

PalArch's Journal of Archaeology of Egypt / Egyptology

CULTURAL ELEMENTS: APPROPRIATION AND ABROGATION IN CHIMAMANDA NGOZI ADICHIE'S AMERICANAH

Faiza Ahamad¹, Dr. Sahibzada Aurangzeb², Salma Hassan³

¹M. Phil Scholar, Department of English, Language and Literature, The University of
Lahore, Sargodha Campus, Punjab, Pakistan.

²Assistant Professor, Department of English, Language and Literature, The University of
Lahore, Sargodha Campus, Punjab, Pakistan.

³Lecturer, Department of English, Language and Literature, Women University, Swabi,
Khyber Pukhtunkhwa, Pakistan

Faiza Ahamad, Dr. Sahibzada Aurangzeb, Salma Hassan. Cultural Elements: Appropriation and Abrogation in Chimamanda Ngozi Adichie's Americanah-- Palarch's Journal of Archaeology Of Egypt/Egyptology 19(3), 1351-1374. ISSN 1567-214x

Keywords: Appropriation, Abrogation, Americana, Postcolonialism, Africa, Culture

ABSTRACT

Nigerian society after its independence has been thrown to the trauma of decolonization, affected the entire community. The people started to move abroad because of the crises as imposed by colonialism. The characters living in the west from third world countries at the start are the victim of inferiority complex but later on they adapt with the western society. The people want to migrate to western world, and dreaming of American culture and get a prominent position in the west. This position also brings recognition in the home; therefore, they have to appropriate the western culture. Appropriation primarily deals with the acceptance of the standard language and culture of colonizer but later on it surpassed the concept and goes for acceptance of the master's culture. Therefore, Chimamanda Ngozi Adichie's *Americanah* (2013) seems full of the said issues which are analyzed in the current research. After getting prominent position in the story by different characters they saw a false image of American dream that is full of superiority whereas the African were identified as slaves, barbarian and submissive people. Therefore, African abrogate the Western culture in the novel. Abrogation is opposite of appropriation, denotatively deals with the rejection of standard language and culture but goes for few elements of culture rejection. The research is qualitative and the researcher used close textual analysis as research method while Ashcraft et al. *Postcolonial Key Concepts* (1989) has been used as a theoretical lens. The research resulted that novel is full of the issues of postcoloniality and the two concepts; appropriation and abrogation have strong presence in Chimamanda Ngozi Adhichi's *Americanah*.

INTRODUCTION

Introduction and background of the research

The long conflict continues to take its toll, and life in Nigeria today is a correlation between the severity of revenge and persecution, displacement and mass murder of people during the War 1960-1970 that fought for independence between colonizers and Nigerian Liberation Army. The war-like situation has largely affected the economy and life of the people. Some of the Nigerian writers, living both inside and outside the country has depicted the atrocities and trauma of the Nigeria resulting from violence and struggle for independence in their fiction, also they incorporated post-independence situation in their works. This research attempts to look closely at the narrative Chimamanda Ngozi Adichie's 'Americanah'(2013) how post-independence situation has been incorporated which is as perceived, to create trauma among the characters. Due to crises several characters believe in to be exile and they migrate from their native country to Western world where they are in peace but still the home haunt them. In the contemporary time a very strong image is found to travel abroad, but still they are not in peace. Largely, some parts of Asia and Africa continents are inclined towards moving to America, England and other developed parts of the world. It has been observed that these people face the issues of gender discrimination, identity crises and racism after shifting to their dreamlands, and more importantly they are the victim of internally issues of the state which are caused by post-independence situation.

In accordance with conflicts largely people migrated from the native to diaspora and they started to spend a peaceful life. During their stay they find a huge difference between the two poles; East and West. The difference is no simpler as the Said's (1978) Orientalism segregates the two from one other. There is a huge difference between the two on different grounds such as ethnicity, religion, language, economy, politics, geography and many others which openly welcome the debate of the difference to be endorsed. The debate stops not only on the basis of differences but also of great significance to consider the west superior and the East inferior, liable to further binaries such as East and West, Logical and illogical, Civilized and Uncivilized, educated and illiterate, civilize and barbarians, fundamentalist and logical and so many. This clear difference really places the West superior and advance while the East as backward and third world.

The term "appropriation" is used to describe how post-colonial writers appropriate those aspects of imperial culture, such as language, forms of writing, film, and theatre, as well as modes of thought and argument, such as rationalism, logic, and analysis, that may be helpful to them in articulating their own social and cultural identities. Appropriation is an illustration of how post-colonial writers take over those aspects of imperial culture (Ashcroft, Griffiths, and Tiffin, 2007: 15). In order to demonstrate the differences between two civilizations, a number of authors use various discourses. The writers may exhibit their viewpoints and experiences what they observe with reference to a variety of identities and implanting their writing. The primary goal is to integrate themselves into new communities, so that they can hone

their writing abilities both at home in which they currently reside and in diaspora to which they have relocated for educational and other opportunities. On the other hand, they have no plans to subvert their own identities in any way. It is possible that the foundation of this study will be a series of analyses made in various regions.

Therefore, it is crucial to learn the language of the region in which one has the impulse to settle down in order to communicate and to fulfill one's essential requirements. For the sake of study, the research is conducted on the various characteristics of post colonialism such as appropriation and abrogation in the Post-colonial text.

It would appear that abrogation begins when individuals become aware of the manners in which they are trapped in the circumstance by the colonial masters. It is the opposite of standard language, which is defined as the type of language that is observed to be predominantly spoken in a specific region by a specific population. In addition to this, it is a reference to the rejection of the post-colonial notion that was offered by the postcolonial writers as well as the standard language that is utilized by "particular classes or groups and the associated concept of inferior dialects or marginal varieties" (Ashcroft, Griffith, Tiffin, 2007, p. 3-4). The majority of the works of literature which are published by Asian and African writers have tackled the same agenda, when individuals are attracted to other cultures; they immerse themselves in those cultures and forget their own identities in the process of acceptance. The authors believe that the language used by the colonizers is not particularly remarkable and that their own language also has some value. They are not only capable to illustrate any idea or subject in their language, but they also believe that people who favor English language destroy the fundamental foundational structure of a great number of people.

In view of the above that both appropriation and abrogation are not only to envisage and negate language, but, more importantly to accept and negate western culture, and its tradition. In the study with reference to same phenomenon Chimamanda Ngozi Adichie's 'Americanah (2013) has been selected to analyze the elements of appropriation and abrogation.

Chimamanda Ngozi Adichie's *Americanah* focuses on female and male characters of the novel, in *Americanah*. The female protagonist migrates to West from Nigeria while the male character also shifts to West. All the characters fall a prey to immigrant issues like identity, racism and gender. The researcher has little concern with the purpose of their shifting from their homeland to foreign countries with reference to appropriation and abrogation. The main focus of the researcher is on the issues of the problems that they encounter as they immigrate which has become a global issue of the modern world. (Freedman, 2017). Furthermore, the researcher will try to find the difference if any in the experience of male and female characters and the way they react when they are marginalized.

To reconnoiter these social and psychological dilemmas it is impending that a multifaceted approach be adopted for the sake of exploration. According to

Wolcott (2008), most current qualitative research in literature is not an adoption of a single methodology, but a hybrid adaptation of several practices and disciplines. Theories influence the way the researcher sets goals, designs a study, selects text and contexts, frames questions, and interprets the collected data. It also defines the researcher's role in the research process. For this study, the researcher will use postcolonial as a primary theory to entail approaches of appropriation and abrogation, intaking how East and West are different from one other with special reference to language and culture. Further, how third world countries writers at the same time appropriate and abrogate through their characters.

Keeping in view the aforementioned concepts the current research is undertaken to highlight the issues of abrogation and appropriation in Chimamanda Ngozi Adichie's *Americanah* (2013).

RESEARCH STATEMENT

Nigerian society after its independence has been thrown to the trauma of decolonization, affected the entire community. The people started to move abroad because of the crises as imposed by colonialism. The characters living in the west from third world countries at the start are the victim of inferiority complex but later on they adapt with the western society. However, the characters seem to appropriate and abrogate at the same time in the novel which are analyzed in the current research. The novelist strategy is endorsing the stance of appropriation and abrogation in the current research. Chimamanda Ngozi Adichie's *Americanah* (2013) seems full of the said issues to be analyzed in the current research.

RESEARCH OBJECTIVES

To explore the elements of appropriation and abrogation Chimamanda Ngozi Adichie's 'Americanah. (2013)

To analyze the identified elements of abrogation and appropriation in Chimamanda Ngozi Adichie's 'Americanah. (2013)

To show the impacts of appropriation and abrogation on the characters of the novel as observe.

RESEARCH QUESTIONS

How the elements of appropriation and abrogation are reflected in Chimamanda Ngozi Adichie's 'Americanah?

What elements of abrogation and appropriation portrayed in the Chimamanda Ngozi Adichie's *Americanah*. (2013)

How/why the impacts of appropriation and abrogation on the characters of novel are seen, as observe throw the research.

SIGNIFICANCE OF THE STUDY

Literature is the depiction of the society that reports different events and happenings of the life, however, they may be true depiction or partially

depicted as fictitious. In this regard, they are the researchers who further clarify different aspects of life as presented in literature. The current research is worth important in this regard appropriation and abrogation tagging the acceptance and rejection of the language and culture.

LITERATURE REVIEW

Chimamada's Works And Themes/Issues

Adichie's writings have been thoroughly analyzed by different critics. According to Nwanyanwu (2017), Adichie's books revolve around themes of exile, identity loss, otherness, and migration. These issues are crucial because they "impact the echoes of transcultural voices, delving into issues about Nigeria's ever-expanding international cultural identity in the postcolonial age". He admires her for having the bravery to broach these topics, but he does not appear to be as impressed by her ability to enter her characters' minds and convey their innermost thoughts.

Schneider (2006) aims to refute the idea that immigration negatively affects the social structure of the receiving country. This is referred to as "voluntary migration", which occurs for reasons such as education, making a livelihood, and living a happy and fulfilled life, but Landry does not discuss return migration and its causes, as Adichie does in *Americanah*. According to him, immigrants from several nationalities contribute positively to the norms, traditions, and customs of society. Notable in this perspective is the fact that Ifemelu and Obinze migrated to the United States and England, respectively, for comfort rather than jobs.

Kozziel (2015) presents "the ethnosizer as a framework for comprehending the ethnic identity of Nigerian migrants. It signifies a distinct distinction between the native culture and the new host culture. Ifemelu's persona suggests that this "ethnosizer" is a Nigerian immigrant living in the United States. Ifemelu possesses such a unique mix of the two cultures that Adichie nicknamed her an "Americanah" since she continued to be affected by American culture after returning to and merging into Nigerian society.

Chimamanda Ngozi Adichie is a well-known author who began writing in her early ages. In 2005, her first novel *Purple Hibiscus* was won the Commonwealth Writers' Prize for Literature. Adichie's writing is so heavily influenced by *Things Fall Apart* that *Purple Hibiscus* begins with an extended quotation from Achebe's masterwork. When my brother Jaja skipped communion, "everything began to fall apart" and my father tossed his heavy missal across the room, breaking the *étagère figurines* (Adichie, 2005). In 2007, Adichie's *Half of a Yellow Sun* won the Anisfield-Wolf Book Award and the Orange Prize for Fiction after being favorably received by the public in 2006. The notion *The Novelist as Teacher* is shared by *Half of a Yellow Sun* and *Things Fall Apart*. (Whittakar, 2011).

Chimamanda Ngozi Adichie's *Purple Hibiscus* (2003) and *Half of a Yellow Sun* (2006) are regarded the "African Postcolonial Gothic" prism of the time.

They begin by studying the history and manifestations of Gothic features in pre-colonial and colonial Africa, as seen by Chinua Achebe's *Things Fall Apart* (1958). In 2010, Adichie authored *The Thing Around Your Neck*, a magnificent collection of twelve exceptional short stories. It focuses on the inherent connections that exist across groups, with a special emphasis on Americans and Africans people. This book demonstrates Adichie's intellectual powers, as she makes an honest attempt to bring to light the social struggle between the two distinct cultures. Apart from this, one of Adichie's outstanding works is *Americanah*, which won the 2013 National Book Critics Circle Award for literature. The work provides Adichie with the notoriety, she already enjoys due to its thoroughly modern approach to literary composition.

This novel demonstrates her perfect command of literary language, an uncommon narrative style, and an inventive storyline structure. Many consider it to be Adichie's most influential work. *We Should All Be Feminist* by Adichie (2014) is a publication, revealing her ardent stance of feminism. In this work, she argues in favor of gender discrimination. She emphasizes the expectations of women who are relegated to domestic labor but pretend to like it since they were trained to think that being "good wives" took precedence over anything else. She conveys her dissatisfaction with the status of women in Nigerian society, which she has long observed virtually in all of her works. Chimamanda Ngozi Adichie is a distinguished author because she writes in her own narrative style and deviates from standard structure. Her third-person narrators are reliable and employ third-person pronouns. The manner in which the story is narrated provides several instructive guidelines for the reader's thoughts. As a writer, the majority of her works share the same theme and structural sense. Her whole collection of work is loaded with unique and intriguing ideas on race, love, identity, gender, culture, Nigerianism, and class that leave a lasting effect on readers.

She pays particular importance on racial concerns. According to her "I must admit that before moving to the United States, I did not identify as African". "However, whenever Africa was discussed in the United States, people swarmed to me. Ignore the fact that I knew little about places like Namibia. Nonetheless, I finally learned to accept my new identity, and I now primarily identify as African". (Adichie, 2009). It appears that the characters in Adichie's works are very close to reality. We share the same feelings, attitudes, expressions, intentions, and views as her characters are presenting. Adichie's characterization and expertise are her greatest strength. She stands head to head with all current fiction writers. According to Adichie, her perspective contributes to what Judith Butler (2004) terms "performative". According to Butler's performativity theory, gender identity is a learnt activity, an "act", that is internalized and imprinted from a young age, as opposed to anything that is innate or biological (900). Adichie echoes Judith Butler's (2004) assertion that sexuality is an inherent continuum and gender is a "performative act" by asserting, "the problem with gender is that it dictates how we should be rather than accepting who we are", "how much more liberated we would be to be our genuine, authentic selves". She says, if gender standards did not exist. There is no denying that males and females differ

physiologically. However, socialization accentuates the differences, resulting in a self-fulfilling loop.

Adichie offers an alternative discourse centered on rewriting and correcting the in as outsiders. She encourages all of her readers to be feminists, “men or women who say”, “Yes, there is a problem with gender as it exists now, and we must change, we must do better” (2013).

Adichie’s feminist perspective is consistent with her efforts to establish a postcolonial school of thought that rejects the alien language and culture and ushers in the ascension of minorities who have traditionally been considered as weaker members of society and outsiders to the mainstream discourse that is provided by the Western culture.

Moyo(200) and Adichie (2006) agree that ensuring political institutions that safeguard individual rights, equality, and democracy are essential for achieving optimum social, economic, and Adichie’s condemnation of the deterioration of Nigerian politics provides a story designed to rethink political stereotypes. According to her, Africa’s advancement is contingent upon a strong and stable political structure, as this is the only factor that may result in genuine, long-term growth.

The novel, *Americanah*, contains several themes and degrees of relevance. In order to attract the interest of modern readers, racism, cultural critique, classism, estrangement from loved ones, and immigration are interwoven. Adichie is unusual due to the fact that she handles these issues in highly innovative ways. Raising awareness of racism strives to instill in other nations, is a sense of global patriotism and self-awareness. Ifemelu, the protagonist, who was oblivious to her race in Nigeria, but after going to the United States, she became conscious of the fact. Despite acquiring American citizenship, she is despondent since she is viewed as an outsider. Never does she feel like her own person.

She never feels happy with her identification as an African-American citizen of the United States. She is regularly reminded of her unique look, therefore, she is compelled to view herself as a pure black Nigerian residing in the United States. She realizes later in life that her contacts with Americans and other “others” compelled her to explore and attain “selfhood”. She moves to the self-actualization stage after making a significant “self” discovery. Her writing demonstrates that the fruit is delicious despite the arduous journey. Racism in the United States and other nations has harmful impacts on individuals such as Ifemelu, Obinze, Dike, who attempted a tragic suicide attempt, Aunt Uju, who has a poor social standing, and Ifemelu herself holding the same position. When readers think how they would have handled similar situations in other lands if they were in the characters’ place, they get a sense of self-realization with each episode. According to writer “I wanted to investigate the sense of home when I made *Americanah*.”

Americanah does not exist as a word. It shows a person who has spent years living in the United States and then comes home with an American accent,

American manner, and other qualities. Despite not being a real native, this individual is referred to as “Americanah” (Adichie, 2015). Ifemelu and Obinze’s love in *Americanah* is spiritual rather than sexual. A person with a family and a good existence would never forsake them for a youthful love in today’s society, yet this approach to romantic relationships creates issues in the minds of contemporary readers. It looks that Adichie has a rather straightforward concept of love. Ifemelu, on the other hand, employs a totally current American tactic in his shifting to American relationships.

The bulk of characters in *Americanah* strive to discover themselves overseas. Obinze makes a determined attempt to construct a Nigerian identity in England, but he is utterly unsuccessful. Ifemelu, an influential blogger in the United States, fails to claim her Igbo heritage. Since moving with his mother and aunt to the United States, Dike has struggled with his identity and tried suicide. Due to the fact that Aunt Uju is a Nigerian and not an American, patients do not attend her clinic. The novel *Americanah* serves as a bridge between the cultures of Nigeria and the United States with specification of appropriation and abrogation.

Ashcroft (200&) focuses on the interactions between men and women as they noted about Spivak and how Spivak at the same times stand with both west and Orient. She treats the women as if they were an amicable group of individuals. She is the originator of the concept of essentialism which refers to a political approach that minority groups, ethnicities, and ethnic groupings create in order to speak for themselves by discarding gendered, social, or political traits. Even though substantial differences may exist between individuals who belong to these groups and among themselves as they engage in ongoing discussions, it is sometimes advantageous for them to incidentally essentialize themselves and present the character of their group in a straightforward manner in order to achieve certain goals regularly for equal rights and to force the leveling effect of global culture. Therefore, it is clear stance to appropriate the colonizer for the purpose to resist back. Nonetheless, Spivak analyses the concept of strategic essentialism, a legally related political approach. This is a technique where “minority groups, nations, and cultural clusters” share their political and cultural qualities rather than speaking to themselves.

Lamming explores this concept of both abrogation and appropriation in *Occasion for Speaking* (1996). He writes, “West Indian instruction was imported in the same way that Canadian grain, butter, and margarine are imported” (Lamming 1996, p.13-14). The eastern people condition their minds to believe that Asian and African have a low standard of mental education, ethics, and culture. They have accepted the reality that they are the dominant force in every country. According to Macaulay’s assertions, given our limited resources, it seems inexplicable that we should make an effort to educate the general population. We must immediately make a concerted effort to form a group of individuals who can serve as mediators between us and the millions of people we govern. This group should be of Indian heritage and appearance, with an English flavor, perspective, moral compass, and commercial sense (p.430).

The novel *In the Castle of My Skin* published in 1991, and Lamming awakens his people from slumber deep and the awareness of social class and rank disparities was introduced. In addition, he asserted that when a person's social status rises, the sincerity of their initial remarks to society diminishes. In the work, he tackles the notion that society is not yet integrated, as seen by the various class systems and beliefs of the individuals. And the superior powers like messing with the mental purity of commoners. They believe that they are free, but the reality is quite different. Lamming's *In Castle of My Skin* is different from his previous discussion in which he stimulates third world countries to appropriate first world whereas in this novel he abrogates the Western Cannon. This is one of the strategies presented that first get recognition and then resist or write back to the Empire that is called abrogation.

In his play *The Who and the What* (2004) by Akhtar gives the description of different characters who are living in the postcolonial world. The main protagonist is a man who is ultimately radicalized by the western way of life. She is the author of a book, showing the evolution of people's thoughts during different phases of time. Even, she cannot recall the religion also depicts a sacred position for different people. She has authored a number of works on Islamic teachings. Her self-destructive thoughts caused her to encounter difficulties. Due to her potentially and detrimental publications on Islam, her family has endured a great deal of difficulty. Akhtar (2004) seeks to inform people about the reality that the prevalent practices of blind fellowship in western civilization are not the ways to advancement, but rather the path to destruction. The appeal of settling in a western culture, however, he becomes the source of her unhappiness because of Zarina's work in the western world is unable to accept them as legitimate authors. Her father, husband, and the rest of her family confront societal obstacles. Despite the fact she goes for the publication of the book to get affiliation with the West, therefore, the play at the same times replicates the themes of both abrogation and appropriation.

According to Eli in *The Who and the What* (2004) Eli: You got it. Therefore, my father was interested in black culture. He loved jazz. A painting of John Coltrane was displayed in our dining room. He spent his entire life to raising attention to the "plight of the black man", as he called it. What exactly do you mean when you say he took it seriously? There was not a single white family in our neighborhood.

Hopes and Impediments (1995), a collection of selected expositions, is the source that Achebe mentions about the western strategies and simply rejects their stances as substantiated that language is not the property of anyone that can be used any one according to their choices and needs. So, he abrogates here the Western language and culture and justifying his stance to use the language according to their choices. Secondly, he rejects the stance of universalism in his essay and said that if racism is not the part of universalism and African writers have to write to address Eurocentric aspects, then, African have their major issue of racism which will be addressed.

The post-colonial issues are given in the *Twilight in Delhi* (1994). It focuses on the life cycle, specifically the decline from high to poor standards within a Muslim culture. It illustrates the daily lives of Muslims who resided in India between 1857 and 1923. During this time period, traditional values gave way to modern ones. The ancient traditions and practices are not respected by the younger generations.

However, both *Things Fall Apart* (1958) and *Twilight in Delhi* (1994) are works that illustrate the terrible status of women as well as many national, cultural, and ethnic traditions. These two novels were both published in the United States. In both texts, Muslims and Indians are portrayed as having a lower social status and are referred to as “objects only”.

RESEARCH METHODOLOGY

In this study, the method of qualitative approach has been used for the analysis of the selected text. The nature of the study is analytical which will analyze the said phenomenon in the selected work Chimamanda Ngozi Adichie's *Americanah*. This eastern writer has been chosen because he focuses on the subject of colonial influences on the people of the east. This study explores the circumstances of eastern people when they migrated to foreign countries how they suffer from tensions and tortures for the so-called development. The features of abrogation and appropriation have been discussed in this study regarding the postcolonial perspective. The selected approach for the study is qualitative to investigate the opted text through the lens of this approach and close textual analysis has been used as a research method that provide a through reading and understanding of the selected text.

THEORETICAL FRAMEWORK

This study is analytic in nature, in which the researcher has used qualitative method to analyze the text of the novel in accordance with Ashcroft et al's concept of abrogation and appropriation. Therefore, it is pertinent to provide an overview of the potential strategies of abrogation and appropriation, which form the critical framework of the study, as the use of these strategies have been traced from the novel understudy and analyzed. Ashcroft et al. (2002) process of abrogation and appropriation. The detailed discussion has been incorporated in the research.

Appropriation is a term used when someone wants to be successful and recognized within western societies as renowned writers, representing his voice differently that is accepted and respected. We use the term “appropriation” when someone from the post-colonial world get recognition while using the western language and culture. The literature of post-colonial writers and the discourses of postcolonial theory demonstrate by other people while blindly followed by western culture, leading to fanaticism, and at the end, these writers sometimes face disastrous outcomes. This is because the literature on post-colonial writers and post-colonial theory illuminates the path to other individuals. The authors from Asia and Africa believe that the language of their culture is incapable of conveying their emotions, ideas, and thoughts to those from the west, despite the fact that language and culture can be both offensive and acceptable to other parts of the world.

Using Ashcroft, Griffith, and Tiffin's (1989) framework for postcolonial literature, this study analyses the Chimamanda Ngozi Adichie's novel *Americanah* from postcolonial perspective. Appropriation and abrogation are the key concepts to be addressed in this research not from linguistics perspective but from cultural perspective to give the character analysis how different characters appropriate and abrogate the Western Canon.

DATA ANALYSIS

The primary focus of the researcher is on the issues that immigrant experiences forcing either to appropriate or abrogate the western culture language, which have now become a global concern, and how the novel's protagonists and undermine western culture and language (Freedman, 2017). In addition, the researcher looks for differences between the experiences and responses of male and female characters during their presence in the west and how they passed through the process of marginalization. Multiple factors contribute to the expansion of immigration problems. Initially, characters of the novel, particularly those from Asia and Africa, are unaware of their original kin at their home countries, but leaving their home, they become aware of this factor for the first time as the author herself remarked in the same way "I did not consider myself to be black, and I did not identify as black until I moved to the United States (Adichie, 2013).

Oriental when compared to white natives, the value of black immigrants is comparatively getting low. They are shocked when they realize that they are the "others" and that "one hundred dead black persons equal one dead White person". (Adichie, 2006: 30). Thirdly, they struggle to know the misery of realizing that regardless of fact how difficult it is for a man to change his already adopted habits, manners, language, and appearance, and for this purpose they must make a monumental effort to survive in the new environment. Therefore, they have to appropriate western culture and they come to terms with the dreadful truth that their individuality was ephemeral and had to be lost in order to adopt a new culture and give off their inferior identity while serving others. They strive to remove their innate features, the majority of immigrants pass psychological agony and become oppressed and marginalized. As a result, it is extremely difficult for people to settle in a new place. They are disabused of the belief that "a man's existence consisted of a series of transitional ceremonies that brought him closer to his ancestors" (Chinua 1958, p. 122). This stance is based on the abrogation of the western culture by the African, and Chinua Achebe (1958) calls for the aboriginal culture of the African that is far better than the Western.

The researcher picked immigration concerns in literature to analyze appropriation and abrogation in Adichie's selected novel. In order to assist locals who are interested in immigrating to developed countries to accept the western language and culture or reject as it is imperative to bring up issues of identity, racism, and specifically gender discrimination in other parts of world which are also of great concerns for third world countries. It is frequently encountered that persons who abandoned their home country in search of a "better life" as one commenter pitifully puts it, only to endure a tragic event. After careful consideration, it has been intended to focus this analysis on the

works of Chimamanda Ngozi Adichie with reference to appropriation and abrogation which also cover different postcolonial issues.

“She walked back to the station, mourning the train fare. The trees were awash with color, red and yellow leaves tinted the air golden, and she thought of the words she had recently read somewhere: Nature’s first green is gold” (147).

The expression refers to “the country of gold” represents the desire of individuals to emigrate from their home countries in search of better environments, status, education and favorable conditions which are prerequisites for a better life and future. *Americanah* (2013) by Chimamanda Ngozi Adichie is a story that proposes an alternative discourse at first hand to appropriate America, and secondly challenges how the United States is portrayed and alters our perception of the nation. The experience of the protagonist, Ifemelu provides the reader with “an alternative mirror” through which to perceive America (Takaki, 2008).

Ifemelu immigrates to the United States in contrast to the majority of immigrants who seek refuge from war, famine, sickness, military regimes, and persecution which were prevailed in their native country. Despite the fact, Ifemelu relocates for better professional and educational opportunities in America that fall in the phenomenon of appropriation. She believed that the United States is a nation of the First World that offered socioeconomic stability, richness, political liberty, and religious tolerance are true to great extend and America is called that “land of opportunity”;

“This is your opportunity! The Zed, shine your eyes! They call it a big big name, evaluation consulting, but it is not difficult. You undervalue the properties and make sure it looks as if you are following due process. You acquire the property, sell off half to pay your purchase price, and you are in business! You’ll register your own company” (p. 33).

America is referred to as “the country of gold” by Ifemelu, her parents, friends, and Obinze. Ifemelu’s mother believes that Jesus told her in a dream that Ifemelu “would flourish in America” (2013: 10) while Ifemelu’s father assures her that he “has no doubt” that she will excel (Ibid: 10). In America, opportunities for prosperity are created (Ibid: 207). Ifemelu and her friends are agree that leaving an America and holding its passport is the best thing (Ibid: 65), but Obinze gives her the biggest compliment by remarking, “you look like a black American” (67).

However, in the said discussion the concept of appropriation and assimilation throughout prevailed and everyone from African soil wants to have dream of America but Obinze is not certain because blackness is still a spot on their personalities.

Ifemelu’s entrance to America was once a dream, and she once lied about the length of time she had stayed in the country demonstrates that many immigrants view the United States as superior. According to Ifemelu, the

Nigerian's derision taught her that she required further time to earn the right to be taken seriously.

She erroneously stated that it had been six years when it had only been three and a half (16). Ifemelu told the hairstylist that she has resided in the United States for fifteen years, and Aisha's eyes grew respectful (16).

Adichie discusses Nigerian, Ifemelu "aches" for the lives shown in advertisements because

"all problems had sparkling solutions in shampoos, autos, and packaged foods, and in her opinion, they became the real America" (114). Africans assimilated Euro-American ideals and a western education, because Africa was the center of attention for traders, missionaries, settlers, and colonial authorities beginning in the fourteenth century (Ibid: 3).

Since, numerous Africans have absorbed the imported image of the prosperous and aspirational West and labored to become black Frenchmen, black Englishmen, and black Americans (Ibid: 3). Therefore, appropriation of the west clearly demolishes their original identity that is an African and envisage a new one that is based on mixed or hybrid.

Obinze provides the majority of our knowledge regarding the perception of America and how certain Africans adapt it is a dream. Obinze's fixation and adaptation of the United States is based on insatiable interest in all aspects, and American society demonstrates that many Africans find the country to be fascinating for them. The stance is clearly that America itself provides the opportunities to the Oriental. Obinze, who is "infatuated with America" has a profound regard for America and its achievements, as well as the opinion that America is unique among western nations (2013: 70).

Obinze considers the United States to be a holy; a formidable first World nation whose domination in the arts, politics, and industry is notable. Obinze, who is "fluent in the comprehension of foreign things, particularly American things" (2006: 67), believes that "America is the future" and that "the true books" are only "the American ones" (2013: 70). Obinze and Ifemelu symbolize the Africans who believe America is superior since it is the cradle of civilization, modernism, and humanitarianism, and African try to adopt and assimilate this culture that is called appropriation in Postcolonial studies. This prospect is further adherent with the concept of deification of the American culture.

"I read a piece about this new movement among the American privileged classes. Where people want to drink milk straight from the cow and that sort of thing. I thought maybe you're into that, now that you wear a flower in your hair." (421).

Adichie's literature challenges both America's global arrogance and the ignorance of Africans who mythologize it as "God's Country" with its unrealistic promise of black integration and social development. Adichie's

portrayal of Ifemelu challenges the conventional idea of a “golden America”. After arriving to America, Ifemelu begins to question the reservoir of magnificent and heroic images of America, and she ultimately rejects the generally believed and professed criteria of perfection. Unexpectedly, she encounters and interacts with a negative, unpleasant, and flawed America but at first hand the attraction is based on the appropriation of the West as addressed in the theoretical discussion of the research.

Ifemelu begins to perceive Nigeria critically and differently as an American from within and outside. Ifemelu chooses “stereoscopic vision” instead of “full sight” in Salman Rushdie’s *Imaginary Homelands* (1991) a vision that permits her to examine objects from multiple perspectives and angles to construct a coherent image with a deeper and broader understanding (19). Ifemelu has her own voice due to her objective perspective, but she also speaks with a collective voice that enables her to criticize cultural norms such as the subjugation of Nigerian women, the westernization of education, and the country’s corruption. Therefore, appropriation to the western culture and language were inevitable in the novel from every angle.

Ifemelu learns to be independent, outspoken, and critical of Nigerian female servitude by adopting a feeling of American individualism. Ifemelu gains independence while attending secular American colleges, becoming “self-reliant and ready to work” individual” and starts to wear dressing like a new and savvy skirt (2013: 136).

“She is confident enough to speak up in class, disagree with the professors, and receive a supporting nod without being chastised for being disruptive” (137).

Where these opportunities are not provide in home, even, education is a only a dream in home, or to question professor will lead to serious consequences, Ifemelu acknowledges that living in the United States has “transformed” her. “Americanized” phrases such as “excited” “trouper” and “asshole” (432) as well as “more self-aware” and guarded” (433), and other good words like greater self-assurance in her capacity to express herself, and begin to escape from the dark images of the home. (433). Ifemelu learns how to disprove the myths about subservient feminists in Nigeria, such as Aisha, Mariama, Auntie Uju, and Ranyinudo, who are weak and willing to submit to male supremacy. According to Mariama and Halima, Ifemelu has “lost her way” since she is an Americanized, self-centered, and independent woman who is outside of their “shared world of Africanness” (104). Such timid propagandists who consider men as “sources of things” are weak (434). According to Ranyinudo and Priye who are class fellows of Ifemelu, the first rule of life in Lagos is that “you do not marry the man you love”. You marry the man who can best provide for you (399).

Adichie investigates how hierarchical language devalues women as people by considering them as slaves or aliens. This is the patriarchal society in the African region that demolishes and devalues feminism but in America the fact is totally deviational whereas women are provided equal rights, and even, they

can speak against the male. Therefore, this is of the stance to appropriate the west.

Ifemelu stands for women's liberation, sensuality, and satisfaction on the other side. Despite the wealthy lifestyle Curt and Blaine provide her the best opportunities but she decides to break up with them because she is not comfortable or happy while this opportunity was not available in Africa. When Ifemelu looks in the mirror, she sees someone else with a rosy glow of accomplishment (193).

She felt as though she had "slipped out of her skin" amid them (202). She swiftly decides to return to Obinze, "the best for one and she is always "self-affectionate", "at rest" and "her skin feels as if it's the right size", in accordance with the American model of autonomy and self-preservation (61). Through Ifemelu's story, Adichie questions the standard gender roles that men and women have accepted in society and pushes her readers to move beyond the restricted, patriarchal boundaries. Ifemelu needs African women to have the mental and physical power to prioritize their own beliefs and sensuality in order to oppose the patriarchal obligations of the African male society. Ifemelu subverts African social limits on women and cultural concepts of gender, hence upending Nigeria's patriarchy and social order, and it was not possible in Africa. This stance in the novel is based on appropriation of the West school of feminism.

Adichie offers an alternative discourse centered on rewriting and correcting the en as outsiders. She encourages all of her readers to be feminists, "men or women who say", "Yes, there is a problem with gender as it exists now, and we must change, we must do better" (2013).

Americanah, like many of Adichie's other works also reveals how African education systems seek to "Westernize" Africans without incorporating African languages as a critique of Nigerian cultural practices as noted in the text;

"I got a good primary education because of Nyerere's socialism," Mwombeki said often. "Otherwise I would be in Dar right now, carving ugly giraffes for tourists." When two new students came for the first time, one from Ghana and the other from Nigeria, Mwombeki gave them what he called the welcome talk." (142).

Further, the locale education has been rejected which is not capable of uplifting the African society as shown in the novel;

"my husband wanted us to move to America but I refused, because the education system is so bad. An international agency rated it the lowest in the developed countries, you know." (386).

In her assessment of the country's educational system, Adichie strongly criticizes how schools and colleges in Nigeria teach their courses in either French or English while disregarding African languages, history, and culture.

Mrs. Akin-Cole, one of the wealthy and affluent guests at the Chief's party, proposes that Obinze send his daughter to a French school where the curriculum is taught in French, a good, rigorous, and civilized language (28).

Another affluent woman recommends a British school with a British curriculum, stating that such institutions "bring the best" and "guarantee the completeness" of Nigerian children (29).

These opinions of the people showing how they are appropriated to the Western education system while Adichie cautions that such educational institutions cruelly transform Nigerians and other Africans into individuals "drunk with American foreign goals," causing them to lose their indigenous cultures, identities, and history" (27).

As a result of such an educational system, Nigerians "admire those with privileged childhoods and foreign accents" and "feel unvoiced desire in them, a melancholy search for something they could never find" (29)

because such educational institutions teach pupils to appreciate and aspire to foreign languages and cultures, African students will become increasingly estranged from their own traditions.

Ifemelu is able to criticize Nigeria's outmoded political and social norms because she can see things "from an American perspective" (385). Ifemelu observes that

"Nigeria has changed so much" since her arrival and, to her astonishment, she begins to view Nigeria differently and more objectively (385). She criticizes how some lecturers at Nigerian universities stop teaching and going to work because they are not paid by the government (93), how politics has recently corrupted universities (99–100), how public officials "steal too much" (468), how doctors prescribe ineffective drugs (316), and how hospitals sell expired medication ... Ifemelu recognizes that Nigeria is "depressingly transactional" because to its compromised governance, which also contributes to poverty, limited work opportunities, and an increase in immigration (430).

Ifemelu begins to see that corruption breeds corruption, and that political corruption lays the groundwork for an impotent, useless nation that is unable to progress and prosper. Adichie depicts political upheaval in Africa as the enemy that hinders the continent's moral, social, and economic development.

Ifemelu's effort to assimilate to the white American society, restricting her to the American dream, and makes her capable to practically take part in the struggle of life, however, it was impossible in Nigeria but it is one of her most significant setbacks in the United States to know the meaning of blackness.

Ifemelu begins to understand what it means to be black in America: her blackness is a social construction rather than biological in America that associates her with an identity that is based on ugliness, exoticism, and singularity. Ifemelu argues in one of her blogs; "race is society, not biology.

Race is not a gene; it is a trait. Racism gives race significance. And racism is absurd because it is based on physical appearance” (338).

Ifemelu believes that race can indicate your position in the social hierarchy and eventually cause you to become distant from yourself and others. Ifemelu comes to realize, if her visa expires, her race prevents her from finding a job, and she will have to pay her rent. She goes into a deep depression and is soon driven to have an exploitative, humiliating relationship with Trevor, a white athlete. Due to her intense feelings of humiliation, self-loathing, and rejection, she must end her 13-year relationship with her Nigerian partner before relocating to Nigeria.

Americanah depicts how race is a hegemonic and exclusionary ideology that determines one's position in the social order which is the most perplexing issue for African immigrants in America. Since she is African, Ifemelu has never considered herself to be black.

Ifemelu is not ashamed of herself, but as she develops and grooms herself in the white civilized American culture, she begins to feel humiliated. Whenever she begins to integrate into this mostly white culture Ifemelu learns to comprehend the challenges of living in a primarily white culture with its rigid standards of what is and is not acceptable. From this position she started to reject the American culture and the writer's stance to abrogate the American's representation of Negroes. Adichie criticizes the fundamental biased and prejudiced thoughts of American culture which flaunts its liberalism and excellence. She asserts that the United States is “wonderful but not paradise” (434), since “racism exists but racists are gone” (315).

Adichie describes how black people are still harassed and subjected to racism based words such as “jungle” or “ape”; how difficult it is for blacks to join elite social clubs; how difficult it is to find stories and news about “the other race” on mainstream television or newspapers; and how difficult it is to find children's books and educational resources that discuss their own race.

Adichie explains that black individuals are typically hesitant to apply for bank loans as they have the fear of being labeled “financially irresponsible” and “cultural outsiders”. She depicts the issues of racial labeling, including those who may be seen as “unqualified” or having “poor services” based on how they appear, those who are expected to reside in disadvantaged regions, and those who are denied medical or legal assistance based on their color. Adichie exposes how difficult it is for black women to receive makeup and hair advice because beauty magazines only consider white skin or white hair to be the part of mainstream.

She presents these themes by protesting against the “nude” color of underwear and lipsticks, about band aids that are expected to match a specific skin tone, and against advertising agencies that use predominantly white models to advertise glamorous products because they are considered “aspirational by the mainstream” (328).

Adichie alters the perspective of the United States in accordance with a postcolonial objective by linking it with racism, inequality, and cultural dominance and disavowing it as an idealist, humanitarian, and ethical endeavor. Adichie representation of different characters and ideas in the story links Morrison's theory and paves the way for an understanding of the west's false exaltation by depicting Africans' struggles, melancholy, and displacement in the west. In *Americanah*, Chimamanda Ngozi Adichie gives an alternative perspective on the United States, which contrasts the monolithic reality of racial difference in the United States with what Edward Said refers to as "the imposing framework of cultural dominance" (Said: 1978).

She calls attention to the enforced Eurocentric worldview, racial inferiority, and the hierarchy of difference in order to shatter the notion in a better and more ideal America. She surpasses the appropriation strategies by abrogating the American culture as America is paying ways to infuse hatred among people of colors.

Although some American principles and goals are embraced in Adichie's novel, the primary focus is on how the lives of African Americans in America are characterized by fear, uncertainty, and scorn for those who hold prejudice against them as shown in the novel;

"But you haven't really had to deal with any racism here, have you, Emenike?" Alexa asked, and her tone implied that she already knew the answer to the question was no. "Of course people are prejudiced, but aren't we all prejudiced?" (274)

Ifemelu discovers that despite her accomplishments in business, society, and feeling, she lacks a strong sense of belonging in the country. After thirteen years, she finally obtains a degree, a green card, a successful blog about race.

"the crisp air, fragrant and dry, reminded her of Nsukka during the harmattan season, and brought with it a sudden stab of homesickness, so sharp and so abrupt that it filled her eyes with tears." (147)

Ifemelu discovers that she is unhappy in America because it has never been her home or her origin. It has been argued that Ifemelu opted not to adapt or integrate into the host American society, contrary to claims by other critics that she was anchored in two different places and homes. The thoughts force her aloof aside from the American culture and abrogate. She has strong bondage with her country that she loved once and still loves.

Instead of opposing hybridism and globalization, Adichie criticizes unconditional and uncritical assimilation into the dominant culture which is based on the abrogation strategies. This practice will eventually end in the suppression of their indigenous identity, culture, and language.

Aunty Uju's desire to change her identity in order to avoid discrimination and rejection exemplifies how American discourse seeks to "transform" multiple identities into a singular "America" one. Ifemelu quickly noticed something

peculiar about her at the airport, such as her loosely braided hair, her bare ears, and her short skirt, relaxed embrace, which made her appearance is as if it had been weeks rather than years since they had seen each other (105).

Aunty Uju changed the pronunciation of her name from “you-joo” to “oo-joo” since others kept mispronouncing it. Ifemelu is initially perplexed by Aunty Uju’s new personality, which is characterized by “strangeness”, “reproach”, “self-abasement”, “impatience”, “prickliness”, and “apology” (2013: 108-111). Ifemelu describes Aunty Uju’s relentless mental and physical activity, as well as how “America humbled” her. Aunty Uju explains to Ifemelu that she is no longer in her native nation when attempting to explain her identity transformation. To get success, you must do what must be done (120).

Aunty Uju talks with an American accent, which she characterizes as a “nasal, sliding accent” when speaks to, or interacts with white Americans. In tandem with the accent, a new, repentant, and sorrowful persona emerged (109). Aunty Uju, in addition to develop a fake American accent, forbids her son Dike from speaking Igbo (110).

She no longer speaks Igbo or cooks Nigerian food. Aunty Uju actively chooses to shed the burden of her unattractive African culture and adopt an American identity in order to blend into the mainstream American society. Aunty Uju’s representation is based on the strategy of Appropriation in the novel but the writer is of the opinion that such people forged the original identity of the African people and she intimates to abrogate rather than adopting the West as it is.

Aunty Uju in Adichie’s representation is based on the psychological impact of westernization on Africans. Aunty Uju’s metamorphosis which borrows from Sigmund Freud’s concept of inferiority complex, alludes to the unresolved tensions and turbulent emotions that some African immigrants face as a result of the coldly regulated lifestyles in the west.

The depiction in *Americanah* by Chimamanda Ngozi Adichie illustrates how immigration can negatively impact psychological stability and identity, in addition to a sense of belonging. Some uprooted and unseen African immigrants in America suffer from psychological traumas that cause them to feel alienated from both their own culture and the country in which they reside. Therefore, the elements of abrogation are prominent despite the visible acceptance of the American culture. Ifemelu decides to return home from a nation that demeans and attacks the African spirit and identity.

“Suddenly, Ifemelu’s irritation dissolved, and in its place, a gossamer sense of kinship grew, because Aisha would not have asked if she were not an African, and in this new bond, she saw yet another augury of her return home.” (356)

It was the case with Aunty Uju and Ifemelu, who were susceptible to acculturation and experienced feelings of rejection and exile. Ifemelu initially adopts a phoney American accent, but rapidly realizes that behaving in a such

way will erode her African identity. Therefore, abrogation in such cases is inevitable for African people to stand with their aboriginal culture. Wawrzinek and Makokha (2011) added; "African immigrants and inhabitants of African nations residing in the West are automatically Afropolitans". It is a pervasive phenomenon driven by human ambition, political upheaval, the dynamics of transnational capital and corporate culture, and the longing for a better life outside of an unpromising continent.

The connection between Adichie and Negritude, as well as her celebration of African ideas extends and goes beyond *Americanah*. Many of her earlier writings feature backgrounds with these characteristics to speak for the African culture. Adichie creates protagonists for her stories who are comparable to Ifemelu in that they are more strongly associated with a Negritudinal worldview. Many of Adichie's other writings, similar to *Americanah*, are narratives that present novel viewpoints on the United States, Nigeria, the west, and Africa. This stance of the writer makes her a true abolitionist.

Similarly, *Americanah*, Adichie's sublime publication draws the attention to a variety of socioeconomic, cultural, and political issues in Nigeria, but mostly reflect western flaws and promote non-western identity. Adichie tells Nigerians to have the courage to stay and fight, rather than allowing the west to treat them with disdain and disgrace. If they wish to fight against the persecution, dehumanization, and segregation of black people, they must uphold their black nationality and remain true to their African heritage.

Adichie's previous novels and short stories have the similar conclusion like presented in *Americanah*, emphasizing on the legitimacy of Africa, its living potentials, and its origins.

Ifemelu's return to Africa highlights the need of reclaiming African culture and identity. Ifemelu asserted, "Nigeria became her destiny, the only location where she could plant her roots without feeling the urge to uproot them and shock the soil" (6). After all is said and done, Ifemelu asserts that "she was content to be at home, to be writing her blog, and to have rediscovered Lagos. She had finally entirely spun into existence" (475). This conclusion is essential because it offers Africans and their continent hope for the future. Well-explained themes include "decolonization of African consciousness, a summons to Africa, a process of purification, and a plunge into the abyss... a plunge into Africa" (89).

My conclusion offers an illustration of how Africans may grow while promoting their identities, languages, cultures, and continent despite the West's dominance; it is the separation of the African self and psyche, and unjust generalization of Africa. The narrative by Chimamanda Ngozi Adichie is one of a number of contemporary literary works that contradict the negative perception of Africans and Africa.

CONCLUSION

The current research was conducted to analyze Chimamanda Ngozi Adichie's *Americanah* from postcolonial perspective. Postcolonialism is now working as bridging position that starts with two basic key concepts which are abrogation and appropriation. The researcher selected Ashcroft et al. (1989; 2002; 2008; 2019) concepts of appropriation and abrogation for the current research as theoretical framework. The research was divided into five chapters respectively; the first chapter introduced and provided the background of the topic with reference to different definition of the concepts. Little attention has been paid to the primary text while research questions, objectives, statement and significance of the study were given in the first chapter. Second chapter dealt with the review of the available sources on the topic, and also introduced the primary text, its writer and her other works with reference to different themes presented by her. These themes cleared the ways for the current research that how the concepts of appropriation and abrogation are explicit in the current work. Chapter three dealt with the research methodology and theoretical framework of the research that supported chapter four "analysis" of the research, presenting different themes and issues of postcolonialism with reference to two basic concepts of abrogation and appropriation. Chapter five deals with the conclusion of the research that wind up the research that research questions have been answered and the objectives have been achieved. The story of *Americanah* focuses on the personal and racial growth of its characters living both in American and in home, and how the dreamt of America. The accept the American culture to go abroad and fulfill their desires by getting good education, jobs, opportunities and recognition but what happened after getting all these the characters reject the American dream because this dream is full of deception and their true identity has been demolished by this dream. Therefore, the novel presented the themes of both appropriation and abrogation at the same time. Ifemelu's experiences with the racism can be used as a counterexample and refutation of the Western concept of "God's Country" and the Master Narrative that lies beneath racism. Ifemelu, the novel's intelligent and strong-willed protagonist, transforms from an African immigrant to a globalized world American identity, and whose ultimate goal is to visit the United States into a very self-assured manner that is the dream of African woman who ultimately chooses to "make an effort not to have an American accent" and return to her native Nigeria. Ifemelu's journey begins as an African immigrant in a globalized world where her ultimate goal is to visit the United States. Ifemelu is opposed to the New as well as the Old predominant ideologies because of the global and binary universalities held by each. Therefore, the novelist through the character of Ifemelu appropriates the West. So, the novel in this case is full of with the elements of appropriation.

Since Ifemelu's return to Africa encounters to the widely held belief that Africa is a place from which people never wish to return, this conclusion is essential to the present conversation about the future of Africa because it demonstrates that Africa can be a place from which people do wish to return. It is the main event of the work, and it exemplifies what Aime Césaire refers to as "a summons to Africa" is based on the element of abrogation and the novelist from this point holds a very dominant position of rejecting the

western culture. Ifem's return home represents an important step forward in the decolonization of African consciousness. African-American immigrants who arrive to the United States sometimes experience feelings of profound inferiority and isolation, which can cause them to transform into someone else who they are not. Adichie creates a body of work with a protagonist like Ifemelu that removes the mask that America places on African Americans and encourages people who are ashamed of their origin to take responsibility for their own education and cultivate a better respect for their history and culture.

Americanah removes the mask that America places on African Americans. In other words, Chimamanda Ngozi Adichie's fiction possesses the ability to revalue and maintain African culture, self-image, dignity, and sensibility; as such, it is an embodiment of the therapeutic, rebellious, and restorative aspects of the "Negritude" movement. It liberates Blacks from western allegiance, from its Master Narrative and mythologies that characterize everything great, sophisticated, and civilized as a product of the west. Chimamanda Ngozi Adichie gives a new viewpoint on Western culture, particularly American culture and African culture, in her novel *Americanah*. The commitment that Adichie has shown toward dismantling the western racial ideology provides the path for the development of blacks. The book encourages a respect for African culture as well as a reclaiming of African roots as a means of advancing in life. *Americanah* challenges the negative perception that westerners are holding about Africa, specifically the notion that it is a dreadful and hopeless continent that will never make progress. Adichie's upbeat and positive portrayal of Africa and Africans lends credence to the singularity of African consciousness as a driving force behind the pursuit and promotion of national, economic, literary, and political progress. It helps to depict Africa in a new light, as a continent with immense potential and aspirations, which is one of the benefits of doing so.

The novel as analyzed from postcolonial perspective showed different issues which are primarily linked with appropriation and abrogation. Racism is the major concern for African people which is a dominating theme in the novel that gave birth to other issues, and the writer has been forced to write from different perspective to address the issue of racism. Therefore, the novelist at the same time appropriate the Western culture to get agentic position to speak for the African soil and later on when get recognition the African are intimidated to reject and abrogate the American culture.

REFERENCES

- Achebe, C. (1958). *Things fall apart*. New York: Penguin Books.
- Achebe, C. (1973). "The Role of the Writer in a New Nation." *African Writers on African Writing*. Ed. G. D. Killam. London: Heinemann.
- Achebe, C. (1995). *Hopes and impediments : selected essays*. New York: Penguin Books.
- Adichie, C. N. (2013). *Americanah*. New York: Knopf
- (2006). *The Thing around your Neck*. New York: Anchor Books.
- (2003) 2017. *Purple Hibiscus*. London: 4th Estate.
- (2006) 2017. *Half of a Yellow Sun*. London: 4th Estate.
- (2009) 2017. *The Thing Around Your Neck*. London: 4th Estate

- Ahmed, A. (1994). *Twilight in Delhi*. London.
- Akhtar, A. (2004). *The Who The What: A Play*. London: Good readers.
- Andreski, S. (1968). *The African Predicament*. New York: Atherton Press.
- Ashcroft, B, Griffiths, G, . & Tiffin, H. (2007). *Postcolonial studies: The key concepts*. London: Routledge.
- Barber, J. (2013). "New Novel Shows that Chimamanda Ngozi Adichie Gets the Race Thing." *The Globe and Mail*, Phillip Crawley. Web. May 10, 2022.
- Bayoumi, M. (2015). *This Muslim American Life: Dispatches from the War on Terror*. New York: New York University Press.
- Bhabha, Homi K. (1985). *Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree outside Delhi, May 1817*. *Critical Inquiry*, 12(1), 144–165. doi:10.1086/448325
- Boehmer, E. (2003). "East is east and south is south: The cases of Sarojini Naidu and Arundhati Roy." *women: a Cultural Review* 11.
- Conrad, J. (1996). *Heart of darkness* (R. Hampson & O. Knowles, Eds.). London: Penguin Classics.
- Docquier, F., and A. Marfouk. (2004). "Measuring the International Mobility of Skilled Workers—Release 1.0." *Policy Research Working Paper*, no. 3382. World Bank, Washington, DC.
- Edwards, J. D, & Tredell, N. (2008). *Postcolonial Literature*. England: Palgrave Macmillan.
- Ezzarqui, L. (2012). *Research Paper on Migration*. Alliance of Civilizations Secretariat.
- Fanon, F. (1967). *Black Skin, White Masks*. Grove Weidenfeld.
- Fanon, F. (1970). "The Negro and Psychopathology." *Literary Theory: An Anthology*. 2nd ed. Eds. Julie Rivkin and Michael Ryan. Malden: Blackwell.
- Freedman, J. (2017). *Immigration and insecurity in France*. Routledge.
- Gershoni, Y. (1997). *African on African-Americans: the Creation and Uses of an African-American Myth*. New York: New York University Press.
- Gikandi, S. (2011). "Preface." *Negotiating Afropolitanism: Essays on Borders and Space in Contemporary African Literature and Folklore*, Ed. Makokha J.K.S and Jennifer Wawrzinek. New York: Rodopi.
- Hamid, M. (2007). *The reluctant fundamentalist*. New York: Routledge.
- Kincaid, J. (2013) *At the Bottom of a River*. New York: Farrar, Straus & Giroux.
- Koziel, P. (2015). "Narrative Strategy in Chimamanda Ngozi Adichie's Novel *Americanah*: The Manifestation of Migrant Identity." *African Languages and Cultures* 49: 97-114.
- Lamming, M. G. (1991). *In the castle of my skin*. London: Penguin Classics.
- Landry, Ava (2018). *Black Is Black Is Black?: African Immigrant Acculturation in Chimamanda Ngozi Adichie's *Americanah* and Yaa Gyasi's *Homegoing**. MELUS, -. doi:10.1093/melus/mly044
- Le Guin, U. K. (2012). *The left hand of darkness*. Hachette UK.
- Lopez, I. F. H. (2004). "The Social Construction of Race." *Literary Theory: An Anthology*. 2nd ed. Eds. Julie Rivkin and Michael Ryan. Malden: Blackwell.

- Makokha, J.K.S., & Jennifer, W. (2011). *Negotiating Afropolitanism: Essays on Borders and Spaces in Contemporary African Literature and Folklore*. New York: Rodopi.
- Morrison, T. (2007). "Playing in the Dark: Whiteness and the Literary Imagination." *The Critical Tradition: Classic Texts and Contemporary Trends*. 3rd. Ed. David H. Richter. Boston: Bedford/St. Martin's.
- Moyo, D. (2009). *Dead Aid: Why Aid is Not Working and How There is a Better Way for Africa*. New York: Farrar, Straus and Giroux.
- Ng, Myenne, F. (1993) .*Bone*. New York: Hyperion. Ngũgĩ M., & Zimbabwe Foundation for Education with Production. (1987). *Community*
- Nwanyanwu, A. U. (2017). *Transculturalism, Otherness, Exile, and Identity in Chimamanda Ngozi Adichie's Americanah*. *Matatu*, 49(2), 386-399.
- Rushdie, S. (1991). *Imaginary Homelands: Essays and Criticism 1981-1991*. New York: Penguin Books.
- Said, E. (1978). *Orientalism*. New York: Routledge. Said, E. (1980). *The Question of Palestine*. London, Routledge. Said, E. (1981). *Covering Islam*. New Your: Routledge.
- Said, E. (2007). *Introduction to Orientalism*. *The Critical Tradition: Classic Texts and Contemporary Trends*. 3rd. Ed. David H. Richter. Boston: Bedford/St. Martin's.
- Schneider, C. M. (2006). *Analysing immigration control policy-A case study regarding the amendment of Art.16 (2) of the German Constitution* (Doctoral dissertation, London School of Economics and Political Science (United Kingdom)).
- Spivak, G. (1988). "Can the Subaltern Speak?" *The Post-Colonial Studies Reader*. Ashcroft, Griffiths and Tiffin eds. Routledge: London.
- Takaki, R. (2008). *A Different Mirror: A History of Multicultural America*. New York: Back Bay Books.
- Tayeb, S. (2015). *Season of Migration to the North*. *European Journal of English Language and Literature Studies*, 3(4): 95-102.
- Whittaker, D. (2011). *The Novelist as Teacher: Things Fall Apart and the Hauntology of Chimamanda Ngozi Adichie's Half of a Yellow Sun*. *Cross/Cultures*, (137), 107.
- Wolcott, H. F. (2008). *Writing up qualitative research*. Sage Publications.