

**MOSAIC OR DIASPORIC? POSTCOLONIAL RACE RENAISSANCE
AND TRANSCULTURAL IDENTITY IN NGOZI CHIMAMANDA
ADICHIE'S AMERICANAH**

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Abstract

Americanah, stands as a literary masterpiece exploring the complexities of transcultural identity within a postcolonial context. Mosaic or diasporic, represent different perspectives on multiculturalism. Mosaic suggests a society where various cultures coexist while maintaining their distinctiveness, while diasporic refers to the dispersion of a particular population across different geographical locations. This article engages on a re-reading of the novel's portrayal of the postcolonial race renaissance through the lens of transcultural identity. This paper will critically examine how Adichie's *Americanah* disrupts conventional narratives, foregrounding the struggles, conflicts, and evolution of identity in a globalized world, Postcolonial otherness is identified as an enduring solving solution to racism especially in the lives and the encounters of the immigrants at the diaspora. The subject of race renaissance and transcultural identity is elucidated in *Americanah* as social norms that are embarrassing to common gender. Drawing upon postcolonial literary theory, this article is an indicative undertaken on elucidation of how Adichie portrays racial rebirth of the African women in the diaspora as a solution to race challenge.

Keywords: Adichie Chimamanda, *Americanah*. Diaspora, Postcolonial Theory, Race, Transcultural Identity

Introduction

In the context of *Americanah* Adichie seems to portray a more diasporic view, showcasing the diverse experiences and identities of Africans living abroad while also examining how they navigate their cultural heritage within these new spaces. Adichie's *Americanah* delves into issues of race, identity, and culture. The narrative explores the experiences of Nigerians and Africans in the United States and the UK.

In *Americanah* (Adichie, 2013, p.290-291) Ifemulu posits that: "race is a human invention or, in other words, a social construct. In particular, it is a pseudo sociological concept that has been invented by Europeans and has been used to inferiorize and relegate the colour of a people and to unequal treatment of groups of people by others." Relatedly, we read:

You just claim that race isn't a problem because you wish it weren't. All of us wish it weren't. However, it's a falsehood. I was not raised in a society where race was an issue; I did not identify as black until moving to the United States. When a black person in America falls in love with a white person, race doesn't matter since you two are the only ones there. But the moment you go outdoors, race becomes relevant.

The following categorical statements are spoken by one of the fictional characters in the acclaimed postcolonial book *Americanah* by Nigerian novelist Chimamanda Ngozi Adichie, which tells a tale of race and identity. The reader is given a renaissance viewpoint on postcolonial influences in a literary work through the postcolonial perspective of Ifemulu in the book. In *Americanah*, race is described as one of America's tribalism, along with class, ideology and region thus evidencing that race is still an operating factor in today's America. In this thread of thought, the researcher asserts that through postcolonial literature, the subject matter of racism and black racial identity and discrimination can lead to feelings of rage, anger, frustration, bitterness, resentment, grief, despair, or any combination of these emotions, thereby projecting and engendering race renaissance and transcultural identity as a necessity for survival and self-emancipation.

The elements of racism and white supremacy were even evident in some works by European authors; perhaps *Heart of Darkness* is one of the most famous examples. Joseph Conrad's novel *Heart of Darkness*, which belongs to the colonial literature category, has received much criticism for its overtly racist connotations and continues to do so. Native Americans are given all facets of humanity in Joseph Conrad's descriptions of them.

The following is an illustration from the novel, *Heart of Darkness* (Joseph Conrad, 2007, p.9) holds that: "Black figures strolled about listlessly pouring water on the glow, whence preceded a sound of hissing, stream ascended in the moonlight the beaten nigger groaned somewhere" (6). The novel also describes the inhuman treatment of the native Africans: "They were building a railway, six men advanced in file, toiling up the path, they walked erect and slow, balancing small baskets full of earth on their heads, and kept time with their footsteps".

Chinua Achebe was one of the African authors who could not stand still and pretend to be unbothered by Conrad's work, hence; he wrote his most famous work *Things Fall Apart* which is a response to Conrad's work. Achebe was indeed among the first and earlier African literary authors to project the image of race renaissance and transcultural identity through his writings. In his writings, he attempts to dispel the false assumptions about African and Black identities that are a product of white supremacy.

Man has been searching for his identity (self), sometimes philosophically and other times through lab-based activities, from the Renaissance until the discovery of the genomes. This

journey is an ongoing process in outer ontology. Transcultural identity (black identity) is a struggle of establishing their dignity as human beings like other not the subjects of sympathetic treatments in texture of European or South East Asian liking for “whiteness” – the colour prejudiced mind and consciousness often lead used to unlawful in human activities of not accepting people as like ours This elitism on the part of White men, who felt it was their duty to elevate others to their level of civility in line with their own preconceived notions of progress and civilization, has notably opened the way for the choice and adoption of race renaissance and transcultural identification in postcolonial African literature.

The purpose of this study is to examine how Adichie's book *Americanah* centralizes and illustrates issues of racism and apartheid, as well as how it fosters an awareness of race renaissance and transcultural identity, utilizing postcolonial studies as a point of convergence. This is because postcolonial philosophy seeks to remark on identity, self-rediscovery, and racial disciplinary prejudice. Since *Americanah* presents and discusses these topics in great detail, the literary study will focus on how the book presents issues of transcultural identity and racial renaissance as notions of postcolonial theory. As a result, postcolonial studies becomes extremely pertinent to this research since it permits a focused analysis of the political and cultural concerns raised in Adichie's book and offers recommendations for how to address them in multicultural education. A critical analysis of *Americanah* will be used to carry out the analysis, which calls for close attention to every last aspect of a written work.

Theoretical Framework

In the preface to their book *The Post-Colonial Studies Reader* (Bill Ashcroft et al.2007, p.2), observe that there is discussion of a variety of experiences in post-colonial thought. They contend that: "Immigration, Servitude, Conquest, Confrontation, Depiction, Variance, Race, Gender, Place, and Replies to the Influential Master Discourses of Imperial Europe such as History, Philosophy, and Linguistics, as well as the Fundamental Experiences of Speaking and Writing by which all these come into being are some of these experiences. Some of the experiences listed by Ashcroft et al. were covered in this study. It focused on the movement/migration of a particular gender (women) into a new location (the United States) which is constituted of different cultures and various races". On the same vein, the postcolonial concept of hybridity as posited by (Homi Bhabha, 1994, p. 17) in his book *The Location of*

Culture and his interview with Jonathan Rutherford on “The Third Space”, articulates that the: “study also depended on Stuart Hall’s take on identity formation among diasporic subjects as presented in his essay “Cultural Identity and Diaspora”. The two theorists are concerned with identity formation among people who interact with different cultures, which is a major concern in this study. Close attention was also paid to arguments by different scholars and writers whose works embrace the postcolonial concept hybridity to address matters related to migration and identity formation.”

The second challenge of a definition of postcolonial theory is its contextual framework, as it is linked to race, culture and gender, settler and native. When does a settler become a coloniser, colonized person, or a postcolonial person? These are important concerns that theorists need to address. When does a race stop being an oppressive force and start contributing to the rich diversity of cultures in a postcolonial setting? Or when does a settler become a native, indigenous, or first-class citizen in the history of human migrations? Finally, at what point does the native genuinely become postcolonial? These responses raise problems about postcolonial theory. Therefore, a critical approach with an upbeat understanding of postcolonial theory is better than a pessimistic understanding. Bhabha asserts that postcolonial critique "bears witness to the unequal and universal forces of cultural representation" at work in the modern world's ongoing struggle for political and economic dominance. (Bhabha, p.17). Additionally, Bhabha believes that colonial experiences are where postcolonial critique emerges. He contends:

As a result of the colonial testimonies of Third World nations and the discourses of "minorities" within the geographical boundaries of East and West, North and South, postcolonial viewpoints are produced. They interject into modernist ideologies that seek to "normalize" hegemonic differences in the histories of races, groups, and peoples by attempting to give them a hegemonic "normality" that frequently disadvantages them (Bhabha p. 171)

The social histories, cultural distinctions, and political inequalities that were used and made to seem normal by colonial and imperial machinery are the focus of postcolonial theory's critique. According to Young, colonialism's history is only pertinent to postcolonial criticism "to the extent that history has determined the configurations and power structures of the present." In (Young, 2001, p. 57), “Anti-colonial movements are acknowledged by postcolonial critique as the source and inspiration for its politics”.

Transcultural Identity among African-Diaspora Women in Adichie's *Americanah*

Identity is a part of culture. The hybridized African unisex cultural outfit in Adichie's *Americanah*, depicts a huge sense of solution, if not one of the solutions to solving the problems and challenges of race in African and Diaspora context.

In *Americanah* Chimamanda Ngozi Adichie masterfully explores the concept of transcultural identity among African Diaspora women through various characters, particularly Ifemelu and Obinze. Their experiences shed light on the complexities of navigating multiple cultural identities as African immigrants in the United States and the UK. Ifemelu's character embodies the challenges and evolution of a transcultural identity. Initially, she adapts to American culture, grappling with racial dynamics, stereotypes, and the cultural nuances that affect her as a Nigerian woman. Her blog, exploring race in America, becomes a platform for her to dissect these issues, highlighting the complexities of being black in a predominantly white society. Obinze's experiences in the UK also reflect the struggles of assimilation, as he faces obstacles due to his status as an immigrant. His journey delves into the economic and social disparities experienced by African immigrants in Western countries, contributing to the formation of his transcultural identity. The relationship between Ifemelu and Obinze further explores the interconnectedness of diasporic experiences and their impact on identity. Their reunion in Nigeria after years abroad underscores the transformation and growth they've undergone, shaped by their encounters with different cultures. Through these characters, Adichie navigates the multifaceted aspects of identity formation among African Diaspora women. She portrays the tensions between preserving one's cultural roots while adapting to new environments, shedding light on the complexities and nuances of transcultural identity.

Significantly, *Americanah* accentuates a mosaic motif that principally resonates an identity which says a lot about where Ifemelu the protagonist is coming from. In other words, identity is a dominant theme in African literature. The distinct of hybridized identity of African- American culture, is rooted in the historical experience of the African-American culture. Therefore, it is common to note that when two cultures meet, they must interact. Besides, understanding is identity within the culture of the once colonized people as a conscious of its origin as largely its blend of West and central African culture, is distinct from others. In as much as there is a distinct in central African- American culture, and blend of culture. There is automatically a mosaic

(blend) of culture and it interrelates. African- American culture is the same thing as Black – American culture.

Women's clothes remain important self-identity markers in Adichie's *Americanah*. African Diaspora communities observe dress code at events in the diaspora is also grounded deeply in identity of oneself. Fashion sense is a strong and pertinent characteristic of transcultural identity. Dressing is hugely connected to identity formation. The representation of African identity is depicted in the dress code as a sense of identity, the African- American wear a combination of African (kente cloth) and European fashion (low-waisted jeans) to drive home their multiple identities. Opponents of Afro-politanism usually base their perception of Afropolitanism as frivolous and trivial based on the above lines. In anthropological discourse, dress (outfit) has been found to be very germane to identify formation. Mode of dressing thus provides an avenue for the main characters to break away from patriarchal and societal norms. It is an expression of rebellion, of freedom and self-assertion.

Dressing, among some African women, is used to define her religious stand. In some religious circles, certain mode of dressing is disapproved as it goes against some religious expectations. Sister Ibinabo in *Americanah* rebukes one of the young girls in church for wearing tight trousers. She sternly warns, "Any girl that wears tight trousers wants to commit the sin of temptation. It is best to avoid it"(50). The mode in which an African woman dresses is sometimes used as a means of defining her as religious. As mentioned earlier, identity formation and communication take place during social interactions. The performer and the observer are important parties in defining self-identity.

Similarly, in *Americanah*, Ifemulu discards nine outfits until she settles on a dress that makes her waist look small as she attends Shan's 47 salon . The extremely tight blouse that she wears as she goes to visit her American boyfriend Curt makes it difficult for fellow Africans to identify her with her origin. Regardless of the class that the African woman in the USA finally falls into, the initial economic struggle affects her dressing. Aunty Uju and Ifemulu in *Americanah* cannot afford trendy wear as they are struggling financially. Aunt Uju wears very cheap and shaggy clothes, worse than she could have worn back at home, while Ifemulu is rescued by her friend Ginika who offers to buy her clothes since she is broke. In all, the post-immigration African woman's self-identity is both static and fluid. She sometimes retains her pre-immigration dressing as brought out through the women who confidently adorn in *kitenge* while in other

times she changes completely and adopts new way of dressing as it is in Christine's and Ginika's case. Shunning the old dressing and adopting a new way of dressing are ways in which the African woman identifies herself as part of the American society.

In reference to Dina Yerima's article, 'Regimentation or Hybridity? Western Beauty Practices by Black Women in Adichie's *Americanah*', hybridity involves "beauty practices such as care of hair, skin, dress, and so forth and social and financial status" (641-642). The post-immigration African woman is a hybrid subject who retains or discards her former dressing depending on the class in which she finds herself. According to Yerima, there are those immigrants who have a better life after initial struggle, and those who remain unlucky

Postcolonial Otherness as an Enduring Solution to Racism in *Americanah*

In Adichie's *Americanah* postcolonial Otherness is portrayed as a lens through which characters navigate racial identity and societal perceptions. The concept challenges the dominant narrative by highlighting the experiences of those marginalized by colonialism's legacy, emphasizing the complexities of identity formation in a globalized world. While it offers insight into the struggles of marginalized communities, it doesn't necessarily provide a definitive solution to racism. Instead, it encourages understanding and empathy, acknowledging the multifaceted nature of identity and the need for broader societal change to address systemic racism.

The re-reading of the text will present how Adichie depicts, the ugly and relegating experiences of racial prejudice, otherness and identity, as well as create understanding for the notion of double consciousness and what it is to be treated as necessity of projection to race renaissance with the help of postcolonial theory.

The first time an experience of racial prejudice, as well as creation of race renaissance appears in the novel, is when Ifemelu goes to register for classes at the University in America, where she encounters a white American lady named Christina at the reception desk. Yet, Christina exhibits a strange behaviour towards Ifemelu, she speaks to her in an extremely slow pace. At first, Ifemelu believes the woman to be suffering from an illness that affects her way of speaking. However, it does not take long before Ifemelu realizes that there is nothing wrong with the woman, rather it appears that the woman believes that there is something "wrong" with her as "she realized that Christina Tomas was speaking like that because of *her*, her foreign accent, and she felt for a moment like a small child, lazy-limbed and drooling" (Adichie, 2013, p.133).

Apparently, Christina's behaviour indicates that she has a preconceived opinion about the language proficiency of coloured foreign students, which has brought her to create a generalized stereotype connected to skin colour and faulty language. Yet, what Christina does not realize, is that a large part of Africa is fluent in English, due to the fact that these parts of the world, like Nigeria, used to be under British ruling and thereby have English as an official language. Hence, Christina's behaviour and preconceived opinion do not have any relation to what is actually true, nor has she spoken to Ifemelu before, and therefore, her behaviour towards her cannot rely on actual experience. When taking Healy's definition of racial prejudice into account, one may note that Ifemelu in her meeting with Christina becomes subject to degrading and discriminating treatment due to racial prejudice, based on her ethnic origin.

In this situation, the reader understands that Ifemelu experiences feelings of being other, as Christina makes a clear distinction between them, based on their differences concerning skin colour, which is their ethnic differences. Thereby she assumes Ifemelu to be ignorant, and herself to be more abled than her. This fits into what Edward Said says to be characteristics of alterity and viewing a person as other, in postcolonial theory (Said,1979, p. 37-40), articulates that the reader is never invited to follow Christina's perspective, one can never be entirely sure that this was her intention. Still on the same issue,(Ashcroft et al, 2007,p.77) assert that: "when examining questions of alterity one has to analyze the reaction and experience of the person who is affected by the action itself, which in this case is Ifemelu, and not Christina. Thus, one has to look at Ifemelu's reaction to the situation, which indeed indicates feelings of otherness".

Accordingly, through this sequence, Adichie displays how acts of racial prejudice may lead to the construction of otherness. Hence, she contributes to raising awareness of the importance to meet all individuals with respect, and not to judge them based on their appearance. That is, to not commit acts of racial prejudice as this may generate experiences of otherness.

However, a situation where mainly issues of racial prejudice are noticeable is when the dog of Ifemelu's American roommate Elena steals her bacon. Ifemelu then asks her friend to watch her dog better; Elena is aggravated and tells her "You better not kill my dog with voodoo" (Adichie, 2013, p.152). Elena's outburst has a strong upsetting effect on Ifemelu, and she goes to her room where she explains that:

Not because a slobbering dog had eaten her bacon, but rather because she felt at war with the world and woke up every day bruised, seeing a horde of nameless people who were all against

her, had made her want to hit her dissolute roommate. (Adichie, 2013 p. 152)

(O'Reilly, 2000,p.6)posits that this part of the narrative relates well to what postcolonial literature attempts to present in a different view of the Developing World from what has been presented on the Western television screens". Relatively, the reader has come to know Ifemelu, and to some extent Nigerian culture, they understand that voodoo has nothing to do with the colloquial life in Nigeria. Accordingly, this is a sign that Adichie has managed to present her readers with an accurate description of the Nigerian culture and self-definition, and established a stand for a postcolonial race renaissance perspective to the novel.

Certainly, in Adichie's *Americanah*, the protagonist, Ifemelu, reflects on her experience of Otherness in the United States, stating: "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." (Adichie, 2013 p. 198)

This quote encapsulates the idea of Postcolonial Otherness as it highlights how, despite diverse cultural backgrounds, non-American Black individuals often find themselves grouped together and labeled based on their race, facing a collective Otherness in the American context.

Postcolonial Otherness in Adichie's *Americanah* involves exploring how the novel portrays the experiences of non-Western characters within a Western context. Adichie delves into themes of identity, migration, and the African diaspora, illustrating the challenges and complexities faced by those navigating cultural hybridity and grappling with a sense of belonging. The characters' encounters with cultural stereotypes, racial biases, and the quest for self-actualization amid societal expectations contribute to the exploration of Postcolonial Otherness in the novel. Adichie's narrative offers a nuanced perspective on how individuals negotiate their identities in a postcolonial world, shedding light on the multiplicity and fluidity of cultural identities.

Accordingly, (Ashcroft et al, 2007,p.77) contends that: "this might be Adichie's way of writing back at the empire, by demonstrating one of the many consequences to differentiation, and consequently feelings of otherness may have on people. By doing so, Adichie is expressing liberation and independence from colonial times and colonial writing which would not have presented Ifemelu's perspective on the matter". Adichie distinctly, points out the damage that

acts of racial prejudice and otherness may cause, as well as demonstrating how the past century's colonization has come to shape present day societies. In *Americanah*, Adichie tries to convey the message that she believes through the lips of Ifemelu: "The only race that matters is the human race". Through Ifemelu, Adichie creates a postcolonial race renaissance of aesthetics whereby there is a resounding reclaims of transcultural identity.

Transcultural Identity for itself: Hair as a Metaphor of Postcolonial Aesthetic

In *Americanah*, hair serves as a poignant metaphor reflecting postcolonial aesthetics and transcultural identity. The protagonist, Ifemelu, navigates her Nigerian identity in the U.S., using her hair experiences to illustrate cultural shifts and societal expectations. Hair symbolizes a fusion of cultures and the struggle to find acceptance within diverse societies. Ifemelu's decision to relax her hair to conform to American standards initially reflects a desire for assimilation. However, her eventual choice to embrace her natural hair represents reclamation of her African identity, rejecting Western norms. This metaphor extends beyond aesthetics, embodying the complexities of postcolonialism. Hair becomes a site of negotiation between dominant Western ideals and African heritage. Adichie subtly critiques the notion that beauty standards are inherently tied to Western ideals, questioning the imposed cultural hegemony. Through Ifemelu's hair journey, Adichie explores the multifaceted nature of identity in a globalized world. It becomes a tool for examining the intricacies of belonging, challenging stereotypical perceptions, and asserting agency in defining one's identity.

Moreover, the novel showcases the interconnectedness of cultures and the evolution of identity beyond geographical boundaries. Ifemelu's hair metamorphosis signifies a shift from cultural assimilation towards a celebration of her unique, transcultural identity, redefining beauty on her own terms.

Ifemelu, the protagonist of the novel shouts in one of her blogs: 'there's a ladder of racial hierarchy in America'. Race is not biological rather sociological aspect that causes sufferings to any. White supremacy is a colonial hangover absorbed in cultural practices. As identification establishes linguistic, cultural, and ethnic existence, one must strive in the hierarchy of racism in order to explore their identity. When Ifemelu calls at the parlor, she declares: "I like my hair the way God made it." (Adichie, 2013, p. 97). This statement apparently shares a resonance with Hughes' claim that "I am Negro - and beautiful" in regards to black identity". (Adichie, 2013, p.

90). Because of how intimately these two ideas are related to one another, identity is sometimes equated with culture. One of the key elements affecting a person's idea of their own identity is culture. The culture of a society, like the one the African woman experiences in the USA, greatly affects how she defines herself in relation to other people and, consequently, has an impact on her sense of self.

African women frequently engage in and respect cultural practices that include straightening and styling their hair. The method of creating the identity of the African diaspora is needful because it allows people to creatively respond to their shared experiences of oppression and slavery. Significantly, "Black hair-styling" in *Americanah*, thus may be assessed as a widespread art form enunciating a variability of aesthetic 'resolutions' to a range of 'problems' created by ideologies of race and racism. In *Americanah*, hair is used as a metaphor for a postcolonial aesthetic signifier. It serves as a means of expressing oneself in society. In the USA, women groom themselves, fix their hair, trim it, cover it up, and style it in order to make overt social, political, economic, and psychological statements to people around them.

By rejecting straight hair and maintaining African natural hair, the African diasporic subject (Ifemulu), rejects assimilation into the new society and opts to retain her identity as an African. Thus, Ifemulu uses her hair to assert her identity as an African and distinguish herself from other girls with whom Curt cheats on her. The texture of her hair gives her the advantage of cultivating into desired styles such as Afro. Thus, hair is an important tool through which African women immigrants in the USA communicate their self-identity. The way an individual woman cuts, grooms, fixes styles sends varied statements to those around her and can either connect or disconnect her to or from them. The choice for brittle or relaxed hair depends on an individual's taste. The taste can be influenced by the media. Hair plays a big role in helping a woman access job opportunities or lose them. The sustainability of new styles is dependent on an immigrant's financial capability and individual preference.

While skin colour is usually defined as being the main visual sign of race, hair is also a physical feature that visually denotes race, and is closely associated to notions of beauty and a signifier. Hair is quite relevant and present throughout the overall structure of Adichie's novel, since Ifemelu reminisces about her stay in the US from a hair-braiding salon only a few days before finally leaving for Nigeria. Hair in Adichie's *Americanah* does fulfil all of the cultural and

aesthetic signification black communities. Thus, hair presents a postcolonial metaphoric aspect, for there is value associated to it.

Consequently, most of the times “good” hair means straight, long or wavy hair, which is a hair texture that very few black people can have without using hair products to alter its texture or without white or mixed ancestry in the family. Adichie’s fictional Ifemelu also goes through a journey of her own with her hair. Once she lives in the US, she learns that Black hairdos or hairstyles are usually weighted with meaning that very often, especially in the twenty-first century, are far from representing a person’s ideology and cultural identity. Hence, Ifemelu used to wear braids after her arrival because “small braids” will last for a long time, since it is very expensive to get one’s hair done in the US”. (Adichie, 2013, p.100). However, after she is called in for a job interview, she is advised to “lose the braids and straighten her hair. Nobody says this kind of stuff but it matters. We want you to get that job”. (Adichie, 2013, p.202) .It is thus how Ifemelu’s relationship with her hair begins to take a transcultural and identity seeking direction.

Conclusion

Chimamanda Ngozi Adichie’s *Americanah*, projects the image of African women especially on the issue of race renaissance at diaspora world. Through her prose fiction, there exists meanings and assumptions about black women’s bodies that were completely and unconsciously interested in. *Americanah* is a key text in understanding why race still matters in modern and most recent contemporary African and African-American society and why the colour-line is still very much a problem in the twenty-first century. Adichie has based Ifemelu’s stories on her own experience of race and her way of understanding what “being” or “becoming black” truly means. Indeed, Ifemelu’s story proves that race is a social construct in America, for she is too soon given an identity with which she had never identified before, because it was not a reality that mattered for her, but a renaissance of necessity.

Furthermore, the novel provides a truthful account of how race intersects with renaissance and transcultural identity and more issues than simply educational, economic or job opportunities. The discussion on beauty as a fundamental conflictive area within African American and black communities is evidence that centuries-old definitions of what is deemed beautiful and

acceptable have not changed despite the fact that globalization and immigration have contributed to create relation among different nationalities. Through Adichie's fictional Ifemulu, readers and scholars have been provided with a cross-cultural and trans-cultural conversation, and to finally have that honest talk about America's racial reality. *Americanah* thus becomes a perfect text in order to explore issues of gendered and racial identity and beauty, and how the intersection of these concepts may create issues of self-esteem among both men and women.

It is in the light of such a reality that cross-cultural conversations become indispensable: they are necessary in order to become familiar with the Other's background and they also help us get a better understanding of the realities that shape our identities and sense of self. Cross-cultural conversations are the most effective means of arresting racism in a renaissance and transcultural context. Here is without doubt, a work of postcolonial context knitted into absolute rejection and resistance of social construct.

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