Rewriting The Construction of Blackness in Chimamanda Ngozi Adichie's Selected Works

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Abstract: This study investigates selected literary works of Chimamanda Ngozi Adichie from a new historicist point of view. It examines the concept of history as being treated and narrated in a subjective – as opposed to objective – manner by the white historians. The study correspondingly aims at investigating Adichie's selected works that depict the pathway of return to history. In the light of these notional views, it provides a critical analysis to revisit, reshape and rewrite the pre-presumptive stands of racialized ideologies and cultures. Furthermore, it questions the position of postmodern blackness, especially of black women. To do so, the study examines literary depictions of the characters in Adichie's works through historical roles and features given to them in the texts, discussing the ways in which the selected novels reflect a variety of experiences that the literary narrators wish to convey to the reader.

Keywords: New historicism, Chimamanda Ngozi Adichie, Narrative, History, Blackness

1. Literature Review

1.1 Introduction

Chimamanda Ngozi Adichie, as a literary author, is mainly concerned with the on-going effects of colonization of Africa, especially Nigeria. She provides a revision and rewriting of the stereotyped narratives of Africa from black perspectives. Adichie's first novel *Purple Hibiscus* was published in 2003; the book has received a wide critical acclaim. Her second novel *Half of a Yellow Sun* was released in 2006 that is set before and during the Nigeria-Biafra War and deals with two periods, the early and late 60s, which are of pivotal importance in the postcolonial history of Nigeria. In 2009, Adichie published a volume of short stories entitled *The Thing Around Your Neck*. Her fourth novel *Americanah* was written in 2013 which tells the story of a young Nigerian woman, Ifemelu, who immigrates to the United States to attend university where she comes to realize the meaning of blackness in a white society.

Adichie's texts represent the present as well as the past during which such texts were produced. The literary narrators in her works attempt to fictionalize history from the Nigerian's perspective through confronting

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the continuous political discourses and interference of colonial powers and through rewriting the discourse of colonial history. Moreover, her texts are a fictionalized version of a possible past reality, and they function as a postcolonial tool to critique Eurocentric revisions of history as opposed to media and western propaganda by rewriting history from a black perspective.

Therefore, Adichie attempts to perform a revision of colonial history and rewrite history in a way that defies assumptions that Nigerians are backward, dark, primitive, uncivilized, passive and dehumanized and, thus, in need of emancipation and civilization. Nevertheless, she provides alternative images of history and culture of Nigeria, with reference to the unlikely exploitation of the indigenous peoples (De Mey, 2011). Furthermore, Adichie's texts provide a fictional ground from which the readers could re-imagine and re-interpret historical events. It is mainly concerned with the constant effects of colonization of Africa, and more importantly Nigeria. Therefore, her texts are of pivotal importance in the post-colonial history of Nigeria, by dealing with the bloody and violent conflicts. They deal with real historic events and, thus, it is useful to examine the way in which the author chooses to portray them.

Like Chinua Achebe, Adichie's literary depictions depict Africa as a continent that had a rich cultural tradition that it had a past, and that it was not as dark as the colonizers would portray it. The texts furthered that colonizers in no way claim or intend to write the history of Africa and portray it as an entirely historically correct story. The historical details are also part of the message her works try to convey. This is basically because history suggests the possibility of better understanding oneself in the present through understanding the forces, powers, choices and circumstances that affect a current situation. That is why Adichie creates different characters in her works as narrators and authors of history that are Nigerian since she wants to make a strongly-felt political point about who should narrate and write the stories of Africa. Finally, the author attempts to create an alternative reality through rewriting African stories in her fiction (De Mey, 2011).

1.2 The Narrative Voice

In terms of representation of African narration in Adichie's texts, through using multiple black perspectives, black narrators proceed to tell real stories about Africa and its people. Her characters challenge the single-story idea of that Africa only includes agony, poverty, barbarism and the like. Adichie further claims that narrating African story only with regard to black suffering is not a complete depiction of blackness. Hence, her characters portray how, despite experiencing racism, sexism, pain and exploitation, they also experience love, self-discovery and happiness. Therefore, Adichie's characters demonstrate that black characters like white characters are also capable of being the heroes, heroines and narrators of their own stories. Adichie breaks the West-centric portrayal and false representations of blackness by empowering black characters' roles. In a TED Talk, she asserts, "Stories can break the dignity of a people, but stories can also repair that broken dignity." Therefore, the power of narration can also be used to restore voice and story of an oppressed nation. As in Jumping Monkey Hill, the character Ujunwa was told that writing and narrating stories are like a therapy, "The Tanzanian told her that all fiction was therapy, some sort of therapy, no matter what anybody said" (Adichie C. N., 2009, p. 71)

Adichie argues that stories are everywhere and "Many stories matter." This argument is a reminder that science is produced by narratives: astronomy attempts to narrate the origins of the universe; geology

aspires to tell the story of the creation of mountains and plains, rivers, valleys, and lakes; and evolutionary psychology, like Rudyard Kipling's Just So stories, aspires to tell us how we become who we are. Stories could be found in films, comedies, animations, advertisements, poetry, newspaper articles, and novels. We all use stories every day, and they influence our lives. We tell stories about what occurred in our dreams, how we fell in love or the beginnings of the world, war and peace, and stories to remember the dead and reinforce our sense of self. Therefore, stories can be found everywhere. In their book, Introduction to Literature, Criticism and Theory, Andrew Bennett and Nicholas Royle argue, "firstly, stories are everywhere. Secondly, not only do we tell stories, but stories tell us: if stories are everywhere, we are also in stories. Thirdly, the telling of a story is always bound up with power, with questions of authority, property and domination. Fourthly, stories are multiple: there is always more than one story. Last but not least, stories always have something to tell us about stories themselves: they always involve self-reflexive and meta-fictional dimensions" (Andrew Bennett and Nicholas Royle, 1995, p. 65).

Besides, stories differ from narratives and discourses. The simplest definition of a story is that it is a sequence of events with a beginning, middle, and end. However, narratives usually include what the narratologist Gérard Genette refers to as anachronisms, flashbacks, forward leaps, slowed-down or sped-up events, and other distortions of a linear time sequence (Genette, 1986). The contrast between 'story' and 'discourse' is one of the most important in the narrative theory. As Jonathan Culler has noted, one of narratology's core principles is that a narrative has a dual structure: at the level of what is told (story) and at the level of telling (discourse) (Culler, 1981). In this sense, 'story' refers to the events that the narrator wants the reader to believe. Thus, the events are depicted explicitly or implicitly. However, 'discourse' demonstrates the way in which these events are re-narrated, the manner in which they are told, and the structure of the telling. Indeed, these two levels can never be completely separated, and a considerable story theory has been devoted to exploring their interactions. The relevance of a story concept is that it shifts our attention away from the events or acts themselves onto the author or teller's connection with the reader or listener. As Jonathan Culler puts it, "to tell a story is to claim a certain authority, which listeners grant" (Culler, 1997, p. 87). Much of the work in the narrative theory has focused on attempting to distinguish between various types of narrators like, first or third person, objective or subjective, reliable or unreliable, omniscient or not, as well as concerns about the narrator's "point of view" or "voice". Therefore, one's perception of a text is influenced by how one perceives and interprets as well as how trustworthy and objective the narrator is.

In questioning the power of stories and ownership, Adichie argues that the term "nkali" (meaning power) in Igbo language, which is the native language of Igbo people from Southern east Nigeria, has a major role in narrating stories, as there is always power in storytelling. In her essay "The Danger of a Single Story," (Adichie, 2009, p. 3) emphasizes the influence of political, cultural and social power on narratives. She argues that power can be practiced through manipulating and controlling. She maintains, "It is impossible to talk about the single story without talking about power…Like our economic and political worlds, stories too are defined by the principle of nkali. How they are told, who tells them, when they're told, how many stories are told, are really dependent on power." A Thousand and One Nights by Muhsin Mahdi is an illustration of Adichie's argument about the power of storytelling. The story depicts one of the most well-known storytellers, Scheherazade. Scheherazade was condemned to death by the king, but she had been spared by her ability to tell stories. Because the king is eager to learn what occurs next in her stories. She

is able to postpone her death by concluding each night's story at a particularly thrilling point. Therefore, A Thousand and One Nights is a crucial text because of its depiction of many types of authority and authorship.

Given such an approach, Ross Chambers argues, "To tell a story is to exercise power" (Chambers, 1984). Chambers contends, "storytelling is often used, as in the case of Adichie, as an 'oppositional' practice, a practice of resistance used by the weak against the strong." He asserts that "oppositional narrative, in exploiting the narrative situation, discovers a power not to change the essential structure of narrative situations, but to change its other (the "narratee") through the achievement and maintenance of authority, in ways that are potentially radical" (Chambers, 1991, p. 11). Hence, Adichie uses narration as a power and weapon to represent and re-write about the real black people and culture of African narration. In Adichie's texts, the narrative power is the strategy left for the subaltern, marginalized and silenced black people to reconstruct and re-produce a real picture of the African characters and to create a platform to protest; because without a narrative power, they may not be heard. The social and political power of stories are further depicted by the old man in Chinua Achebe's novel Anthills of the Savannah (1987):

> The sounding of the battle-drum is important; the fierce waging of the war itself is important; and the telling of the story afterwards – each is important in its own way'. But, the man continues, the story is 'chief among his fellows': "The story is our escort; without it we are blind. Does the blind man own his escort? No, neither do we the story; rather it is the story that owns us and directs us. It is the thing that makes us different from cattle; it is the mark on the face that sets one people apart from their neighbors" (Achebe, 1987, p. 123).

Achebe accordingly asserts that stories own us, and tell us, as much as we own or tell stories. Stories are a crucial part of the world, since we are living in a world which is surrounded by all kinds of narratives from different angles that create, alter, and rewrite the world as we know it. Accordingly, narratives can be fictional or factual. The problem with narratives, as the professor of English and American Literature and Cultural Studies at Justus-Liebig-University in Giessen, Ansgar Nunning points out is that:

> Narratives can also be abused as ideological and propagandistic devices, as means of fostering collective delusions, and as weapons of mass destruction. Narratology is thus not just indispensable for literary and cultural studies. On the contrary, anyone interested in what has been, and is, going on in the realms of finance; law and politics just cannot afford to ignore the study and theory of factual and fictional narratives. (Nunning, 2015, p. 2)

Given these approaches, Adichie fictionalizes history and black people's everyday life experiences, turns them into narratives and looks back at the representations of African narration from a new perspective. She employs the narrative role to black characters by choosing both the English and Igbo language as the medium of the expressive writing. She was drawn to the idea that writing is an intention to tell stories. Therefore, through her narratives, Adichie highlights the significance of knowledge and story production by Europeans. She further confronts Western constructions of blackness at home and abroad. Adichie is aware that narratives construct, reconstruct, and deconstruct individuals, societies, communities, empires and nations, enemies and conflicts. Additionally, whether they are fictional or factual, narratives are tools

of power; even if it is a factual narration, the intermediary position of a narrator, writing, sequencing of events, inclusion or exclusion of some details puts the narrator in a position of power.

Narrative as a discipline is used by theories like feminism, and post-colonialism which aim to expose the unequal power structure and dichotomy between people to reveal the power relations in texts. Hence, regardless of whether the narrative is factual or fictitious, the issue of who narrates is a fundamental question of authority and authorship since the position of the narrator is a powerful one. As the narrator has an intermediary place between the narrative and the discourse, the narrator has the ability to construct, change, rewrite, or erase the story's reality or the reality that one experiences in the discourse. This is the condition of the colonized black people and their depiction in colonialist writings, which silenced them, and misrepresented them as a feminine, savage, and undeveloped to the colonizer.

Narrative is used in conjunction with critical theories such as postmodern and postcolonial criticism when analyzing Adichie's literary texts in order to expose the binary division indicated or produced in a given text while also restoring the voice of colonized black people. These two assumptions are inextricably linked, since Adichie, as a postmodernist, places an emphasis on the narrator's ability to construct, shape, and reshape a fictional world, as well as to produce, represent, misrepresent, underrepresent, or even silence and omit specific characters. Her texts as postmodern writings are an act of "writing back" to the colonial center by revisiting famous colonialist literature. Hence, the narrator is no longer the colonizer; it is the silenced or misrepresented colonized subject who has regained his/her voice.

In addition, in a fictional narrative even if the narrator is autodigetic, a narrator who is the protagonist of the story (Genette, 1986), the author and the implied author are different entities in a text. Mieke Bal refers to the difference between the author and the narrator as "when I discuss the narrative agent, or narrator, I mean the (linguistic, visual, cinematic) subject, a function and not a person, which expresses itself in the language that constitutes the text" (Bal, 2009, p. 11). Therefore, the narrator is a text-based element that only exists within narration. However, the author is part of the world that we live in; s/he is a real-world entity whose connection to the texts is as the producer or maker of it. The implied author is also a text-based entity which is characterized as:

> The author's second self, mask, or persona as reconstructed from the text; the implicit image of an author in the text, taken to be standing behind the scenes and to be responsible for its design and for the values and cultural norms it adheres to. (Prince, 1987)

Furthermore, in narratives, voice is also applied to the textual entity that speaks to an addressee at a given part of the text; this could be the whole narration or part of the narration. In addition to that, point of view is "the perceptual and conceptual position in terms of which the narrated situations and events are presented" (Prince, 1987). However, voice presents "who speaks" in a text and the point of view presents "who sees" in a text. The voices in a text can be in conflict with each other to be the center to present their perspectives, to oppress and control each other. They can be at the same diegetic level or a different diegetic level. The presence of conflicting voices is also true in a monologic text in which only one worldview, the author's or implied author's worldview reigns but which effectively hides the conflicts between the voices. Starting from the implied author, all the other layers namely the narrator and characters are the representatives and spokespersons of the author. However, this monologic quality, silencing and

misrepresenting the narratorial entities can be observed by locating the inconsistencies in a work which are due to representing a one-sided worldview. Finally, as Edward Said regarding the role of narrative suggests that:

> [A] great deal of recent criticism has concentrated on narrative fiction, yet very little attention has been paid to its position in the history and world of empire. ... my basic point being that stories are at the heart of what explorers and novelists say about strange regions of the world; they also become the method colonized people use to assert their own identity and the existence of their own history (Said, 1990, p. 12).

Said's argument implies that through narrations and stories, the author has a variety of tools to make their work seem like an authentic and real account. Likewise, Adichie shows that authors have the authority to give voice and silence certain characters, in addition to represent, misrepresent, dehumanize, humanize, marginalize and produce binary divisions and power structures. She argues that through narrative authority, stories may sometimes merge into a single story that suppresses, misconstrues, and, as a result, produces stereotypes. However, the power of a narrative may also be constructive and healing; it is not by mistake that stories are perceived as double-edged swords, as they have been used to alienate and to malign. However, they may also empower and humanize.

1.3 Blackness at the Centre of Storytelling

Adichie's texts explore how geographic, cultural, physical and social spaces produce certain ideologies about blackness and race. Her characters represent how stories have a critical role in forming of meaning, the construction of identity, and the prescription of behaviors in every cultural space. They demonstrate that dominant narratives obstruct those that want to go beyond the predefined roles and controls how black people are perceived. Therefore, individuals are perceived and treated through the perspectives of these stereotypes. As in European imagination and western hegemonic narratives, the black man and woman are seen as violent or as an athlete or entertainer rather than a doctor, lawyer, teacher, father or mother (Goodale et al., 2014).

Adichie further contends that hegemonic narratives can be challenged, as everyone can be a storyteller. As Michael Prat and Barbara Fiese argue in Family Stories and the Life Course: Across Time and Generations about the prevalence of storytelling:

> We are told stories about our families and these stories become essential to our sense of self. Our grandparents tell folktales or fairytales from their own childhoods to amuse and educate. After that, children begin telling stories about their families, themselves, their dreams, games, and their ambitions. Toddlers' mimic adults' body language and enact narratives through play, even before they can speak. These shared narratives serve as the lens through which we interpret our lives and identities. Our memories are constructed by the narratives we narrate (Pratt and Fiese, 2004).

Therefore, storytellers provide knowledge. One learns through listening to stories, and most of one's information is derived from the stories one hears (Schank and Berman, 2002). In both academic and informal contexts, stories enable us to educate and learn. Not only stories are important for capturing our

attention, but also for their function in constructing and re-constructing meaning. They guide us in the direction of what we believe is real, possible, and ideal or untrue, fantasy or misrepresented. Stories play a critical role in the formation of our perspective and interpretations. Due to their central role in framing our interpretations of events and facts, narratives have been labeled as the "third dimension" of power (Gaventa, 1980). Also, like other forms of power, narratives serve as means for the dominant class and race to construct and prescribe roles that lead to creating dichotomies (Bell, 2010).

Therefore, as Adichie asserts, the person who narrates the narrative has the ability to shape and reshape other indigenous peoples and cultures as well. She challenges the way Orientalists recounted blackness and Africa's narrative from their perspective rather than from the standpoint of Africans. As in Jumping Monkey Hill, Edward, the Oxford trainer only accepts the single stories of Africa that include killing, darkness, backwardness and barbarism as the only true story. However, Edward rejects the real story that Ujunwa, the female black heroine recounted which was based on a true story.

> He thought the ending was implausible. “The whole thing is implausible,” Edward said. “This is agenda writing; it isn’t a real story of real people.” Inside Ujunwa, something shrank. Edward was still speaking. …. She laughed and laughed, and they watched her and then she picked up her papers. “A real story of real people?” she said, with her eyes on Edward’s face. “The only thing I didn’t add in the story is that after I left my coworker and walked out of the alhaji’s house, I got into the Jeep and insisted that the driver take me home because I knew it was the last time I would be riding in it (Adichie C. N., 2009, p. 78).

Adichie, through her characters confronts Orientalists’ production of a single story of Africa as the only true narrative. That’s why Adichie argues that the power of narrative plays a critical role in cementing the memory in the reader or listener’s mind. Therefore, by telling stories, one can challenge and combat stereotyped narratives. And that’s what was powerful about Dr. Martin Luther King's "I Have a Dream" speech at the March on Washington as he, in forms of narration, envisioned a new reality that reflects current ideal:

> I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by their character.

The speech, of course, included much more than that single image. Indeed, it includes the more complex critique of states’ rights as represented by George Wallace:

> I have a dream that one day down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification; that one day right down in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

Martin Luther King's story demonstrates that social groups may employ narratives to question the authority and change the society. Furthermore, the narratives we create about ourselves have the potential to shape and reshape our behavior. Hence, narrations have the potential that by modifying narratives one may change their behavior and, eventually, one’s results. While narratives may be used to promote stereotypes

and often do, they can also be utilized to effectively challenge stereotypes. Narratives often provide information about who is a member of a group and who is deserving of marginalization. Narratives may contribute significantly to the perpetuation of racial conflicts. A persistent societal narrative portraying one group as inferior to another might result in the marginalization of the minority group.

Sherman Harston argues that, in a culture saturated with anti-minority stories, young children may pick up on and absorb the prejudice. Young Black children may develop the belief that their narrative identity cannot include becoming a rocket scientist or an Art Deco sculpture after seeing Black actors on television programs represented only as athletes, villains, slaves, evil, dark, other, and criminals. A single story has a negative impact on the prospects of stereotyped black people. Although narratives have the potential to lock black people into a cage of stereotype, however, this cage can also be broken through counter narratives (Sherman et al., 2013). Therefore, while narratives have the ability to imprison black people in hopelessness and despair, they are also tools of healing and resistance. As Rachel Godsil and Brianna Goodale assert that, by changing the tone and voice of a story, one may re-write different endings. Rather than disregarding narrative history, black people may find psychological relief by confronting previous trauma and rewriting, revisiting, and reproducing their stories because life is shaped by the stories we tell one another, the gossip we spread, and the media portrayal of events. To confront prejudice, black people should reclaim ownership of their own narratives and design the stories of their imagined futures (Goodale et al., 2014).

The false perceptions of Africa and blackness are the product of colonialists' narration of African story. As everything that comes out of Africa was depicted as inferior, savage, uncivilized and dark, that forced African countries to develop an abnormal reliance on the West for survival through the years. To encourage African countries be independent of the West, African authors have produced works and narrations that portray the true story and image of Africa while also teaching Africans to appreciate what makes them black and African. Black authors' narrations challenged the West that Africans before the process of colonization had their cultures and identity in vogue, and that they did not hear of civilization for the first time from the colonialists.

In order to keep their cultures and identities alive, African postmodernist and postcolonial authors still deal with the difficulty of incorporating African language and culture into their literary works. Consequently, they truly express the authentic African spirit and culture. African black writers, in contrast to colonial white narrators, empower black characters with authorial power, allowing them to rewrite and re-narrate African stories from the perspective of black characters. It is in the light of this argument that Jonathan Culler writes:

> The impetus and ideology of postcolonial theory develop through the conscious attempt by the colonies to first of all understand the tangled Eurocentric misconceptions, misrepresentation and the misappropriation of the colonies resulting in questioning and rewriting historical wrongs (Culler, 1981, p. 36).

In light of the above, Adichie in her texts demands a way of achieving black consciousness, criticizing white racism and re-writing the common narrative of history made by colonists. She questions the construction of Blacks as subaltern, needing external saviors and in need of help to progress and develop.

Therefore, Adichie reconstructs Blacks as narrators and writers of their story. Through her texts, Adichie encourages that each black person can engage in rewriting centuries of degradation, and that it is time to change their narrative and shed light on Europeans' false perceptions. It is time to decide that Africa does not have a single story that only means war, corruption, violence, ignorance, poverty, disease, and hopelessness. Instead, Africa and blackness characterize extended family, culture, costume, love, happiness, beauty, resistance and hope. She further demonstrates that it is time all black stories, authentic black African stories to become the African Narration.

In a similar vision, Chinua Achebe's Things Fall Apart, vividly portrays the actual traditional of African society through a firm representation and presentation. It is a text of an effort at representation, re-appropriation, and re-conception of the colonized. Likewise, Culler, with regard to the negative effects of colonialism on the colonized and the mandate of post-colonial writers, argues that "it is, in essence, empire writing back to refute the historic and multi-layered contemporary effacement of European capitalist tendencies, disguising and regulating not only the economy but also the culture indigenous to the colonies." Thus, it is in carrying out this mission of self-recovery that postmodern and postcolonial black authors have grounded their works in postcolonial theory (Culler, 1981, cited in Ukande, 2016).

Therefore, writers are able to silence, make invisible, erase, and misrepresent particular characters. They are able to construct fictional representations that seem to be realistic while also disempowering certain characters in the story-world; sometimes these misrepresentations result in disempowering those characters in real-world. Hence, the fictitious disempowerment of fictional characters in a book results in their acceptance as marginalized by both Westerners and subjected people themselves in the real world. This is the situation with black Africans in white supremacist authors' literary texts. However, this interrogation of the author's authority challenges the very notion of a single unbiased, realistic fictional narrative, since each narrative implies the potential of other voices narrating the same story from a different perspective, and that is a language matter. This is in line with what Bakhtin suggests about language:

> Language has been completely taken over, shot through with intentions and accents. For any individual consciousness living in it, language is not an abstract system of normative forms but rather a concrete heteroglot conception of the world… all words and forms are populated by intentions (Bakhtin, 2000, p. 293).

Therefore, through employing English and Igbo language and multiple narrations, blog posts and embedded narratives, Adichie's texts express her anger at the idea of sweeping of the race issue and blackness construction in English literary texts. Adichie shows that storytelling can have a healing effect for a suppressed nation. Adichie employs her black characters with a voice to illustrate the significance of storytelling and writing in assimilating individual and communal histories, because she believes in the narrative's ability to heal the speaker or writer, black people in her case.

2. Discussion

2.1 Adichie's Literary Depictions: A Postmodernist Approach

Adichie's art of re-telling the single story of blackness stems from postmodern writers' re-approach to the Western canon; re-narrating and rewriting of the European literature through parody, pastiche, or personal

ideology to conform to or revise a current cultural, political, economic and social status. Adichie, as a postmodern, aims to re-establish the hybrid identity of her characters and investigate their resistance techniques to confront agony through the conflict of assimilation and resistance to white standards and white privilege, racism, patriarchy, and classism of British and American societies. Gender, blackness, decolonization, globalization, and Afropolitanism approaches have been purposefully chosen by Adichie to highlight and broaden the interpretation of her stories, with an emphasis on her characters' relevance to Nigeria in the interconnection between Africa and the West. Therefore, Adichie's postmodern literary texts also depict the history to reflect and revisit the present and past conflicts. She fictionalizes history in order to address the issue of violence and internal turmoil of black people in the contemporary Nigeria and America.

Twentieth century brought considerable changes. These changes widened the boundaries of a world that had previously been divided into two unequal halves by imperialists. Thus, the independence of more than half of the world's population from European empires' rule, as well as the diaspora from these former colonies, increased the study of the colonial eras and their postmodern consequences. Since then, a number of analyses and studies were dedicated to the emergence of postmodernism and, hence, post-colonialism. Thus, postmodern and postcolonial writers seek to challenge historical representations of former colonies in order to help them make sense of their present situation and possibly reconstruct their own cultural identity. Colonialist authors developed and enforced ethnic conceptions of the blackness, which started with prejudice and eventually contributed to its perpetuation. In this sense, the literary creation of black indigenous is capable of fighting misrepresentations by introducing multiple black viewpoints and supplanting their own historical metaphors. Therefore, postmodern black writers advance a more dignified version of the narratives that re-define and represent their voice and culture, which previously lacked intellectual authority and was often neglected and silenced by academics.

Giving voice to the silenced black people is one of the messages Chimamanda Adichie is sending in Americanah, Half of a Yellow Sun, Purple Hibiscus and The Thing Around your Neck collection. Her works illustrate racism against black indigenous people by white supremacists and racism among Nigerian ethnic groups themselves. She maintains that blackness was subjected to discrimination in every aspect of American societies. Her efforts are to balance this inequality that has been produced in the past. Adichie’s texts demonstrate that the current state of America regarding the status of blacks is not only about obtaining freedom of speech and other fundamental human rights; it is also about changing the psychological disposition of the human race, black and white alike, toward the importance of perceiving and evaluating each human being on the basis of their character, not their skin color.

Similarly, in his essay "The Novelist as Teacher," Achebe (1964) writes of the ills of society and the acceptance of racial inferiority, "What we need to do is to look back and try to find out where we went wrong, where the rain began to beat us." Adichie, however, seems to be looking forward. She does write historically, as in Half of a Yellow Sun, but not with the intention to teach, rather to tell a story, to bring “rains” of rebirth and newness. In her novels, such as Americanah, Adichie expands the range of representation of black subjects through the complexity of her main characters and the cultural tensions they must confront at home and abroad. She represents a side of history, which is rarely heard, yet is most powerful. Americanah, explicitly raises issues related to the negotiation of black identities and portrays

prejudice against blackness. She offers a valuable revision and revisiting narrations of the blackness representation.

In Americanah, Adichie exposes American racism and the formation of "blackness" in an American and global context using images of hair and scenes relating to the perception of black women's hairstyles. Scholar Shauntae Brown White writes, "This act of choosing to wear hair naturally is a rhetorical act that challenges the dominant, Eurocentric ideologies about beauty" (White, 2005, p. 306). When Ifemelu, the black protagonist of the novel, Americanah, accepts her curly natural black hair and in response to the hairdresser's question of how Ifemelu can comb her coarse hair and why she does not relax it, asserts "I like my hair the way God made it" (Adichie C. N., 2013, p. 19). Ifemelu seeks the support of Internet forums dedicated to natural hair and writes about her decision on her blog which is a public platform. Adichie's primary focus in Americanah is the portrayal of blackness, race, language and narratives that surround it in the United States, particularly conceptions of "blackness." Adichie explores how geographic and physical social places reflect specific racial ideas about color. When Ifemelu, meets a fashionable Haitian poet at a dinner party as she is with Blaine, who claims she never experienced racial issues while dating a white guy in California, Ifemelu informs her that her own narrative of her own experience is a lie, something comfortable. Thus, she asserts that:

> I did not think of myself as black, and I only became black when I came to America. When you are black in America and you fall in love with a white person, race doesn't matter when you're alone together because it's just you and your love. But the minute you step outside, race matters (Adichie C. N., 2013, p. 288).

Ifemelu tells the poet, "We don't even tell our white partners the small things that piss us off and the things we wish they understood better, because we're worried, they will say we're overreacting" (359). She internally criticizes Curt, her white ex-boyfriend, for his sporadic perceptiveness about the ways people see race. Therefore, despite investigating different themes, Adihcie's Americanah is an examination of blackness. Ifemelu understands that the people who give her funny looks when she is out with Curt associate the dark color of her skin with inferiority. They not only assume she is not Curt's girlfriend because he is white but also because of the "kind of white he is, the untamed golden hair and handsome face, the athlete's body, the sunny charm and the smell, around him, of money" (362). Here she challenges the true presence of the ideology of socio-economic mobility against blackness that is a part of the American national pride (Evans, 2015). In line with blackness segregation in America, Ifemelu in one of her blogs writes:

> Finally, don't put on a Let's Be Fair tone and say, "But black people are racist too." Because of course we're all prejudiced (I can't even stand some of my blood relatives, grasping, selfish folks), but racism is about the power of a group and in America it's white folks who have that power. How? Well, white folks don't get treated like shit in upper-class African-American communities and white folks don't get denied bank loans or mortgages precisely because they are white and black juries don't give white criminals worse sentences than black criminals for the same crime and black police officers don't stop white folk for driving while white and black companies don't choose not to hire somebody because their name sounds white and black teachers don't tell white kids that

> they're not smart enough to be doctors and black politicians don't try some tricks to reduce the voting power of white folks through gerrymandering and advertising agencies don't say they can't use white models to advertise glamorous products because they are not considered "aspirational" by the "mainstream (Adichie C. N., 2013, p. 322)

Furthermore, Destiny, and Opomu. in their study maintain that in Adichie's Half of a Yellow Sun, different from Americanah, racial segregation and blackness are centered on the hatred between Nigeria's three primary ethnic groups (Hausa, Igbo, and Yoruba) that started before the civil war. The conflict between them contributed to Nigeria's civil war from 1967 to 1970. Adichie's novel illustrates the post-colonial Nigeria where the majority of Igbo children living in the northern parts of the nation with their parents that were not permitted to attend the same school as those from the north due to their ethnic and religious affiliation which is an act of discrimination. By refusing to accept Igbo children into northern schools, the Igbo community in Kano adopts self-help measures by establishing and operating its own school. Kano's Igbo leader, Uncle Mbaezi declares, "Ndi be anyi! My people! We will build our own school! We will raise money and build our own school! That is how it shall be!" (Adichie C. N., 2006). Adichie demonstrates that such instability is the influence of colonialism and the interference of colonial leaders. Adichie retells and re-writes the story of the Nigerian civil war through the voice and eyes of major black narrators (Idegbekwe and Opomu, 2020).

Adichie deconstructs the European perspectives of postcolonial states in order to expose their racism towards blackness. She experienced a different African reality from the one conjured up in the Western imagination. Additionally, she encourages black peoples in reclaiming control of their narratives and reclaiming their roles as protagonists in their own stories. Adichie's postmodern texts indicate that writers and explorers used stories as a tool to portray places, people, and civilizations unfamiliar to them. In the same manner, stories can be a tool for postcolonial cultures "to assert their own identity and the existence of their own history" (Said, 1990, p. 12). Therefore, postmodern stories can disempower former classic narratives by bringing perspectives and opinions of silenced people. As observed by Said, the themes of emancipation and social awareness in narratives prepared postcolonial cultures to free themselves from the colonizer's oppression, whilst also influencing American and European readers to expect more egalitarian narratives (Said, 1990).

Adichie's texts illustrate the diversity of a continent defined by a single story. She recalls reading British and American books from an early age in her essay "The Danger of a Single Story". As a result, the stories she wrote as a child were filled with blond-haired figures that played in the snow, ate apples, and were overjoyed to see the sun rise. Western literature had imbued her imagination with a world greater than her own, a world where the majority of people have dark skin, eat mangoes, and the sun is expected and there is no surprise. When Adichie first began reading African books, she recognized that people with dark, black skin and hair that could not be styled into ponytails might also be literary characters and narrators. As she claims that African writers saved her from the perils of a single story. Hence, her texts are based on the experiences of black indigenous people.

Adichie's Americanah reveals the tribulations that blacks and other people of color experience in America. Blacks are despised, dehumanized, and psychologically burdened with inferiority. Ifemelu, indicates that even for a simple thing like braiding their hair, black people were not allowed to go to the salons that white

people visit. That is why for braiding her hair she had to travel to another place where only black people go, as the narrator states in the novel:

> But she did not like that she had to go to Trenton to braid her hair. It was unreasonable to expect a braiding salon in Princeton—the few black locals she had seen were so light-skinned and lank-haired she could not imagine them wearing braids—and yet as she waited at Princeton Junction station for the train, on an afternoon ablaze with heat, she wondered why there was no place where she could braid her hair (Adichie C. N., 2013, p. 10).

Adichie captures the moment where ifemelu experiences the binary division of black people in America as Ifemelu gives a taxi driver salon address and finds out that no white people go there, only blacks do.

> She gave him the address of Mariama African Hair Braiding. It was her first time at this salon—her regular one was closed because the owner had gone back to Côte d'Ivoire to get married—but it would look, she was sure, like all the other African hair braiding salons she had known: they were in the part of the city that had graffiti, dank buildings, and no white people, they displayed bright signboards with names like Aisha and Fatima African Hair Braiding (Adichie C. N., 2013, p. 15)

Ifemelu enjoys all the rights and respect that come with being a human whose opinion is valued and significant in her own Nigeria. When she comes to America for her university education, she is shocked to learn for the first time that being black is a crime that makes one to be treated with contempt. For the first time, she is regarded as extremely low, impoverished, and aggressive because of her black skin. In America, being black places one at the bottom of the color hierarchy. Thus, Adichie's works are replete with societal commentary on racism and contemporary portrayal of black characters. Furthermore, in Americanah, the narrator portrays Princeton, New Jersey, as a place where Ifemelu felt she belonged to a sacred American club. However, she needed to braid her hair somewhere else because of her black skin. Ifemelu sees that the Princeton station is crowded with white people, but as the train approaches Trenton, the number of black people increases. Ifemelu enjoys where she is, where everything seems to be nice and perfect, but if she wants to do something as simple as going to the hairdresser, she must travel somewhere else since white people's places were not made for her and other black people.

Therefore, Adichie's texts depict racism and blackness as a means of structuring American history while also as a very contemporary issue. Given this argument, through Ifemelu's journey to America, Adichie demonstrates how black people are dehumanized. As Ifemelu meets a man on a train, after she tells him that she writes blogs on racism in America, the man asks her if she ever wrote about how even black babies face discrimination, as nobody in America, even black people do not adopt a black child. The man states "Ever write about adoption? Nobody wants black babies in this country, and I don't mean biracial, I mean black. Even the black families don't want them" (Adichie C. N., 2013, p. 11). He told her that he and his wife had adopted a black child and their neighbors looked at them as though they had chosen to become martyrs for a dubious cause. This statement from the novel highlights how adopting black babies is considered a devil work and that such parents are scorned and discriminated by their neighbors.

Ifemelu shows that she only becomes black when she moved to America, which is one of the novel's key themes: "In America, you don't get to decide what race you are. It is decided for you" (Adichie C. N., 2013, p. 332). Adichie's character presents an honest perspective on the issue of blackness and how minorities in the United States are treated in terms of race. She questions how becoming "more American" is encouraged as a means of effectively blending into American culture. Thus, Americanah is narrated through the perspective of black Nigerians as a revolutionary response. Even hair is explored in the story, which focuses on how the hair of black women is degraded. Preconceptions dismiss coarse hair as unprofessional or unsophisticated, despite the fact that it grows naturally in that manner. The novel challenges tolerating naturally coarse hair as the protagonist faces Western hegemony wondering why coarse hair is deemed unattractive or strange. Ifemelu portrays the absurdity of such prejudice against black race, which has no meaning other than it is culturally constructed. In one of her posts, Ifemelu writes:

> But race is not biology; race is sociology. Race is not genotype; race is phenotype. Race matters because of racism. And racism is absurd because it's about how you look. Not about the blood you have. It's about the shade of your skin and the shape of your nose and the kink of your hair (Adichie C. N., 2013, p. 332).

Adichie asserts that the notion blackness is culturally and socially designed, and that black people always strive to be accepted by white supremacists. In light of Adichie's approach, Fanon argues "there is a fact: White men consider themselves superior to black men. There is another fact: Black men want to prove to white men, at all costs, the richness of their thought, the equal value of their intellect." Fanon further points out: "the feeling of inferiority of the colonized is the correlative to the European's feeling of superiority, let us have courage to say outright: It is the racist who creates his inferior" (Frantz Fanon , 2008, p. 12). Therefore, a black person makes every effort to be treated equally to white individuals, whether physically or mentally. Additionally, he/she attempts to prosper in a society that believes in values of beauty, intelligence, and acceptable culture that come from white people's standards. This result in an industry geared towards darker-skinned and coarse-haired people, which promotes hair straightening, skin whitening, and nose jobs in an effort to conform black individuals to an imposed archetype. Although in the West, the concept of black is peculiar, however, in Nigeria it is the standard and norm.

Issues such as how to fit in or rather if she should fit in at all or the effort to integrate and, therefore, to become "more American", are connected to the idea of conforming. In one of her blog entries, Ifemelu directs a post to other non-American black readers:

> Dear Non-American Black, when you make the choice to come to America, you become black. Stop arguing. Stop saying I'm Jamaican or I'm Ghanaian. America doesn't care. So, what if you weren't "black" in your country? You're in America now. We all have our moments of initiation into the Society of Former Negroes. Mine was in a class in undergrad when I was asked to give the black perspective, only I had no idea what that was. So, I just made something up. And admit it—you say "I'm not black" only because you know black is at the bottom of America's race ladder. And you want none of that. Don't deny now. What if being black had all the privileges of being white? Would you still say, "Don't call me black, I'm from Trinidad"? I didn't think so. So, you're black, baby. And here's the deal with becoming black: You must show that you are offended when such words as

> "watermelon" or "tar baby" are used in jokes, even if you don't know what the hell is being talked about—and since you are a Non-American Black, the chances are that you won't know. (Adichie C. N., 2013, p. 221)

Additionally, in Purple Hibiscus, a narrative which is set in Enugu, a city of political turbulence in post-colonial Nigeria, Adichie investigates the family struggle in a postcolonial setting. She has brought to light the commonwealth nations' citizens' loss of heritage and self-identity. She has used fiction as a vehicle to express the African peoples' suffering and traumatic experiences. The book examines how postcolonial effects like hegemony, hybridity, and the perception of blackness as "the other" has caused pain, agony, and suffering for black people even after independency from colonial powers. In Purple Hibiscus, Kambili Achike, who is the main character and also the narrator, demonstrates how the English language is perceived to be the language of civilization and that black people's language is considered uncivilized and backward. Kambili sets her strict and cruel father as an illustration of her statement, who is still under colonization influence, and calls him 'a colonial product', "He hardly spoke Igbo, and although Jaja and I spoke it with Mama at home, he did not like us to speak it in public. We had to sound civilized in public, he told us; we had to speak English. Papa's sister, Aunty Ifeoma, said once that Papa was too much of a colonial product" (Adichie C. N., 2003, p. 10).

Moreover, in Adichie's collection of short stories, The Thing Around Your Neck, various characters in the narratives must fight stereotypes and misconceptions about their black skin, race and nationality. In the Jumping Monkey Hill short story, Dr. Campbell hosts a workshop for authors from several African countries. While he claimed to be a supporter of African storytelling, he failed to portray Africa as a continent of many cultures and languages. Instead, he advocates for a single African story of blackness, darkness, violent, savage, and brutal black people. Additionally, in the short story The Thing Around Your Neck, the heroine, Akunna, must endure being a black woman in the United States. Apart from her cultural estrangement, Akunna has her first experience with racism in her life when she moves to America. Customers regularly ask her insulting questions about Africa at her restaurant job where she feels "othered".

Therefore, Adichie's narratives seek to reclaim their nations' history and challenge the West's depiction of blackness as the other. Adichie's contemporary Nigerian viewpoints confront the Western imagination. Firstly, the author defies the assumptions of a reader used to a Eurocentric canon by portraying all major characters as Africans and blacks. Secondly, and most crucially, the narrative begins and concludes in Nigeria, establishing a new perspective on the lives of black immigrants. Adichie's narrative choices operate in favor of the interaction of differences once Western readers are willing to identify with black characters and share an anti-colonialist position. Her inclusion of Igbo terminology demonstrates a conscientious illustration of a local identity. Accordingly, Adichie, as an African black woman who is insistent about seeing people like herself portrayed in fiction, empowers a broad spectrum of black readers who, like the author, have not seen themselves represented fairly. Adichie's texts are a deconstruction of a European vision of African countries that does more than break stereotypes; they indicate that histories of black indigenous people have been silenced. She asserts that their history is heard from the perspective of those who live them (Espirito Santo, 2016).

Adichie as a postmodernist seeks to restore blackness to the center. Adichie's texts offer black characters a voice to narrate the narrative of the traumatic experiences and destruction endured by black people. Therefore, postmodernists, and hence post-colonialists such as Adichie, reject the notion that Africa has a single historiography and a single story; there will always be a diversity of historiographies produced by various parties. As a result, there are various narrative voices in Adichie's works, as opposed to the monologic narrative prevalent in colonial discourses. She rewrites the stories of blackness and Africa as being misrepresented in English literature. Similarly, by using Robinson Crusoe and its counter-discourse Foe, Innes illustrates the problem of postmodernist authors attempting to rewrite their own perspective on canonical works as:

> At stake in many rewritings of canonical European texts is the question of authority and authenticity, linked to issues of representation and self-representation: the insider establishes the authority of his or her narrative and account of the culture over the outsider's version. What is deemed an inauthentic and incorrect reading of African, Australian, Indian or Caribbean history and culture is to be replaced and superseded by a new and authentic one. And thus, Friday buries Crusoe, and Thursday's story is supplanted by Friday's. And yet, at the heart of many of these postcolonial narratives is the paradox that in the very act of offering a more authoritative, a more informed account of their history, they also fundamentally question all claims to authority and the power to represent others (Innes, 2010, p. 2).

As a result, when questioning the authority of a colonialist author, postmodernists also question their own authority. The postmodernist problem of who can represent whom changes to become whether an authentic or correct representation is possible to exist. Additionally, postmodernist black authors brought back blackness to the center by giving it the power and voice to represent themselves rather than being falsely represented by western discourse.

2.2 Adichie's Standpoint: Representation of African Identity

Adichie's texts have a convoluted structure in terms of determining who owns the narratorial voice and authority. Throughout her works, there are different black narratorial voices attempting to subjugate, control, and suppress one another in order to maintain being in the limelight, convey their own perspective, and also have the authority over the text itself. However, this diversity of narratorial voices, both diegetic and extradiegetic, jeopardizes the potential of establishing a credible multi-perspective source of knowledge on Africa's history and narration, especially of Nigeria. Adichie's innovative manner of combining factuality and fiction, as well as her use of a metatext and dialogue, elevate particular political interpretations of Nigerian history. Therefore, she fictionalizes black people's real and authentic history. In this regard, it is crucial to recall Adichie's claim:

> While writing Half of a Yellow Sun, I enjoyed playing with minor things: inventing a train station in a town that has none, placing towns closer to each other than they are, changing the chronology of conquered towns. Yet I did not play with the central events of that time. I could not let a character be changed by anything that had not actually happened. If fiction is indeed the soul of history, then I was equally committed to the fiction and the history,

> equally keen to be true to the spirit of the time as well as to my artistic vision of it (Adichie C. N., 2006).

Adichie argues that she has striven to achieve a realistic narration and portrayal of the black people's history in Africa and Nigeria particularly. As she fictionalizes Nigeria's civil war in her Half of a Yellow Sun, she asserts "to write realistic fiction about a war, especially one central to the history of one's country, is to be constantly aware of a responsibility to something larger" (Adichie C. N., 2006). This understanding aligns with her declaration that her novel Half of a Yellow Sun offers a distinctly Biafran perspective on the war which confirms her own commitment in this regard. As Adichie in the beginning of her book quotes what the American liberal weekly magazine The Nation wrote, "Adichie is part of a new generation revisiting the history that her parents survived. She brings to it a lucid intelligence and compassion, and a heartfelt plea for memory." Also, Newsday, the American daily newspaper, asserts that Half of a Yellow Sun is, "A novel that [uses] fiction to its best advantage, telling the stories of ordinary people—loving, fallible, passionate and vulnerable—ineluctably caught in savage circumstances of chaos, breakdown and violence."

Given such argument, the narrative further indicates Adichie's historiographical choices in terms of the novel's documentation, representations, and the interpretations. Different historical events that happened outside Nigeria provide a useful context for understanding Adichie's historicization, through the creative interplay of fact and fiction so that she is able to present the real Nigerian narrations. The realism of Adichie's representation is enhanced through the sustained use of paratexts from news broadcasts (Akpome, 2013). Adichie through her characters in Half of a Yellow Sun depicts producing and reproducing African narrative of suffering, discrimination, racism, misrepresentation and history writing and re-writing as a continuing process.

With regard to western misrepresentation of African narration, Adichie through her black character, Odenigbo, argues that in Europe, Africa is considered as a mysterious and lost place that it was the white people who discovered and rescued it. As Odenigbo questions the false narrated stories of Africa and how black people are repressed and forced to study such stereotyped knowledge in schools so they can pass the exams, "There are two answers to the things they will teach you about our land: the real answer and the answer you give in school to pass…They will teach you that a white man called Mungo Park discovered River Niger. That is rubbish. Our people fished in the Niger long before Mungo Park's grandfather was born. But in your exam, write that it was Mungo Park" (Adichie C. N., 2006, p. 25)

Therefore, to portray the African narration and Biafran war, and to break from the stereotyped single story of Africa, Half of a Yellow Sun is narrated from the perspective of three carefully chosen narrators: Ugwu, Odenigbo's houseboy, who is a mathematics professor at the University of Nigeria in Nsukka; Olanna, Odenigbo's lover and Kainene's twin sister; and Richard, the white British man who travels to Nigeria to write a book after falling in love with the Igbo-Ukwu roped pots. Adichie employs polyvocal narrators to infuse the narrative with heteroglossia and to depict multi-faceted images of Nigeria and African story. While the story develops, Ugwu becomes the central narrator of the suffering and agony in the narrative as the colonialist voice that Richard symbolizes, dwindles and declines, highlighting the exit of the colonial dominance from narration authority.

In addition to the novel's fluid chronology, Ugwu asserts his literary voice through the eight fragmented pieces of The World Was Silent When We Died; the title he gives his book appears throughout Half of a Yellow Sun in a different font and format and further disturbs the narrative's structural integrity. Therefore, the story of Nigeria is narrated through different Nigerians' eyes to indicate that African narration and history do not hold only one single story. Although, in the novel, it is initially Richard, the English writer and novelist, who has come to narrate what is happening in Biafra through articles that he publishes in England and America, he also starts writing a novel which is called The Book, about Igbo language, people, culture, and religion. However, he finally abandons the narrative.

> Ugwu fumbled, awkwardly, for something to say. "Are you still writing your book, sah?"
>
> "No."
>
> "'The World Was Silent When We Died.' It is a good title."
>
> "Yes, it is. It came from something Colonel Madu said once." Richard paused.
>
> "The war isn't my story to tell, really." Ugwu nodded. He had never thought that it was" (Adichie C. N., 2006, p. 514).

Half of a Yellow Sun ends up with Ugwu being himself who writes and finishes that very story that Richard wanted to. Adichie through Ugwnu maintains that the story of blackness, the story of African people, culture and history of Nigeria-Biafra war is for Nigerians and Africans themselves to tell and narrate not white people. Therefore, Adichie's decision to grant the authorship to a Nigerian character Ugwnu and not the white character Richard reflects her argument that African narration is to be narrated and represented by Africans themselves.

In line with Adichie's representation of blackness and African narration in Half of a Yellow Sun, she demonstrates black people's identity before and after Nigeria-Biafra war. Odenigbo, the Igbo character in the story illustrates that he was an Igbo man before the colonization, however, his identity was re-shaped and reconstructed in favor of white people and he was identified as black only in opposition to whiteness. As Ugwu narrates what his master, Odenigbo, states, "my point is that the only authentic identity for the African is the tribe," Master said. "I am Nigerian because a white man created Nigeria and gave me that identity. I am black because the white man constructed black to be as different as possible from his white. But I was Igbo before the white man came." In this statement, Odenigbo maintains that colonialism created the color dichotomy to justify its oppression, and that color is a constructed myth as nation and race. Odenigbo further sheds light on how through colonialist's map making, Europeans put themselves on the top, however, Odenigbo argues that Africans are as equal as Europeans, "This is our world, although the people who drew this map decided to put their own land on top of ours. There is no top or bottom, you see" (Adichie C. N., 2006, p. 35).

Adichie also through an outsider eye, Richard, demonstrates how Europeans depicted white men as superior and narrated white man's story as a glorious one. However, they turned a blind eye on the gruesome stories of African people and how many of them were enslaved, starved and killed, "Richard exhaled. It was like somebody sprinkling pepper on his wound: Thousands of Biafrans were dead, and this

man wanted to know if there was anything new about one dead white man. Richard would write about this, the rule of "Western journalism: One hundred dead black people equal to one dead white person." This quote reflects the exploitation of black people's narratives by colonialists and how western journalists, storytellers, and stories focus on western minor victims rather than recounting the Biafran and black people's genocide. This quote also examines how the world will believe the stories that Richard writes and narrates only because he is white, so he is credible, "because you are white. They will take what you write more seriously because you are white" (Adichie, 2006, p. 448).

This depiction of the character Richard in the story speaks the unconscious strain of racial discrimination. Although throughout the novel, Richard is characterized as a white man who respects and values African and black culture and stands against racial hierarchy. However, in a scene he considers another black characters' hand as "filthy black hand" which he equalizes blackness and filthy together, "Madu got up. Richard reached out and grasped his arm. Come back, he wanted to say, come back here and tell me if you ever laid your filthy black hand on her" (Adichie, 2006, p. 519). Although here Richard is in misery because Kainene, his lover has disappeared, and from the beginning of the story he never liked Madu who is an Igbo officer, Richard suspects him to have been Kainene's boyfriend. Still Richard's words can be analyzed as a European's unconscious thought of blackness as inferior, ugliness, darkness and dirtiness. Another quote from the story emphasizes Europeans' false perception of black people as inferior, uneducated, uncivilized and in need of white man's civilization, as Suzan, a British expatriate states that "Of course, we all hate somebody, but it's about control. Civilization teaches you control." Suzan establishes a binary division, a world in which white people are civilized but black people are not, especially Igbo people as they have less contact with English people in contrast to other black groups.

Therefore, Adichie, through the character Suzan, highlights the self-control that British people claim to have regardless of her uncontrollable drinking and covetousness. To reflect on English people's racist attitudes towards black people, Odenigbo further asserts his perspective and opinion, "The white man brought racism into the world. He used it as a basis of conquest. It is always easier to conquer a more humane people" (Adichie, 2006, p. 487). Odenigbo claims that civilization and racism were in favor of colonization and served as justifications to exploit and control the more humane people, which he means black people. Although, Odeginbo's statement contains racism in itself as he is creating a dichotomy between white people as inhumane and the 'more humane' black people. However, given Adichie's other perceptions, it is considered that she is more into reconciliation between black and white people rather than racism. It may be examined as Adichie tries to be more didactic rather than racist, as she attempts to teach the black people a lesson to not repeat the same mistake that Europeans made.

Additionally, as mentioned earlier, Adichie's Americanah (2013) presents a critical narration on racial inequalities in the United States through the perspective of a Nigerian protagonist. An illustration of such argument is the blog from the novel where Ifemelu, the black protagonist and narrator of the story argues that "There's a ladder of racial hierarchy in America. White is always on top, specifically White Anglo-Saxon Protestant, otherwise known as WASP, and American Black is always on the bottom, and what's in the middle depends on time and place" (Adichie, 2013, p. 187). She re-narrates the story of blackness in America. Americanah can be "placed within a tradition of postcolonial writing" because, as Yogita Goyal argues, it "reverses the heart of darkness narrative, where rather than Europeans or Americans going

to Africa to find themselves, an African character travels to the heart of the West, only to find darkness there." Despite the odd, no doubt planned caricature intended to mirror America's stereotypes back at it, Adichie's US characters are a far cry from Conrad's book's eye-rolling "savages." (Tunca, 2018). Moreover, Americanah conveys the different black people's experiences through the perspective of a diaspora migrant by recounting the history of the lives of two central characters: young Ifemelu and her friend Obinze, both of whom are from southern Nigeria. They fall in love, but break apart due to unpleasant situations, forcing them to migrate to the US and Britain. Ifemelu, a well-educated and creative businesswoman based in the United States, maintains a popular blog developing racial and gender awareness associated with being a black migrant.

Besides, when she returns to Nigeria, her friends call her "Americanah," a reference to the novel's title, in order to taunt her about her newly Americanized way of life, as well as her attitude and sophisticated use of American English as can be observed in the novel. Even after Ifemelu returns to Nigeria, her friend teases her at the airport and calls her "Americanah! You are looking at things with American eyes. But the problem is that you are not even a real Americanah. At least if you had an American accent, we would tolerate your complaining!" (Adichie, 2013, p. 373).

Therefore, Americanah is a narrative about the African diaspora experience; replete with cultural conflicts Africans face due to their skin color recognized by Western readers, a kind of social criticism to question gender and strong racial discrimination and their effect on the lives of black migrants, particularly female migrants in the US. It is also about how these black characters face a complexity in their language and identity as they are also taunted by their own people. Ifemelu in one of her blogs addresses the challenges black skin color brings to black people in America and how racist words are used to dehumanize them. Ifemelu, in the length of her blog demonstrates how black women and men must remain strong and silent in America because if they speak out and appear strong it represents danger and "scary" in the eyes of white people, "If you are a woman, please do not speak your mind as you are used to doing in your country. Because in America, strong-minded black women are SCARY. And if you are a man, be hyper-mellow, never get too excited, or somebody will worry that you're about to pull a gun" (Adichie C. N., 2013, p. 221). Hence, Americanah narrates the stories of how black people facing racism in every situation in America and that they are made to feel inferior in every bit of their stay in there. Ifemelu pictures such exploitation and discrimination vividly and depicts that no matter where you come from or what you are, if you are black, in America it is a crime and not tolerated. As she asks other black people, "When a crime is reported, pray that it was not committed by a black person, and if it turns out to have been committed by a black person, stay well away from the crime area for weeks, or you might be stopped for fitting the profile" (Adichie, 2013, p. 221).

Given such approach, Adichie, through her character, Ifemelu, further challenges racism that black people endure in white centered societies and portrays that black people should pretend they are not offended by nor angry at the racist attitudes they receive. Thus, she informs black people about how to react while facing racism, "If you're telling a non-black person about something racist that happened to you, make sure you are not bitter. Don't complain. Be forgiving. If possible, make it funny. Most of all, do not be angry. Black people are not supposed to be angry about racism. Otherwise, you get no sympathy" (Adichie, 2013, p. 222). Adichie here represents the stories of black male and female characters in a realistic manner,

allowing readers to empathize with them, and she alternates between their perspectives, providing them a voice to express their ideas loudly, even in Igbo language. By doing so, she is attempting to combat preconceptions and stereotypes of racism and sexism. Additionally, Adichie makes use of her own narrative approach as a black Nigerian writer. What seems to be needed is what Chinua Achebe has called a "balance of stories," the "power of stories," not only in the decolonizing process, but, as Achebe stated "There is no better way of controlling people than providing them with your own version of who they are" (Tunca and Ledent, 2015, p. 11).

Furthermore, in Adichie's collection The Thing Around Your Neck, her characters challenge the single story about Africa as well as America, as her short story “The Thing Around Your Neck” includes the line, "You thought everybody in America had a car and a gun; your uncles and aunts and cousins thought so, too. Right after you won the American visa lottery " (Adichie C. N., 2009, p. 115). Her narrative is about the danger of a single story, about how America is represented as a paradise –like place where one can fulfil whatever s/he wishes to. In her TED Talk, "The Danger of a Single Story," Adichie articulates the notion of a single story for a country or a people, demonstrating how a one-dimensional narrative is detrimental to fruitful global connection and contemporary literary production.

Adichie explains that if we only hear about a people, place or situation from one point of view, we risk accepting one experience as the whole truth as in the short story all of Akunna’s relatives and neighbors gathered at her house and asked her to bring back gifts for them from America because they only heard a single story of America as a place of luxury, happiness, money and all the beauty that Africa lacks, “They trooped into the room in Lagos where you lived with your father and mother and three siblings, leaning against the unpainted walls because there weren’t enough chairs to go round, to say goodbye in loud voices and tell you with lowered voices what they wanted you to send them” (Adichie C. N., 2009, p. 79). As in the story, Akunna, the black protagonist wins the visa lottery and moves to Maine to live with her "uncle," actually a brother of her father's sister's husband who tries to sexually abuse her, but she confronts and leaves his house as Adichie wrote that Akunna felt home, “After you pushed him away, he sat on your bed—it was his house, after all—and smiled and said you were no longer a child at twenty-two. If you let him, he would do many things for you. Smart women did it all the time. How did you think those women back home in Lagos with well-paying jobs made it? Even women in New York City? However, Akunna left the house. The next morning, you left” (Adichie C. N., 2009, p. 80).

Additionally, before she leaves the house, in the gas station where she works, her new roommates ask her peculiar questions as it is illustrated in the text.

> He showed you how to apply for a cashier job in the gas station on Main Street and he enrolled you in a community college, where the girls had thick thighs and wore bright-red nail polish, and self-tanner that made them look orange. They asked where you learned to speak English and if you had real houses back in Africa and if you’d seen a car before you came to America. They gawped at your hair. Does it stand up or fall down when you take out the braids? They wanted to know. All of it stands up? How? Why? Do you use a comb? You smiled tightly when they asked those questions. Your uncle told you to expect it; a mixture of ignorance and arrogance, he called it. Then he told you how the neighbors said,

> a few months after he moved into his house, that the squirrels had started to disappear. They had heard that Africans ate all kinds of wild animals (Adichie C. N., 2009, p. 80).

Adichie here introduces the singular story that the Americans with whom Akunna interacts envision when they look at her. Thus, she provides a number of "single stories": notions about Americans, "Africans" and black women's hair to challenge the misrepresented single narration of Africa by Europeans. Adichie constructs a literary setting that welcomes multiplicity by putting multiple one-dimensional narratives inside the backdrop of a complicated narrative about black characters. As she states in her TED presentation, "Stories matter. Many stories matter. Stories have been used to dispossess and to malign, but stories can also be used to empower and to humanize" (Evans, 2015).

Thus, the danger of the single story is depicted in The Thing Around Your Neck, as Akunna realizes that the stories she heard about America and the stories that Americans had about Africans are constructed and re-constructed and do not really exit, “You wanted to write about the rich people who wore shabby clothes and tattered sneakers, who looked like the night watchmen in front of the large compounds in Lagos. You wanted to write that rich Americans were thin and poor Americans were fat and that many did not have a big house and car; you still were not sure about the guns, though, because they might have them inside their pockets” (Adichie C. N., 2009, p. 81). That is why when she tries to sleep “At night, something would wrap itself around your neck, something that very nearly choked you before you fell asleep.” The “thing” is the racist attitudes and the negative single stories that Americans have about her, almost chock her as she cannot fight and confront it.

In the length of the story, Akunna was asked to go out by a white man, but she refused several times because she did not consider herself equal to him. After she accepted and they go out to a restaurant together, she faces discrimination and segregation by the people they encounter “Once, at Chang’s, he told the waiter he had recently visited Shanghai, that he spoke some Mandarin. The waiter warmed up and told him what soup was best and then asked him, “You have girlfriend in Shanghai now?” And he smiled and said nothing. You lost your appetite, the region deep in your chest felt clogged… Later you told him why you were upset, that even though you went to Chang’s so often together, even though you had kissed just before the menus came, the Chinese man had assumed you could not possibly be his girlfriend, and he had smiled and said nothing.” In these lines, Adichie through her character, Akunna, challenges the narratives of how a relationship between a black girl with a white man is perceived as something peculiar, abnormal and weird.

Furthermore, Adichie's Jumping Monkey Hill is another short story that questions the danger of a single story of Africa and blackness, which alternates between America and Nigeria. As the Nigerian characters interact with white Americans, black Americans, and other Nigerians from various places, they often come up against divergent perceptions of what Nigeria is. The story deals directly with what it means to be Nigerian and the difficulties that arise when people have very narrow perceptions of what blackness, Nigeria and Africa should look like. Therefore, Jumping Monkey Hill illustrates this contradiction between a Western conception of African narration and what Africa’s narration actually is. When Ujunwa, the protagonist, attends a writer's conference in South Africa organized by Edward, a British man, “Ujunwa found it odd that the African Writers Workshop was held here, at Jumping Monkey Hill, outside Cape Town…Later, she would learn that Edward Campbell had chosen the resort; he had spent weekends there

when he was a lecturer at the University of Cape Town years ago" (Adichie C. N., 2009, p. 66). She first considers him rude and disrespectful due to her gender. Soon, though, she discovers that he also has a very limited perspective on what stories are occurring in Africa even though Edward indicates that he has unlimited knowledge about what Africa is. This short story is ironic, given that it states Edward was born, raised, and schooled in England, not Africa. However, Edward claims that since he has a degree in African Studies, he is more knowledgeable about Africa's narration than those who were born and raised in Africa.

In the short story, Adichie demonstrates how Edward and his wife have a limited perception of African story and make fun of different African people, their way of life and their behavior by stereotypically misrepresenting them submissive, backwards and aggressive, "Afterwards, the participants gathered in the gazebo—except for the Ugandan, who sat away with Edward and Isabel. They slapped at flying insects and drank wine and laughed and teased one another: You Kenyans are too submissive! You Nigerians are too aggressive! You Tanzanians have no fashion sense! You Senegalese are too brainwashed by the French! They talked about the war in the Sudan, about the decline of the African Writers Series, about books and writers." After that, when the lesbian Senegalese read two pages of her story which she wrote about her own story about coming out to her parents as lesbian, Edward rejects it because he considers the story as not a reflection of Africa and black people. He further tries to look like an expert and all-knowing about Africa, as the Senegalese finishes.

> Everyone turned to Edward, even the Ugandan, who seemed to have forgotten that he was the workshop leader. Edward chewed at his pipe thoughtfully before he said that homosexual stories of this sort weren't reflective of Africa, really. "Which Africa?" Ujunwa blurted out. The black South African shifted on his seat. Edward chewed further at his pipe. Then he looked at Ujunwa in the way one would look at a child who refused to keep still in church and said that he wasn't speaking as an Oxford trained Africanist, but as one who was keen on the real Africa and not the imposing of Western ideas on African venues (Adichie C. N., 2009, p. 74).

Edward satirically answers Ujunwa and states that, "This may indeed be the year 2000, but how African is it for a person to tell her family that she is homosexual?" After Ujunwa gets angry about how Edward reacts to the real representations of African narration, a woman invites her to the bar. In the bar they discuss how other guests that are white people stare at black people weirdly and suspiciously because of black people's appearances and their clothes. The other black participants also confirm that Jumping Monkey Hill is carefully organized in such a way to make white tourists feel comfortable. This reflects the kind of narrations Edward is encouraging; those stories that appeal to a white supremacist audience, as it is highlighted in the story, "In the bar, she drank a glass of wine and listened to them talk about how the other guests at Jumping Monkey Hill—all of whom were white—looked at the participants suspiciously. The Kenyan said a youngish couple had stopped and stepped back a little as he approached them on the path from the swimming pool the day before. The white South African said she got suspicious looks, too, perhaps because she wore only kente-print caftans" (Adichie C. N., 2009, p. 74).

Adichie, makes her character, Ujunwa to present an autobiographical story about herself and a real representation of African women's exploitation as other African participants also support Ujunwa's story and claim that she portrayed Africa as it is; However, Edward rejects Ujunwa's story as he did her lesbian

Senegalese classmates and asserts that “It’s never quite like that in real life, is it? Women are never victims in that sort of crude way and certainly not in Nigeria. Nigeria has women in high positions. The most powerful cabinet minister today is a woman” (Adichie C. N., 2009, p. 78). He further maintains that their truthful and personal stories are "agenda writing" rather than accurate representations of what happens in Africa. That’s how Adichie through Jumping Monkey Hill short story challenges Europeans’ misperception and misrepresentation of African narration. Though Edward lacks life experience as an African, he has the authority and ability to inform the women that their stories are inaccurate, as well as the authority to choose which stories are "real" or really representative of Africa. Because Edward has this authority to determine what is real, he ensures that the false or stereotypical portrayals of Africa that he considers authentic are rewarded and spread, while simultaneously suppressing detailed and accurate depictions of life in Africa. As Adichie recounts that the white man also had…

> …the audacity to tell a group of young, impressionable writers from different countries in Africa what an African story was, what qualified as African. So if you were writing about Zimbabwe you couldn’t write about people who fall in love, you had to write about the horrible Mugabe (Tunca, 2018, p. 4).

Therefore, Edward rejects Ujunwa’s story as inaccurate and unreliable, however, her narrative is a fictionalized account of her actual experiences; it is as real as fiction can be. Adichie establishes her authority as the creator of her own narratives and raises awareness of the narrative as crucial and need to be re-investigated and re-evaluated. This story is about a writer writing about a writer writing. It casts doubt on a post-colonial, contemporary literary prize culture in which so-called "authentic African" works that are branded as literary products. Ironically, each narrative layer in the narrative alludes to the previous one: Ujunwa's story to Chioma's, Adichie's story to Ujunwa's, and so forth.

Notably, Adichie has urged that the text address "the larger question of who determines what an African story is." As the author recalls, "I remember feeling helpless. You’re sitting there thinking, "This is the result of 200 years of history: we can sit here and be told what our story is." Jumping Monkey Hill reveals "the position of the African writer from whom only certain narratives are being solicited" and condemns "the act of attacking the limits of creativity". This distorted perception of the African continent is demonstrated by Adichie in her TED talk "The Danger of a Single Story," in which the author explains how reading accounts of Africa that portray the continent solely as ravaged by war, disease, and poverty leads to a skewed and stereotyped perception of its people and traditions (Tunca, 2018, p. 4).

Several stories in Adichie’s collection demonstrate how effective individuals like Edward have been in disseminating these inaccurate depictions of Africa: several American characters are unable to recognize Nigeria, while others make harsh comments about Nigerian characters' hair or names. The predominance of Western characters who express doubts about how Nigerian characters learn English demonstrates the enormous impact of stories like the ones Edward seeks to publish. These narratives enable Western characters to feel superior to Nigerian characters, since all Western characters are familiar with Edward's vision of Africa—the continent as a violent and barbaric place.

Consequently, several Nigerian characters in Adichie’s collection publicly renounce their culture, assume American names, and abandon their native language. Even the Nigerian characters in Nigeria want to

detach themselves from their country's single story. Moreover, Adichie also portrays African narration even with its flaws and chaos. Given this argument, the short story A Private Experience, is an illustration of this approach. As Chika, a medical student from fashionable Lagos, finds herself suddenly in the midst of a violent riot in rural Kano. However, she believes that, as a result of her high socioeconomic class and education, she should be immune to the violence and Nigeria's ongoing problems. Her position as a wealthy student enables her to dissociate herself from her countries violence and conceptualize it as being peculiar to Nigeria's impoverished as she tells another Hausa woman that "We have only spent a week here with our aunty, we have never even been to Kano before," Chika says, and she realizes that what she feels is this: she and her sister should not be affected by the riot. Riots like this were what she read about in newspapers. Riots like this were what happened to other people (Adichie C. N., 2009, p. 34).

Besides, Adichie also provides an authentic depiction of what goes on in Africa by narrating the stories of riots and violence going on between Christianity and Islam. There are people getting killed and houses and markets getting invaded as the story indicates. As the collection features characters from various socioeconomic classes, genders, religions, and life stages, the reader is given multi-perspective narratives of blackness and Africa. Though the struggle to identify their relation to their Nigerian ancestors and to comprehend what it means to be black and African pervades each story, the collection's failure to reach a single conclusion on the subject illustrates that there is no one narrative about Africa and Nigeria particularly. Adichie, through her texts, rather than seeking to condense the concept of Nigeria down to the singular stories of characters like Edward, her last story, The Headstrong Historian, asserts that people may begin to identify and comprehend blackness and Nigeria by telling the many diverse stories of its people.

In Headstrong Historian, Adichie through her characters narrates the story colonization time, the scramble of Africa and the enslavement of black people. The narrator highlights the single story of how black people were made to believe that white people are wise, all-knowing and superior, "Some walked away, because they had imagined that the white man was full of wisdom. Others stayed and offered cool bowls of water," as white men visited them with guns in order to convince black people to send their children to be schooled by white people. However, the black protagonist "Nwamgba refused. It was unthinkable that her only son, her single eye, should be given to the white men; never mind how superior their guns might be" (Adichie C. N., 2009, p. 138). Nwamgba' granddaughter also after finishing school decides to become a historian rather than a chemist, because she wants to re-narrate the stories of Africa and re-write the history of Africa and blackness. Grace questions the strange and false stories of Africa as a mysterious place filled with mysterious creatures:

> It was Grace who, after graduating from secondary school, would teach elementary school in Agueke, where people told stories of the destruction of their village years before by the white men's guns, stories she was not sure she believed, because they also told stories of mermaids appearing from the River Niger holding wads of crisp cash. It was Grace who, as one of the few women at the University College in Ibadan in 1950, would change her degree from chemistry to history after she heard…" and becomes the headstrong historian" (Adichie C. N., 2009, p. 138).

The Headstrong Historian could be examined and reflected upon as Adichie herself, as she decided to re-write and re-narrate Africa's narration. The short story is considered as Adichie's extend and "writing with" Achebe's Things Fall Apart, as it demonstrates a new hope and light in narrating African Identity, history and narration. Unlike Achebe's novel, this time African history of colonization is narrated by a female character with a critical eye and direction. The story further illustrates how past is shaped and reshaped by present and future and vice versa.

Accordingly, Adichie's short stories like One Cell, Imitation, A private Experience, Ghosts, Jumping Monkey Hills, On Monday of Last week, The Thing Around Your Neck, The American Embassy, The Shivering, The Arrangers of Marriage, Tomorrow is Too Far, and The Headstrong Historian all hold more than a single story of Africa and are narrated through multiple African narrators and voices rather than being limited to one dimensional white narrator. Additionally, Adichie's new narratives mirror contemporary diasporas, the complexities of globalization, and the suppression of multiculturalism. Her books' subversion and examination of Western stereotypes about Africa are certain to appeal to a broad audience. Adichie's writings, as part of postmodern African literature, provide a unique viewpoint and narrative on African nations, most notably Nigeria, defying stereotypes by highlighting the hazards of a single story. Adichie presents African perspectives on the United States, England, and Nigeria, identifying western colonial otherization of black people.

Furthermore, Adichie's texts use multiple narrative voices, in contrast to the monologic narrative prevalent in colonial discourses. These narrative voices, on the other hand, are always struggling to tell their own story within the narrative's constrained space. The story's use of different narrative voices is a subversion tactic of colonial canonical writings since it challenges colonial works' pretension to "reality" and canonicity by revealing what really occurred in Africa and during their shared story writing. Adichie's postcolonial agenda challenges colonial prejudices by giving voice to oppressed, misrepresented, silenced, and marginalized black characters (Karabakir, 2018). As Gilbert and Gubar argue,

> Controlling authorship includes ownership of the story: Finally, that such a notion of "ownership" or possession is embedded in the metaphor of paternity leads to yet another implication of this complex metaphor. For if the author/father is owner of his text and of his reader's attention, he is also, of course, owner/possessor of the subjects of his text, that is to say of those figures, scenes, and events — those brain children — he has both incarnated in black and white and "bound" in cloth or leather. Thus, because he is an author, a "man of letters" is simultaneously, like his divine counterpart, a father, a master or ruler, and an owner: the spiritual type of a patriarch, as we understand that term in Western society. (Sandra and Susan, 1979, p. 56)

Similar to this argument, Adichie brings the marginalized people to the center by giving voice to black characters, especially female characters. She re-narrates and re-writes the story of Africa through the eyes of black indigenous people who were misrepresented and silenced in the western construction of African story. She gives authorship and ownership of African story back to Africans. More importantly, she brings women to the center of narratorial authority and challenges the white male dominance perception of women (Summitt, 2016).

3. Conclusion

This study analyzed how Chimamanda Ngozi Adichie identifies efficient means to deal with literary works that have a unique power to instruct, scold, and criticize while also offer a means to oppose conventional conceptions and images. Adichie's selected stories, as postcolonial works, rewrite and revise the stereotyped narrative of black people from the perspectives of suppressed and marginalized characters while also demolishing and deconstructing the Eurocentric masculine literary canon. She uses stories to express her views on complicated and delicate themes such as discrimination, blackness, narrative, migration, gender dichotomy, and diverse cultures in both her fictional stories and her talks. Adichie's concept of re-telling a single narrative is also inspired by postcolonial authors' appropriation and re-narrating of European genres via satire, parody, or ideological beliefs in order to adapt to or revise current cultural and social conventions.

By challenging the Western perception of Africa as the other, this paper examined Adichie's new narratives which attempt to regain the history and identity of Africa. Adichie's texts provide contemporary Nigerian viewpoints that fight the Western imagination and fantasy about how Africa looks like. Firstly, by portraying all of her primary characters Africans, the author defies the assumptions of a reader used to a Eurocentric canon. Secondly, the majority of her stories are set in Nigeria, where they usually conclude, which presents a different angle on the experiences of both indigenous Black people and Black immigrants. Adichie's narrative strategies are in favor of the interrelation of differences, once European readers are determined to empathize and identify with African characters and share an anti-colonialist perspective. Her inclusion of Igbo language terms demonstrates a careful representation and depiction of a local identity.

The analysis of the study demonstrated that Adichie re-narrates and rewrites personal stories with wit and humor in order to emphasize the grave mistake of limiting an incident, a character, a nation, or a continent to a single narrative—in the case of Africa, a place of poor, voiceless, repressed and hungry people, combating nonsensical brutal battles, and continuously suffering from the diseases like AIDS. She calls attention to the power and the danger embedded in the stories by defining power as represented by the term of nkali, "to be greater than another" in her Igbo language, which means is "the ability not to tell the story of another person, but to make it the definitive story of that person." As a consequence, the narrative becomes a single and one-dimensional narrative that reduces, misrepresents, and establishes stereotypes. However, the power of a narrative may also be constructive and restorative; it is not by mistake that stories are considered double-edged swords, since they have been used to displace and malign. However, they may also be used to, reconstruct, restore, empower and humanize.

By recounting stories centered on the points of view of black Nigerian migrants and disempowered characters in Western texts, Adichie re-narrates and rewrites the single story, the canonical mainstream and shortsighted narrative of the literary genres, and eventually distorts and deconstructs it through black perspectives for her characters who suffered the inequities, dominances, and subjugation resulting from colonization, and capitalism in historical contexts. Consequently, the depictions of African history, narration, and blackness provide the perception that conflict and racial stereotypes exist not just in the past but also now. Adichie captures the whole historical picture of Nigeria and blackness. She fictionalizes the

portrayal of Nigerian history and maintains that the historical context brings attention of real history by challenging the single narrative of Africa and blackness.

Finally, the current paper concluded that Adichie's writings provide a superb indication of the historical interdependence of racial and gender relations, as seen, for example, in her examination of Purple Hibiscus, Half of a Yellow Sun, Americanah and The Thing Around Your Neck which highlights the two-way relationship between these two categories as essential components that inexorably influence how black people and black women's identities are constructed and reconstructed. It is apparent from the texts examined in this study that there is no singular depiction or image of Nigerian women's or Nigerian national identity. The stories further demonstrate how the multiplicity of African and black people's identities may be established and reconstructed in African texts. This is illustrated by the manner in which the stories examine the experiences of the characters through the eyes and perspective of Nigerian identity. Therefore, Adichie critically examines who has the authoritative voice to represent the story of Africa and Africa's history. Adichie's stories are a practice in the deconstruction of a European perception of African countries that goes beyond breaking stereotypes. They indicate that the stories and histories of various countries and cultures that have been suppressed and silenced must now be heard from the perspectives of those who actually live them.

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