are African students. Ifemelu has to find a job to earn money, so she helps a tennis coach to relax. Ifemelu feels guilty after the tennis coach approaches her in a sexual manner and gives her money. She stops contacting Obinze, and cannot eat or sleep. Meanwhile, Ginika finds a job to work as a babysitter for a wealthy woman named Kimberly. Kimberly and Ifemelu become friends. Aunty Uju gets married and goes to Massachusetts, and Ifemelu starts dating Kimberly's cousin Curt, who is rich and handsome. Ifemelu travels with Curt, gets a decent career, and settles in the United States.

Obinze who is heartbroken by Ifemelu's reaction moves to England. Both England and America are where he stays and works. Before getting back to Nigeria. Ifemelu cheats on Curt and starts to date another man who is a professor. Ifemelu starts her social and political activities on the internet and swiftly gains popular. Nevertheless, after some mental breakdowns, Ifemelu gives up everything in America and returns to Nigeria. Meanwhile, Obinze is married and has a happy life. Ifemelu joins a club that supports those who have lived in other countries and now they are back. Ifemelu runs her own blog while dating Obinze. After facing many challenges, Obinze decides to divorce his wife and stay with Ifemelu.

## REVIEW OF LITERATURE

In "On the impact of migration, 'Blackness' and gender on a young woman's identity construction in the United States - Anghel & Arblaster, (2021) on the impact of migration, 'Blackness' and gender on a young woman's identity construction in the United States-" *Americanah*", by Chimamanda Ngozi Adichie. *Faculté de philosophie*. by Chimamanda Ngozi Adichie" Anghel studies the idea of identity construction through the focal point of the transitory encounter, by looking at the components that impact the development of a Dark female migrant's personality development within the US. This ponder is basically based on the novel "*Americanah*" by Chimamanda Ngozi Adichie. Based on the novel, we are going endeavor to depict the character's transient encounter and character development. Nodar et al., (2022) investigates the gender by the biological reports which can be considered as the research in the health and biology issues.

In "Race, Hair Politics, Love and Diasporic Identities In *Americanah*" by Francisco (2020), black women's lives are discussed since it is integrated with groups such as race, sexual orientation, course, nationality, and sexuality. This considers the topic of adore through an examination of Ifemelu's sentimental connections. The investigation recommends that adore cannot be accomplished without a recognition of contrasts and a freedom from sentiments of inadequacy frequently caused by patriarchal white supremacist belief systems. At last, Appiah, (1992) offers some ideas on "some concepts are drawn closer in arrange to

way better get it the African characters encounter of relocation and return relocation”, in order to understand this notion in a better way.

“Nigerian Female Characters: Should They All be Feminists? In *Americanah* written by Allouene and Allag (2020) digs into the travel of self-rediscovery of Ifemelu as a returnee to Nigeria. All through the episodes she experiences in Lagos we point at drawing a connect with the episodes Adichie herself experienced utilizing her celebrated exposition by McCoy (2017). At last, this work comes to conclude that the center substance of woman's rights as a belief system, in spite of its unique definitions and battles, is to achieve women's upliftment. Hence, Adichie induces her society to unlearn its gender-based misguided judgments through her invented courageous woman that fulfills her criteria of a genuine women's activist.

“An Immigrant Black Woman in America: An Intersectional Analysis of Adichie's *Americanah*” by Otero (2021) investigates African American history, since the connection between them has existed for centuries and has evolved over time until our days, forming the personality of African Americans. The researcher finds this book as an Afropolitan novel, just like a few critics who think that *Americanah* impeccably delineates the soul of Afropolitanism. Finally, in this essay, the writer will analyze how the concept of race as a social build has advanced and how it interatomic with ideas such as gender and social status.

“Transgressive Space and Body in Chimamanda Adichie's *Americanah* And Trevor Noah's *Born A Crime*” by Temitayo (2021) studies the crossing point of character, race and spatial zones as topical concerns in both writings. The author fights in spite of the truth that race may be a social develop, it ceaselessly has an impact on the person living of blacks within the space they possess or where they exist. They are burdened by the negativities created by their colour, subsequently seeing themselves as degenerates from the standard.

In “Immigration and Women's Self-Identity in Selected Novels of Adichie, Bulawayo and Baingana” by Nyawira (2020) inspected personality change among African ladies characters who associated with American diasporic space, survival strategies they utilize whereas within the USA, as well as how post-immigration ladies characters relate with both their hostland and country. The study concludes that there's a momentous contrast between the representations of African ladies characters' self-identity some time recently and after movement to the USA. It contends that a few components decide appropriation or dismissal of unused self-identity. It, moreover, finds that the altered self-identity of African diasporic ladies within the USA influences the way they associated with both American society and their society of beginning.

“Feminist Pedagogy in the Works of Chimamanda Ngozi Adichie” by Božić (2020) Adichie presents solid female characters whereas centering on the hidden substances of sex legislative issues. The unequivocal women's activist assumption hence interfaces her with the anti-sexist, anti-racist, and anti-oppressive sees of women's activist instructional method. Taking after the premises of women's activist instructional method, Chimamanda Ngozi Adichie offers recommendations for overcoming different shapes of persecution. Subsequently, this proposition talks about the winning topics of Adichie's works as profitable rules for the investigation of women's activist instructional method.

## **MATERIALS AND METHODS**

The researcher uses theories of Irigaray and Greer as the main thinkers of this essay. The discourse which the researcher intends to investigate in this essay is based on *Americanah*. In the present essay, the main argument is to show how eunuch women become liberated in the context. The female characters in the selected novel reject the notion of being eunuch in both their own families and the social context in which they live. Moreover, they experience liberation and their experience can be investigated from Irigaray's perspective. Moreover, the discourse of this study is extracted from the novel of *Americanah* in which the pertinent and related extracts can be obtained.

Irigarayian analysis is used to show the prevalence of the male sex and the notion of motherhood, believing that the female identity is characterized by the role that the mothers play throughout the historical discourse. Moreover, Irigarayan tenets emphasize that female characters have been associated with nature and negligence in contrast with the male characters who are associated with discourse and culture and subjectivity. Irigaray believes that women use their physical body as a tool to perform their absence in the society. The female characters in the novel cannot be associated with negligence and nature; rather, like men, they are associated with culture and discourse.

Irigaray believes that if the female characters desire to acquire liberation, they have to use a type of discourse and language that shatter the phallogocentric paradigm through Mimesis and the relationship between mother and daughter. However, in this essay, the researcher shows that the female characters reach liberation within the phallogocentric discourse as they think in the same discourse and use the same language that the male agents do. This is another rejection of Irigaray's theory that could be marked as the contribution of the present essay.

Irigaray's underlying investigation focused on the distinctions between the language of men and women. In 1974, she distributed her proposition entitled *Speculum of the Other Woman*, in which she contends about the phallogocentrism of Freudian and Lacanian therapy and women's rejection not just in theory yet in addition in psychology which brought her acknowledgment. Irigaray thinks about that all women have generally been related to the part of "mother" regardless of whether a woman is a mother and they have never been related with culture and subjectivity. She says that sexual difference is most likely the issue in our time which could be our 'salvation' on the off chance that we thoroughly considered it ("Ethics of Sexual Contrast"). She finds both psychoanalytic hypothesis and reasoning, as persuasive discourses that overlook ladies from a social presence as a total subject accordingly. Irigaray is attempting to locate a genuine portrayal of sexual distinction, which allows women to have voice as subjects in their own privilege and modify their conventional context as the "other".

Greer believes that the families and societies have required the female characters to act their femininity and practice womanhood. However, women can liberate if they could free their minds. This means that their bodies can be free and they revolutionize against the dogmatic social and cultural codes in the society. The other concept which needs to be investigated is rebellion that is related to the notion of female eunuch. Regarding the notion of rebellion, Greer Germaine writes:

There have always been women who rebelled against their role in society. The most notorious are the witches, the women who withdrew from 'normal' human intercourse to commune with their pets or familiars, making a living somehow by exploiting their own knowledge of herbal medicine and the credulity of the peasantry and perhaps indulging in the mysticism of other possibilities, magic white or black, perhaps Satanism. Careful reading of the depositions at witch trials reveals that some of the women were persecuted in the horrible fashion reserved for witches because they were troublemakers inciting the villagers to subversion or open rebellion. (Jay, 1993)

As the women start their rebellion against their own families and what they have learnt in their own societies. In this condition, they run away from being a female eunuch as they reject the process of castration. As a result, the researcher must trace how the character rejects the notion of being eunuch through their rebellious actions.

## RESULTS

### Rejection of Sexual Difference

Luce Irigaray's task has consistently had at its heart the danger of a lady's admission to a Symbolic, and the need to create conditions in which what allude to as a Symbolic sentence structure is appropriate to ladies who can create, not just in discourse, but also in visual frameworks of motion and portrayal. Ellie Ragland- Sullivan characterizes Lacan's idea of the Symbolic order as "a meditative capacity... what isolates the Imaginary from the Genuine, makes misfortune and structures the vital separation from the other's jouissance" (Jamalpour & Derabi, 2022); it does not, nonetheless, have any sex explicitness all by itself, and she contends against women activists who still consider the Symbolic order masculinist and interchangeable with the father's name or some phallic law.

Ifemelu and Obinze's relationship is built on love, respect, and energy. Ifemelu's decision to move to the United States and go to college for further investigations is the main choice in their life as it implies a partition. As a solid person, Adichie gives this young fellow love and delicacy; he is agreeable from the earliest starting point. Their relationship works impeccably until Ifemelu's life takes a sensational turn and she is unequipped for staying aware of any sort of heartfelt connection. Obinze, in a sense, offers her growth through life experience; he is the person who comprehends her better since he has gone through a comparable circumstance and assimilation process. Obinze has also persevered despite numerous obstacles that have been set up against him due to his status as a dark person. In the above entry, despite the fact that Obinze is as yet in Nigeria, Ifemelu feels upheld and comprehended by him; he is the one in particular who can truly see how she feels.

This relationship is a reasonable impression of the complicity and shared agreement existing inside the African people group. As Frantz Fanon honestly shows in *Black Skin, White Masks*, “the person of color has two aspects: one with his kindred Blacks, the other with the Whites. A person of color acts contrastingly with a white man than he does with another person of color” (1968, p.1). This is because of the immediate results of expansionism and white predominance forced over the African American population. In Ifemelu's case, Obinze's culpability is made clear throughout the entire book because he is the only one who can sympathize with her and understand her struggles. The reader is taken to a plaiting parlor in Trenton, New Jersey, at the opening of the book, where Ifemelu is having her hair twisted before returning to Nigeria. The readers can positively say that Adichie utilizes the universe of hair and plaiting to show how political and private matter – 'race' and sex - can turn out to be certainly interlaced. The young women who work at the salon are altogether non-local Americans and, in this manner, apparently to the reader that they may feel fairly identified with Ifemelu. By the by, as the readers continue perusing, we can see that their characters are unique and they cannot connect with her in any capacity:

Ifemelu looked at Aisha, a small, ordinary-faced Senegalese woman with patchwork skin who had two Igbo boyfriends, implausible as it seemed, and who was now insistent that Ifemelu should meet them and urge them to marry her. It would have made for a good blog post: “A Peculiar Case of a Non-American Black, or How the Pressures of Immigrant Life Can Make You Act Crazy. (Anghel, 2020)

For this situation, the reader cannot expect that there is an agreeable climate despite the fact that the two women come from a similar mainland, and, subsequently, share a past. Ifemelu is an exceptionally autonomous woman with an extremely amazing personality; she does not follow any shows as numerous different ladies would do: she puts stock in herself and does not give a lot of consideration to others' perspectives about her decisions. In addition, Ifemelu's cooperation with Aisha – the young woman who is interlacing her hair – exhibits the discussion and complexity inside transnational connections and between “Nigerians in America, among Africans in America and, to be sure among migrants in America” (Anghel, 2020). Ifemelu's desperate attempt to embellish her connection with the situation is a clear indication of her urge to feel more comfortable and adapted than American culture. The measure of years she has been living there when asked by Aisha:

Ifemelu took her time putting her phone back into her bag. Years ago, she had been asked a similar question, at a wedding of one of Aunt Uju's friends, and she had said two years, which was the truth, but the jeer on the Nigerian's face had taught her that, to earn the prize of being taken seriously [...] she needed more years. Six years, she began to say when it was just three and a half. Eight years, she said when it was five. Now that it was thirteen years, lying seemed unnecessary but she lied anyway. “Fifteen years,” she said. (Anghel, 2020)

Then again, returning to the second when the hero starts to settle down in the United States, the reader is clarified as to how she meets a gathering of individuals at college who are essential for the African Students Association. The accompanying entry shows Ifemelu's sentiments towards other African individuals living in an American people group:

They mimicked what Americans told them: You speak such good English. How bad is AIDS in your country? It's so sad that people live on less than a dollar a day in Africa. And they themselves mocked Africa, trading stories of absurdity, of stupidity, and they felt safe to mock, because it was mockery born of longing, and of the heartbroken desire to see a place made whole again. Ifemelu felt a gentle, swaying sense of renewal. Here she did not have to explain herself. (Anghel, 2020)

Thus, it becomes clear that, as mentioned before, there is a strong tie within the Africans in the United States. Yet such relationship is straightforwardly impacted by elements of social class and gender, as Ifemelu fails to pass to identify with African individuals who go to college with Ifemelu begins a blog entitled “Raceteenth or Various Observations About American Blacks by a Non-American Black.” This blog, which attracts a sizable number of adherents, highlights different posts that depict the interactions of African foreigners in the U.S. Ifemelu may express her views on “race” in a blatant manner through her writing. In a sense, it enables her to express her feelings freely, without worrying about what others might think of her; it is additionally a method of helping other people in her situation by telling her encounters in a self-contradicting way. Furthermore, this blog provides Adichie with an excellent opportunity to express the most pertinent points in the novel Consolidating Ifemelu's analyses on pietism and narrow mindedness with her encounters as a foreigner, she figures out how to formulate a harsh critique of contemporary society:

Before she finally fired her, my aunt said, “Stupid woman, she thinks she's white.” So, whiteness is the thing to aspire to. Not everyone does, of course (please, commenters, don't state the obvious) but many

minorities have a conflicted longing for WASP whiteness or, more accurately, for the privileges of WASP whiteness. They probably don't really like pale skin but they certainly like walking into a store without some security dude following them. (Anghel, 2020)

Finally, one can state that Ifemelu and Obinze's relationship offers the reader the ability to thoroughly research the compatibility inside African culture. Simultaneously, it uncovers the perspectives various gatherings have towards 'race' with a combination of obliviousness, reluctance and dread.

Irigaray would see the representative order in our way of life as the "mediative capacity" of a phallic Imaginary communicating with the Real. Rosalind Minsky has laid out Luce Irigaray's scrutiny as contending that "ladies are sentenced to a social wild except if the female fanciful comprising of phantasies around the female body - can be represented, in this way permitting ladies to become subjects in their own right rather than basically objects of representative projection", and that the most common way for women to enter the Symbolica at present is as "artificial guys." What Luce Irigaray is running after is a dually structured symbolic order: a Symbolic which is organized through distinction, and is useful of, and can oblige a twofold syntax:

Might we not say that it is because it has produced and continues to 'hold' syntax that the masculine maintains mastery over discourse? [...] This syntax of discourse, of discursive logic - more generally, too, the syntax of social organization, 'political' syntax - isn't this syntax always [...] a means of masculine self-affection, or masculine self-production or reproduction?...The 'other' syntax, the one that would make feminine 'self-affection' possible, is lacking, repressed, censured: the feminine is never affected except by and for the masculine. What we would want to put into play, then, is a syntax that would make women's 'self-affection' possible. A 'self affection' that would certainly not be reducible to the economy of sameness of the One, and for which the syntax and the meaning remain to be found. (Irigaray, 1985.)

Fostering the idea of punctuation inside the construction of the Symbolic empowers the recognition of expressions, connotations, and locales of articulation. When Ifemelu first arrived in the United States, one of her main concerns was establishing a new field of employment. It is incredibly hard for her to get an appropriate line of work to get by. As an outcome, and after many bombed interviews, Ifemelu chooses to occupy a position that will determinedly adjust her condition as a woman and as an individual of color. This is because of the way she chooses to work for a white man who expects Ifemelu to engage in explicit behavior:

She took off her shoes and climbed into his bed. She did not want to be there, did not want his active finger between her legs, did not want his sigh-moans in her ear, and yet she felt her body rousing to a sickening wetness. [...] He had not forced her. She had come here on her own. (Anghel, 2020)

This is one of the occurrences that, as the essayists referenced previously, shall influence her way of life as a woman given that it is the limit of her relationship with Obinze and she fails to confront reality, letting him know what she has done. This is a turning point in Ifemelu's life thinking in a setting where she feels like an outcast while Obinze becomes her dependable and the one she trusts the most. During her first months in the U.S. his calls become a mitigating control over her, yet because of him, she has a positive outlook on the future. However, from this point on, Ifemelu rejects Obinze's response and refuses to write; she is significantly harmed by her own behavior and Obinze is not required to endure the repercussions of her mistakes. It's incredible how, after spending years in the United States trying to become someone she's not, Ifemelu returns to Nigeria and rekindles her romance with Obinze. It is then when we can at last see an 'entire' woman, prepared to respond to any call since she has finally been brought together with her first love. This point, the finish of the novel, turns out to be then the conclusion of her quest for an empowered identity. After a long period of inquiry, and enduring, she in the end understands that there is no place like home and that is how Obinze affects her: home.

### **Critiques of Phallocentrism's Realm, Maturity, and White Privilege**

Despite the fact that Ifemelu feels 'a woman liberated from bunches and cares', when her lover Curt acquaints her with his loved ones, she ends up in a circumstance of biased mentalities which propose sensations of predominance with respect to white ladies. This thought of being an individual of color and not meriting a white man is shown by ringer snares when she alludes to white women as the ones who have made it out of reach to share normal interests and targets overall gathering. "By and large, many people of color experienced white ladies as the racial oppressor bunch who generally practiced control over them, regularly in a way fiercer than that of bigoted white men" (Hooks, 1981).

After her separation from Curt, Ifemelu tries to discovered whether 'race' is more than likely one of the causes of her ongoing disarray and covert unhappiness in their relationship. In any case, His white advantage would continually generate anxiety, which would aid her in remembering the differences between

them. "It wasn't so much that that they kept away from race, she and Curt. They discussed it in the tricky manner that didn't concede anything and connected nothing and finished with 'insane', like an inquisitive piece to be analyzed and afterward set to the side" (Anghel, 2020). Their relationship - that of an individual of color and a white man - mirrors this present reality of white advantage and prejudice in America. There are endless cases of secret bigotry in the novel, when various characters show perspectives of predominance and strength. Moreover, another element to consider is little understanding as regards African countries, since this leads to many people making and believing generalizations that are irrational. Fostering the idea of grammar inside the design of the symbolic empowers the recognizing of affectations, meanings, and, destinations of enunciation. Denying her work any meaningful setting of women's activist hypothesis and practice, Jay rather puts her as an immediate devotee of Jacques Derrida, giving her a successive situation in the section which is devoted to the two. He hence figures out how to play out that disturbance of female ancestries which Luce Irigaray identifies as "central to patriarchal structures".

Comparable to Ifemelu and Curt, the reader can demand that there exists a bigoted outline on their relationship: individuals of color are just with white men due to their white advantage. Then again, white men are with individuals of color since they have this sort of fascination towards outlandish societies. They are, in result, presented too many generalizations and one-sided thoughts regarding interracial connections: "When you are dark in America and you fall head over heels for a white individual, race doesn't make any difference when you're separated from everyone else together on the grounds that it's simply you and your adoration. In any case, the moment you venture outside, race matters" (Anghel, 2020). Additionally, when Ifemelu orders the assistance of a floor cleaner at another point in the narrative, the man feels to some degree shocked to see an individual of color claiming an amazing stone house with white columns:

She would never forget him, bits of dried skin stuck to his chapped, peeling lips, and she would begin the post "Sometimes in America, Race Is Class" with the story of his dramatic change, and end with: It didn't matter to him how much money I had. As far as he was concerned I did not fit as the owner of that stately house because of the way I looked. In America's public discourse, "Blacks" as a whole are often lumped with "Poor Whites". Not Poor Blacks and Poor Whites. But Blacks and Poor Whites. A curious thing indeed. (Anghel, 2020)

Here, Ifemeluis is at Kimberly and Don's home, a rich family who has employed Ifemelu to take care of Taylor, their child. Thus, the rug cleaner accepts she is the proprietor and feels frightened with the possibility of a 'person of color' possessing such a large residence. Chimamanda Ngozi Adichie herself, discusses this generalization as well as the ignorance of history and setting by the prevailing society – white Americans - about African individuals in one of her TED Talks entitled, "The Danger of a Single Story."

Ifemelu gets the chance to consider and challenge the various ways in which she feels oppressed. The blog is a focal presence in the novel and in Ifemelu's life since it depicts her experience as a worker in the United States. It is urgent to consider that for our hero, it turns out to be truly difficult to have the option to talk about racial issues with companions or University associates without sounding excessively extremist or even bigoted. In America, language addresses "race" in an exceptionally elusive manner and it appears abnormal to hear individuals of color talk about the issue in such a fair manner as she, at the end of the day, does. It is, thus, her thoughts that can be misjudged and be bigoted. As a result,, these blog sections serve her to communicate her actual sentiments towards a general public where 'prejudice exists yet bigots are totally gone.' (Anghel, 2020)

At whatever point she ends up in a circumstance that influences her as a woman or as a dark, Ifemelu utilizes her blog to uncover many elements that condition her character and shape her daily existence in the U.S.:

To My Fellow Non-American Blacks: in America, You Are Black, Baby 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. (Anghel, 2020).

With the creating of her blog, Ifemelu at long last notifies how 'sex' functions in a climate where individuals neglect to recognize the presence of bigotry and the unpretentious abuse of people of color. In any case, Adichie's best decisions show up with the communication of Ifemelu with her darlings; in America, the most impressive power is 'race'.

### **Ifemelu and A Mixed Society: The Symbolic and Education**

Blaine shows up in Ifemelu's life as a guardian angel, the Yale educator who has a deep understanding of battling for individuals of color's privileges and who attempts to change her from a detached eyewitness

into an extremist. Regardless, the way that he is African American places him in a removed situation comparable to Ifemelu. Because of his education and high learning resources, he is prone to believe he has a thorough comprehension of the Third World. This conduct, along these lines, turns into an aberrant method of bigotry – Blaine censures her for composing a Blog on race yet not effectively battling against racial foul play. Ifemelu at last acknowledges that his indignation stems from the fact that he is definitely not a genuine African and he cannot identify with her as a Nigerian worker born outside the U.S.

Likewise, with her different associations with men, this one additionally mirrors the African American perspective on African migrants and their unobtrusive bigotry covered by pietism. At University, for instance, Africans and African Americans frequently neglect to produce solid connections – a reality that they fault on family line, nationality and culture

This complicated connection between African Americans and Africans is a significant issue that is cleverly handled and it should be appreciated from a verifiable standpoint. First and foremost, it is significant to consider the Middle Passage as one of the most immediate impacts on this 'advanced' relationship set up between these two distinct gatherings – it is a shocking piece of history that unavoidably changed Africans' characters to the point that a large number of them did not track down their position on the planet. As Anyidoho calls attention to "the absolute number of Africans lost to the slave exchange won't ever not set in stone, however even the most unobtrusive evaluations are faltering" (Jamalpour & Yaghoobi-Derabi, 2022). The survivors of this peculiarity incorporate the individuals who passed on, those who were forced to flee their houses, and those who were abandoned. As Anyidoho unmistakably states in *The Pan African Ideal in Literatures of the Black World*, to ensure themselves, "it is maybe justifiable that by far most of Africans at home and abroad have shut out from their awareness the slave exchange and its lamentable outcomes" (Anghel, 2020).

Ifemelu has turned into a genuine American while simultaneously she is yet a specialist on Nigeria; thusly, she is a 'cross breed' conflicted between two distinct societies that have molded her personality in various snapshots of her life. Thusly, this situation isolates her from the two societies. This is because of the way that she is not completely American yet she has also distanced herself from many of the Nigerian traditions and practices she was raised with. Along these lines, we can at long last concede that Ifemelu is an Americanah who impeccably portrays the mixing of the African and American societies and the complexities, inner conflicts and ambiguities of this combination.

On many events, workers return to their nations since they fail to observe the feeling of completeness they sought for. In addition, they may likewise feel they have not succeeded and, thusly, want to get back to their foundations to feel complete. All things considered, the author accepts this is less true of Ifemelu. The hero has certainly prevailed in the United States – she is a renowned blogger, with a decent compensation and a decent way of life. As I would see it, and as Kofi Anyidoho interestingly states in *The Pan African Ideal*, Ifemelu's return is because of the way that she neglects to achieve a feeling of completeness and henceforth, her "journey for completeness and soundness through an information on the genuine self" (Anghel, 2020) remains – at this point unfulfilled.

#### Liberation and Eunuch Subjects

Nonetheless, rather than reconsidering herself, Obinze criticizes the fact that Kosi hasn't created after four years of marriage. In this way, all through the novel, Kosi stays still. She just changes to be more self-destroying. Obinze's evaluation of Kosi to a 'well-watered houseplant' obviously presents her as an encapsulation of the trained, uninvolved, and controlled feminine personality that develops in accordance with the male-centric orders' pruning and management. Nonetheless, it is crucial to note that as opposed to different women characters such as Anulika and Amala who generally have restricted options. In the case of Kosi, she is not weak since her education has provided her a good number of possibilities. She deliberately picks the solace of commonness and strives to be the recognized embodiment of ladylike deficiency. Kosi decides to have a traditional existence of richness and fully integrates herself into the domestic roles of a mother and spouse, regardless of being an alumnus. She is totally subject to Obinze who gripes that "all she needed was to ensure the states of their life continued as before, and how he got that going "she left altogether to him" (Anghel, 2020). Her inability to carve a place for her and a character outside her husband and marriage is the explanation she squeezes into the state of an inert, universal, and dutiful woman. Despite the fact that, she seems to hold a polite person, Obinze noticed that, "there was something wrong wither unobtrusiveness: it reported itself" (Anghel, 2020). Kosi's extreme perseverance, gaudy thoughtful gestures, and energy to fulfill portray her at a ludicrous level of disapproval as an individual. Kosi's universal standpoint and her fixation on performing customary regulating stereotypical jobs adversely make her an empowering influence of patriarchal society. Obinze uncovered that Kosi has,

really essential, standard thoughts of what “a spouse ought to be” (Anghel, 2020). For example, despite being slightly better chef than she is, Kosi prevents Obinze from cooking because she perceives cooking as a persecution to her womanhood. Greer is unfashionably clear on how women need to accomplish freedom. Hers is a women's emancipation that is vastly different from the current manifestation, which applauds all female decisions and considers reprimand to be male centered. Greer lacks the capacity to deal with such amenities and is inflexible on how ladies need to deal with satisfying lives: not to be secured by a man or youngsters, not to wear specific garments, not to acknowledge womanliness in whatever form. In the present women's activism milieu, where sex work is furiously safeguarded as simply one more type of work, the Female Eunuch has a number of characteristics that make it seem as though it is not from this era but rather from another planet. Correspondingly, Kosi upholds the male centric inclination for male kids, which she represents when fresh from birthing their first child, she remorsefully goes to Obinze and sadly says, , “Darling we'll have a kid next time” (Adichie, p. 459). Equivalently, due to her conventionality to customary female apathy, Kosi wishes to stay in a non-versatile marriage with Obinze despite knowing that they are inadmissible and he is genuinely and truly oblivious from their association. Obinze anticipates Kosi being harsh when she finally informs him that he needs to file for a divorce. Surprisingly, she sinks down on “her knees in an embarrassing way and beseeches him to remain” (Anghel, 2020). Kosi acknowledges it is hard to continue when the marriage closes, because of her sole reliance on Obinze. Further, in *Americanah*, “Mama Ifemelu is depicted as a VP on whose compensation the family needed to rely” (Anghel, 2020) after her husband's intense release from work.

Nonetheless, despite being educated and outside of the rat race, Mama Ifemelu does not meet the criteria for an important female figure. She is steadfastly powerless and changes from St Dominic's Catholic Church to Revival Saints and afterward to Miracle Spring and in conclusion to Guiding Assembly in the advancement of the book. Mom Ifemelu's super strict energy drives her to a condition of close madness with her making stunning cases of seeing otherworldly dreams and having discussions with heavenly messengers. Ifemelu relates that everything started when she was only youthful and her mom returned home from school one evening with her face looking “flushed, her eyes unfocused” (Anghel, 2020). She, then, at that point, continues to trim off her sparkly long hair, additionally catching fire every one of the strict articles and objects of dedication in the house. While crying and watching her mom, Ifemelu understands that the woman remaining by the fire, sprinkling more lamp oil as it diminished and venturing back at it erupted, “the one who was uncovered and clear, was not her mom, couldn't be her mother” (Anghel, 2020).

Thusly when Ifemelu demands to realize what occurred, and her mom just replies, “I am saved” (Anghel, 2020), she checks that her mom's heart is not broken. In light of her new strict zeal, there is no mother-girl warmth and association between Ifemelu and her mom while she grows up. Mother Ifemelu is excessively fixated on her strict commitment to take cognizance of any person or thing else. Truth be told, everyone treads lightly around her mom, who had turned into a more peculiar, slender and extreme embodiment. Ifemelu stressed that “she would, at some point, basically snap into two and die” (Anghel, 2020). As Ifemelu develops, she comes to understand the shallowness of her mom's confidence and starts to dismiss her overstated effortless character. Her mom's unscrupulousness surprises Ifemelu. For instance, she finds it disappointing because her mother prays to God for The General, a kind-hearted patron of her sister Uju, saying, “Brilliant dad, I order you to favor Uju's coach. May his foes never win over him!” (Anghel, 2020). That is despite being completely mindful that Auntie Uju is engaged with an extramarital undertaking with him. Ifemelu finds terrible the way that her mom, considering her unrivaled disposition never whines or chastens her sister about the relationship in light of the material increases it brings to her. Maybe she deceptively alludes to him as Uju's ‘mentor’ and deferentially petitions God for him. In this manner, Mama Ifemelu is a metaphor for the mother that has been abducted by severe zeal, who shows liveliness just in protecting retrogressive strictness and social perspectives that keep ladies in agreeable states.

In addition, Mama Ifemelu does not add to the advancement of Ifemelu's personality as a young person or her profession progress as a young woman. She shows more interest in constraining Ifemelu into marriage than she does in embedding freedom standards in her, simply allowing her to characterize prosperity and satisfaction in her own particular manner. Accordingly, Ifemelu finds her mom's mentalities irritating and wishes, fleetingly, that her mom was not her mom, and for this, she felt not responsible and pity but rather a “solitary feeling, a mix of culpability and sadness” (Anghel, 2020). Immediately, in contrast with other mother-characters in Adichie's books like Auntie Ifeoma in *Purple hibiscus* and Obinze's mom in *Americanah*, Mama Ifemelu acknowledges an idle position. Similar to Mama Ifemelu in *Americanah* is female character Sister Ibinabo with her strict lip service , and individuals from Ifemelu's mom's

congregation seeing her as “the guardian angel of youthful females’ and advisor of ,troubled and problematic girls” (Anghel, 2020).

While the women of the congregation consider Sister Ibinabo a heavenly unrivaled and hold her in unchallenged deference, Ifemelu fair-mindedly faculties that she harbors a ,deep-“planted, stewing antagonism toward youthful girls” (Anghel, 2020). Sister Ibinabo forces the standards of purity on the young women and denounces them for dressing generously. She also instills in them a fear of wrongdoing and shame by providing them with preparatory exhortation., for example, ,everything is passable however not all things are advantageous. Any young woman that wears tight pants needs to “submit the wrongdoing of allurements. It is ideal to keep away from it” (Anghel, 2020). The conviction of Sister Ibinabo's instructions demonstrate flaws in view of going with disposition one that Ifemelu arranges as a “poisonous spite’ camouflaged as ,religious guidance” (Anghel, 2020). As opposed to empowering body inspiration and self-assurance in the young women, her display degrades their growing adolescence by instilling fear in them. In Sister Ibinabo's phony and frightful legalism, Ifemelu recognizes an angle to her own mom. Despite the fact that she affirms that her mom is a mindful and easier individual, in any case, just like Sister Ibinabo, she was an individual who rejected that thing were as they were. An individual who needed to spread “the shroud of religion over her own frivolous desires” (Anghel, 2020).

### **The Phallocentric Society**

Another detached woman character in Americanah is Ranyinudo, Ifemelu's long lasting companion whom she characterizes as being eminently alluring, and a major, curvy lady, celebrating her weight and height that “made her forcing, a presence that drew the eyes” (Adichie, p. 386). Ranyinudo is taught and works for a promoting organization however, she lives fine over her pay. Ifemelu reprimands her for ‘dating a wedded boss executive’ who gets “her business class passes to London” (Adichie, 2013, p.389), which her income can't bear. Moreover, she proposes that men exist to Ranyinudo “only as wellsprings of things”. Ifemelu additionally relates Ranyinudo to many women in Lagos who express their lives by men they can never really have and are in that manner ,crippled by “their way of life of dependence” Anghel, 2020).

Regardless of the fact that Ranyinudo is Ifemelu's sole real buddy who accompanies her on her return to Nigeria and helps her settle back into life in Lagos, Ifemelu unmistakably censures her absence of self-independence and universality to social morals. Other than her tension for marriage, Ifemelu understands Ranyinudo's superfluous covetousness and reliance on wedded people for monetary profits very disparaging to her feeling of pride and self-confidence. Instead of characterizing her life in her own terms, Ranyinudo earns her respect to be affable and stay a “sweet girl’ for her friendly benefactor, Don. Ifemelu is further incensed by the way that over the advancement of their relationship, Don had adequately molded Ranyinudo into a pliable shape” (Anghel, 2020), a manikin who reacts without hesitation to his ideas and instincts, even to her own disadvantage. In any event, Ranyinudo is well-educated and productively employed; nonetheless, she willingly forfeits her chance due to her desire for luxury. Adichie, via her person, criticizes the manner of life of financial dependency on males in particular by women who have an option in contrast to self-independence, however, deciding to be kept as it constantly keeps up with the oppression of women. From the investigation of the women characters in this novel, it is clear why they have classified as boundary liners; their lukewarm mentality towards self-declaration, freedom and the support of progress in their own daily routines just as in the existences of others around them places them in a peripheral state. They are neither legitimate nor positive rather they are happy with their self-underestimation. In fact, like Aunty Ifeoma, Obinze's mom is a scholastic, a teacher of written works in English, a widow, and the single parent to her main child, Obinze.

While Aunty Ifeoma challenges the man centric variables constrained widows in the Igbo society to announce her freedom. In any case, even though it is demanded of her, she refuses to be married again and raises her kid alone. Obinze's mom is depicted as a solid, candid, and self-deciding woman. Ifemelu is intrigued by Obinze's mother's grandeur and bravery when they first meet. She is not just ,a full-nosed, full-lipped beauty’ with ,faultless composition the profound brown of cocoa’ (Anghel, 2020), yet she shows an enchanting quality of predominance. Given her beauty and magnetic emanation, which is at modification with her own folks' shortcomings, Ifemelu outlines that in Mrs Maduwesi's organization, her father would appear to be vulgar, with his superfluous huge words, and her “mom common and small” (Anghel, 2020), Ifemelu's abilities are unworthy and embarrassing with Obinze's motherand concedes that ,there was something about the woman that made her to express canny issues, yet her brain was blank’. Mother Obinze's way of childrearing, similar to that of Aunty Ifeoma, is liberal. For example, Ifemelu is dazed by the fluid, bantering rapport among her and Obinze, which makes her somewhat awkward. Her humiliation

stalks from the way that the connection between mother and child is free of limitation, liberated from the dread of results; it did not take the natural state of a relationship with a parent, and it changes from the relationship “she has with her own mom” (Anghel, 2020).

Actually, like Aunty Ifeoma, Obinze's mom needs to face male centric bias in the segments of the scholarly world. As an individual from an advisory group at the college, on discovering that her associate, a male educator, had distorted a few supports Obinze's mom transparently goes against him at a gathering. Obinze's mom surely affects Ifemelu's life. As Ifemelu's relationship with Obinze is created, she absorbs her into the warm, safe areas of her protection and mentors her in matters of conceptual welfare and sexual responsibility. The pragmatic methodology Obinze's mom uses to give the conversation Ifemelu, connected with the absence of disgrace exchanged by a warm sensation of common information, reinforces a recently discovered trust in Ifemelu, particularly in light of the fact that it varies from Mama Ifemelu's typical quietness on such issues or book of scriptures citing affectation. Thus, Ifemelu develops further bonds with Obinze's mom, and finds in her a good female example to whom she could genuinely yearn.

Ifemelu's mom thought that intensity and the inclination to addressing thoughts and challenging standards are unapproved characteristics. In the congruity with her depiction of women characters that can create and reclassify their personalities decidedly, Adichie portrays Aunty Uju as one of the most evolved woman characters in *Americanah*, yet additionally in her completely anecdotal work. Despite the fact that Aunty Uju begins as a “village girl” who on her appearance to Lagos such countless years prior, Ifemelu's mom marginally reprimanded was so biased she continued to contact the walls” (Anghel, 2020). She dominates assorted threatening encounters and experiences lastly creates as one of Adichie's most grounded and most striking female characters.

In any case, Aunty Uju is on a very basic level an autonomous woman; her relationship with the overall therapists as well as her feeling of distinction and self-assuredness. Despite her practitioner training, she gives up to the cliché job of the compliant escort. She invests such a lot of energy changing her to suit his preferences and irrefutably giving to his inclinations and impulses, from dying her generally light complexion to shaving her privates since he says, “it upsets him!” (Anghel, 2020). Also, because of the undertaking, Aunty Uju surrenders to her force of monetary autonomy, her freedom, and odds of taking part seeing someone seriously encouraging. Ifemelu is furious of the undertaking. She considers it to be off-base, “a waste” (Anghel, 2020), and states the way that Aunty Uju is giving herself a raw deal.

Moreover, in *Americanah*, Shan, Blaine's sister, depicts one more of Adichie's agented characters. Shan is attractive, with a body which is , “an assortment of elegant little bends, her posterior, her bosoms, her calves, and there was in her development the qualification of the chosen” (Anghel, 2020). Shan, additionally, shows a quality of telling the balance, one that trickles ,a “unobtrusive and devastating” sort of force” (Anghel, 2020). Shan uncovers a solid scorn for the hyper-sexualisation of the black female in America. Furthermore, she utilizes her voice and position as a set up essayist as a vehicle to pass a solid women's activist message by unequivocally censuring the sexual externalization of the dark female body and declining to have her white editorial manager utilize a dark female middle as her book's cover.

*Americanah* depicts Nigerian female characters as seen racial separation in the west, hair governmental issues. It likewise explores all around the clashes of a Nigerian ladies living in the United States, presents the figure of one more period of African travelers Chimamanda Ngozi Adichie impacts utilization of these lines in *Americanah* to portray the difficulties that the Nigerian women need to encounter in change and social digestion structures. This assertion would suggest that various people do not consider themselves black until the moment that they move into a social area in which their “race” conditions their lives and impacts them to wrap up someone particular as indicated by others. Hence, through the investigation of “race” relations in America, Adichie revealed the various variables that choose people's lives through their skin tone or their starting point to the global birthplace. Historically, gender and “race” have been examined independently, in spite of the fact that we would already be able to identify late endeavors that treat them correspondingly, chime snare's work that offers an extraordinary illustration of the unification of racial and sex relations. In any case, through the investigation of *Americanah* we can recognize a two-way connection set up between these two classifications as essential fixings that unavoidably add to the forming of individuals of color's character. From the beginning of the book, we have seen a variety of situations in which the hero is subjected to various types of isolation, including elements such as social foundation, sex, nationality or racial gathering and monetary position. The meaning of these different unfair layers are, as the authors have demonstrated, significantly hurting and vile to individuals of color as they are hauled to the lower part of the social ladder.

## CONCLUSION

Ifemelu, in any case, is an independent woman who can live all alone; her case, the authors would add, is the situation of a woman who is somewhat 'sincerely' reliant upon others. What the authors mean with this is that, despite the fact that Ifemelu has got her own assets, she feels the absence of heartfelt sentiments when she is distant from everyone else and, accordingly, needs a man to fill this 'hole' in her heart – in addition to the fact that they offer her organization and love they furnish her with various components that will shape her character and assist her with turning into a more experienced individual.

Obinze's valuable experience and compassion, Curt's white advantage and Blaine's schooling and development present to Ifemelu the chance to develop as a woman while simultaneously they permit her to find the numerous complexities existent inside various societies and ethnic gatherings. In conclusion, it can be said that both the elements of gender and race have contributed to the liberation of the female characters and resisting Phallogocentrism. This novel clearly shows the importance of gender fluidity in bringing changes through choice of characters at the textual levels.

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