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Immigration and Feminine Diasporic Identity in Emecheta's *Second Class Citizen*

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Declaration

We hereby declare that this thesis is our own work and that, it contains no material previously published or written by another person and that it has not been submitted, in whole or in part, in any previous application for a degree except where stated otherwise by reference or acknowledgment.

Anouar AY & Nour Elhouda BOUZIDI

Signature :

Dedication

In the Name Of Allah, Most Gracious, Most Merciful. I dedicate this work to:

My mother Debdab Fatima and my father Ay Layachi, whose affection, love, and prayers make me able to get such success and honor.

To my sisters and brothers for supporting and encouraging me, Meriem, Hadjira, Khadidja and Haroun.

Lastly, I appreciate the support, love, and encouragement of my beautiful friend, Khalida

Anouar

Dedication

This study is dedicated to my respective parents for always supporting me emotionally and financially, for giving me advice on what should I do.

To my supervisor who never fails to guide and support me to make my research better and to finish it in time.

To my brothers, sisters, relatives, friends and colleagues who shared their words of advice and encouragement to finish this study.

And I thank Allah for the guidance, strength, power of mind, protection and skills and for giving me a healthy life.

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Abstract

This study looks at how Buchi Emecheta, a Nigerian writer, challenges dominant narratives that have long marginalized the perspectives of African diasporic women in her novel *Second Class Citizen* (1974). The study examines how Emecheta's Nigerian protagonist, Adah, encounters the complexities of life as an immigrant in 1960s British society and highlights Adah's marginalization at the intersection of her race, gender, class, and immigrant status. Through a postcolonial feminist reading of the novel, this study aims to explore how women's writings and African diaspora literature can be understood in relation to immigration and negotiating feminine diasporic identities. It highlights marginalized subjectivities and offers important insights into the lived realities of immigrant women of color. The study also examines Adah's cultural hybridity and interculturality that result from her diasporic situation as well as the changes in her identity construction highlighting her feelings of alienation as well as the emergence of feminist resistance to racism and patriarchy.

Key Words: African diaspora, feminine identity, immigration, gender, *Second Class Citizen*.

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GENERAL INTRODUCTION

General Introduction:

Since the 1940s, Anglophone African literature has become increasingly popular in the United Kingdom. Numerous researches have been conducted to look at the depth of topics covered by African writers residing in the United Kingdom. In the 1970s, the term *"Black British literature"* gained popularity to refer to works written by British authors who had their roots in former colonies such as Asia, Africa, and the Caribbean. Authors such as Ahdaf Soueif, Black British writers include Jamaica Kincaid, Jhumpa Lahiri, and Leila Aboulela shared their culture with the world, contrasted with that of the white people.

Postcolonial literature frequently explores themes of immigration and diaspora. However, African women's unique narratives and subjectivities are frequently ignored or misrepresented. By giving African women's voices and perspectives a central place in their writing, early African women writers like Buchi Emecheta aim to combat this exclusion. Nonetheless, literary scholarship has not done enough to fully analyze the complicated depictions of immigration, cultural appropriation, and changing identities found in works like *Second Class Citizen (1974).*

Currently regarded as the most well-known African woman writer is Buchi Emecheta (1944-2017), an Igbo novelist from Nigeria. For Buchi Emecheta, "*Second Class Citizen"* (1974) is her most important work. The novel is set in the 1950s, approximately six years following the end of the World War II. In her work, the Nigerian writer attempts to convey her experiences as an immigrant to Britain. The main character of the novel, Adah, has her experiences in the novel reversed. Adah is a representation of the author's struggles and experiences as an African woman traveling through Britain. Overall, the experience of being a second African black immigrant in British society is the subject of the novel. It centers on the predicament of African immigrants' class strife by highlighting the social and economic circumstances of Black people in London.

Postcolonial feminism emerged as a challenge to mainstream Western feminist thought, which has frequently excluded or misrepresented the realities of women of color and third world women. Scholars like Chandra Talpade Mohanty and Gayatri Spivak have criticized the tendency within white feminist discourse to construct a homogenous "Third World woman" subject who is perpetually victimized and passive. In contrast, postcolonial feminism centers the diverse lives, knowledge, histories, and forms of resistance of colonized and racially oppressed women. It pays attention to issues of immigration, diaspora, hybridity, and liminality. Key concepts include challenging Eurocentric hegemony, foregrounding intersectionality, and reclaiming agency and voice for marginalized communities.

By placing Emecheta's novel within this postcolonial feminist framework. Therefore, this thesis poses questions about whether minorities can belong to the upper social class and why they are not treated like first-class citizens and clarifies how Adah is treated as an alien subject when she arrives in London. Her experiences with employment, housing, relationships and the British social welfare system reveal the specific intersections of racism and sexism that shaped the lived realities of African diasporic women in 1960s Britain.

Additionally, Adah illustrates the impact that immigration has on feminine subjectivity and identity through her feelings of cultural hybridity, liminality, and interculturality. Her efforts to maintain cultural ties to Nigeria while integrating parts of British culture also reflect the negotiation of diasporic female identity.

Feminist notions of intersecting oppressions and African womanism clarify how her gender and class status intertwine with racial marginalization as she seeks employment, housing, and independence in London's capitalist society. Adah encounters struggles as a working-class African woman negotiating the class divide between Nigeria and Britain. She struggles to overcome sexism, abuse, and racism in her efforts to build an independent life in London.

Emecheta highlights issues and narratives often ignored within masculinist postcolonial discourse. Her characterization of Adah subverts stereotypes of African female immigrants as passive victims, and instead centers Adah's voice, agency, and complexity.

The majority of critical examinations of Emecheta's writing have concentrated on issues of African feminist discourse and gender inequality. Her complicated depictions of the intersections of gender, race, immigration, status, and identity have received less attention. Therefore, this study seeks to address that crucial gap by examining the ways in which Emecheta fictionalizes Adah's experience negotiating racism, sexism, cultural displacement, as an African immigrant in London. Examining the novel's complicated intersectional representation of racialized, gendered oppression and Adah's negotiations of diasporic selfhood and belonging.

Emecheta's novel provides a portrait of the gendered and racialized realities of Africans' migration to Britain. The novel challenges popular beliefs that African immigrants are only objects of imperialism or passive victims. It shows Adah's agency and her resilient efforts to create her own identity and independence in spite of systemic obstacles.

Additionally, analyzing the differences of Adah's evolving hybrid identity and feelings of cultural liminality provides insight into the impacts of diaspora that have often been ignored. Her experiences reveal the complex positionalities of those located between conflicting cultures and ideologies. Therefore, this thesis is motivated by the need to intentionally foreground marginalized knowledge. Emecheta's work is examined by applying postcolonial feminist viewpoints, which undermine the hegemonic ideological frameworks that have made African immigrant women invisible. This analysis aims to be a small part of the larger project of decolonization - replacing exclusion and misrepresentation with respectful listening and humanization.

Therefore, the study aims to examine Emecheta's depiction of the intersectional oppressions and identity struggles faced by her protagonist Adah. It also intends to clarify the complex process of negotiating a hybrid cultural identity. By emphasising on Adah's changing diasporic subjectivity, the analysis aims to challenge and provide alternatives to Western discourses that are fixed and have objectified African women's distinct migration narratives.

Furthermore, this research aims to highlight the various types of marginalization that characters such as Adah experience in relation to race, gender, class, and immigration. The way Emecheta portrays Adah's perseverance, resistance, and agency.

This study seeks to provide answers to the following main question: How does Buchi Emecheta's novel "*Second Class Citizen"* depict the intersections of immigration, cultural hybridity, and the negotiation of feminine diasporic identity for a Nigerian woman immigrant in 1960s Britain?

In order to answer this question, this study attempst to answer to the following subquestions: How are the specific experiences and struggles of Adah as a Nigerian female immigrant portrayed in her initial arrival and settlement in London? What representations of cultural hybridity, contradiction, and interculturality are evident in Adah's developing diasporic identity negotiation? How does Adah attempt to maintain connections to Nigerian culture while adapting to life in British society throughout the novel? What forms of agency, resistance, and feminist consciousness does Emecheta ascribe to Adah in responding to intersecting racial and gender oppression? In what ways can applying postcolonial feminist theory provide new perspectives for analyzing Emecheta's literary portrayal of African diasporic womanhood?.

The significance of this study lies generally in analyzing the dilemma of diasporic feminine identity and immigration through the protagonist Adah. Emecheta explores the challenges faced by a black immigrant woman in negotiating cultural dislocation, racism, and

gender inequality in a foreign land. The novel serves as a reflection on the universal struggles of identity formation, emphasizing the resilience and strength of feminine diasporic identities.

This thesis utilizes literary analysis methods to conduct a postcolonial feminist reading of Buchi Emecheta's "*Second Class Citizen"*. The primary source will be Emecheta's novel, with a focus on central protagonist Adah's experiences of immigration and developing identity as a Nigerian woman in 1960s Britain.

A close analysis of the novel reveals Adah's diasporic struggles and negotiations of hybrid identity. Her marginalization within British society as an African female immigrant is also examined, as well as her acts of resistance, survival strategies, and preservation of Nigerian cultural ties.

Key postcolonial feminist concepts are utilized to critically frame analysis of Adah's positioning and Emecheta's literary portrayal of diasporic female subjectivity. Notions of African/Third World feminism, intersectionality, and challenging hegemonic narratives foreground Adah's story and perspective rather than dominant Western discourses.

This research is composed of two chapters, the first one the theoretical framework for a postcolonial feminism. Important conceptual frameworks such as intersectionality, postcolonial feminism, and transnational feminism are defined and shown to be relevant to experiences of diasporic women. The chapter examines how the voices of women from the Third World and immigrants have been marginalized and made invisible by Western feminist thought. Besides, it investigates how these underrepresented viewpoints have been centralized by postcolonial diasporic literary traditions, which also represent issues such as gendered experiences of migration, cultural hybridity, and identity negotiation.

The second chapter conducts a close reading of *Second Class Citizen* with particular focus on representations of the protagonist Adah's intersectional experiences as a Nigerian immigrant woman in Britain. Emecheta's own transnational identity and biographical

background sets the novel's cultural positioning in context. The analysis looks at how Adah's racial, gender, national, and class intersections are portrayed in order to understand how she is marginalized and how she resists. Her gendered immigration journey, cultural negotiating between Nigerian and British societies, emerging diasporic feminine identity, and final identity construction in the diaspora are important themes to look into.

CHAPTER ONE

Theoretical Framework: Decolonizing Feminism in Postcolonial Diasporic Literature

1.1 Introduction

In the late 20th century, postcolonial feminism arose as a critique of mainstream Western feminist theory, contending that it is not universally applicable to understanding women's lives across diverse cultural contexts and instead reflects the specific perspectives and experiences of white, middle-class, Western women. The voices, experiences, and forms of activism carried out by women in the Global South and women of color—who are often marginalized or ignored within mainstream Eurocentric feminism—are at the center of the decolonizing feminism framework.

Postcolonial feminism sheds light on the ways in which women's status, gender relations, and patterns of gender violence have been shaped by colonial rule and its after effects. Important focuses of analysis are the complexity ways that indigenous women were oppressed and marginalized during colonial rule, as well as how they later became involved in feminist and nationalist resistance movements. The intersections of patriarchy, racism, capitalism, and imperialism gave rise to new forms of oppression for women in colonized nations, as postcolonial feminism

Postcolonial feminism focuses primarily on criticizing the Eurocentrism of mainstream Western feminism. It emphasizes that when Western feminist paradigms are applied universally, important distinctions between the realities of women outside of the West are frequently overlooked. In order to prevent the reproduction of new colonial power dynamics between postcolonial and Western women's movements, decolonizing feminism promotes transnational feminist solidarity and coalition building across national boundaries. Feminist activism and knowledge creation are troubling.

In postcolonial feminism, intersectionality has emerged as a crucial framework for comprehending the particular types of oppression that women experience in diverse postcolonial contexts. Gender inequality's intersections with other points of oppression based

on race, class, ethnicity, sexual orientation, and colonial histories are made clear by intersectional analyses. Understandings of immigrant women's subjectivities across transnational spaces are also enhanced by investigating diasporic identities through an intersectional perspective.

The subtleties of identity construction and cultural belonging for diasporic communities, including gendered negotiations of hybridity, assimilation, and cultural retention, are illuminated through postcolonial diasporic literature. The development of feminine diasporic subjectivities, as well as experiences of cultural translation, nostalgia, and displacement, is recurring themes. Writings by women explore issues of balancing various cultural influences and the effects of racism and misogyny on identity.

Gender also has a profound impact on the lived experiences of immigration and cross-cultural interactions. Women's freedom and movement are frequently shortened by patriarchal authority in immigrant communities. Still, some women may find that migration opens doors to new opportunities or economic empowerment. Nuanced, locally specific analysis is imperative, as the gendered complexities of immigration and diaspora highlight.

The knowledge and viewpoints of women who have been marginalized by colonialism and mainstream feminism are ultimately at the core of decolonizing feminism. Focusing on intersectional analyses and transnational solidarities formed through deliberate mutuality instead of one-way knowledge flows, it promotes feminism rooted in the lived realities of postcolonial contexts. Understanding complex identities across borders and cultures can be gained from reading the writings of diverse women. Feminist activism, theory, and perceptions of women's experiences around the world are all improved by decolonizing feminism.

1.2. Postcolonial Feminism:

In the 1980s and 1990s, as postcolonial theorists started to pay more attention to gender and incorporate feminist concepts into their analysis, postcolonial feminism became a recognized theoretical approach. Through an intersectional lens, postcolonial feminism investigates the legacies of colonial oppression and how gender intersects with race, class, sexual orientation, and nationality in colonial and new colonial contexts.

Postcolonial feminism's founding texts and scholars include those by Hazel Carby,Gayatri Spivak, Chandra Talpade Mohanty, and Trinh T. Minh-ha. In her groundbreaking work "Under Western Eyes," published in 1984, Mohanty criticized Western feminist scholarship for creating a stereotype of "Third World women" as helpless victims in all cases.

She argued for an analysis based on the diverse experiences of women in various places and the material realities of those women. Issues of Subalternity, voice, and representation were also brought to light by Spivak's work. Her theory of "strategic essentialism" postulated that, while acknowledging this as a strategic fiction, marginalized groups might essentialize their identity for a short time in order to accomplish political goals.

A critical framework for analyzing the the complexity relationships between gender-based oppression and the varied effects of colonialism is offered by postcolonial feminism. This work will offer a thorough analysis of key works, important discussions, and contemporary developments in postcolonial feminist theory. After that, it will show how important it is to use a postcolonial feminist analytical lens to look at Adah's experiences negotiating her identity as a Nigerian immigrant woman living in London and her intersections.

Pioneering postcolonial feminists such as Chandra Talpade Mohanty argued that Western feminist models are historically and culturally specific to particular places and

cannot be applied universally to the diverse realities of women throughout the Global South (335). The distinct colonial past and ongoing new colonial conditions of each society influence how gender manifests itself in context-specific ways. The ways in which gendered oppression functions in postcolonial contexts are often obscured by external constructs.

According to Ifi Amadiume's anthropological research, gender relations in pre-colonial Igbo society were balanced, with women holding significant positions of political and economic authority (15). Indigenous gender roles were drastically disrupted by the British colonial rule, which imposed male-centered administration and European patriarchal norms.According to Amadiume, gender inequality in Nigeria was permanently impacted by these colonial encroachments.

In contrast to the presumptive progressiveness of white women, Trinh T. Minh-Ha critically investigated how colonial ideologies portrayed native women as exotic "others" (82). The necessity of challenging such persistent colonial representations was brought to light by this work.

Third wave postcolonial feminists, such as Lewis and Mills, examine the current struggles in postcolonial African nations concerning gender-based violence, economic inequality, and customary laws. According to Lewis and Mills, they stress the importance of looking at both external new colonial influences and internal patriarchal systems (3).

Frameworks such as hybridity, double consciousness, and cultural translation are necessary to comprehend the complex identities of women living in the postcolonial diaspora. Theorizing borderlands identity, Gloria Anzaldúa described it as an internal conflict negotiating various cultural influences and expectations (100).

According to Stuart Hall, diasporic identity is a dynamic process of translation and renegotiation between various centers of cultural power (235). Moreover, Homi Bhabha

studied how people who are diasporic feel like they are living in two different cultures (139). These ideas shed light on complexity subjectivities of the postcolonial diaspora.

1.2.1. Marginalization of Women:

Analyzing the various ways that women were oppressed during colonial rule and how they are still oppressed in postcolonial societies that are coping with the legacies of colonialism is a central component of postcolonial feminist theory.

Marginalization of colonialism Chandra Talpade Mohanty emphasized that rather than portraying Third World women as agents of resistance against complex patriarchal and colonial power structures, Western feminist discourse has frequently portrayed them as helpless, victimized objects (337). Postcolonial feminists highlighted the need to address this problematic removal of marginalized women's activism.

Researchers such as Maria Mies explained on the ways in which new patriarchal norms imposed by British colonialism in India severely marginalized women. During their colonial reign, the British claimed to be "civilizing" aboriginal cultures and doing away with cruel customs, but in reality, practices like wife burning and female infanticide increased (58).

According to Ifi Amadiume's research, native-born Igbo women had a great deal of autonomy and authority before Nigeria was colonized. Women's access to power decreased as a result of colonialism's imposition of European gender norms (123). This indicates that colonialism's effects on gender were not uniform; rather, They disrupted established cultural norms.

Before colonization, Oyèrónkẹ́ Oyēwùmí questioned Western feminist predictions that gender was primarily categorized along biological male/female binary systems. According to her, these forces Western conceptions onto indigenous cultures, such as the Yoruba, where gender was traditionally constructed differently (31).

Concurrently, women who were colonized participated in diverse strategies to oppose colonial rule and gender-based exclusion. Academics have drawn attention to the anti-colonial activism of women in nations such as Egypt, Algeria, Nigeria, and India (Jayawardena 2).

As Indian women actively participated in both nationalist and feminist movements in the late 19th century, Mrinalini Sinha demonstrated how discussions about women's rights became a crucial forum for articulating pro- and anti-colonial positions in India (4). This calls into question linear accounts of helpless victimization.

Because these gendered power disparities and cultural upheavals continued to influence women's status in post-independence societies, postcolonial feminists contend that studying colonial marginalization is still important (Mohanty et al. 56). Deeply rooted colonial ideologies interact with regional patriarchies rather than just disappearing.

For instance, research on gender violence and customary laws restricting women's rights in some African nations places a strong emphasis on analyzing colonial patriarchal norms that were imposed as well as internal patriarchal practices (Lewis & Mills16).

Postcolonial feminist analyses highlight the complex processes of marginalization and resistance that colonized women face. To develop significant understandings of gender and power in both colonial and postcolonial contexts, it is imperative to draw attention to complex colonial legacies and the risks associated with cultural removal.

1.2.2 Feminist Activism:

Around the world, feminist action has taken on a wide variety of shapes in various cultural contexts. Examining women's activism in complex contexts influenced by colonial legacies—particularly among marginalized groups—through the critical lens of postcolonial feminism is made possible.

Postcolonial feminists have emphasized the necessity of questioning colonial-era stereotypes that depict Third World women as helpless victims as opposed to proactive

participants. To combat such problematic removals, academics such as Mrinalini Sinha have reconstructing women's significant participation in feminist movements and anti-colonial activism in nations like India (12).

Different Approaches to Postcolonial Feminist Action In her groundbreaking work on the history of feminist activism worldwide, Kumari Jayawardena studied women's movements for gender equality and against patriarchal oppression in Asia, Africa, and Latin America starting in the late 19th century (1). This revealed the range of localized postcolonial feminist movements.

Since the 1990s, Obioma Nnaemeka has examined modern African women's activism. She made the case for acknowledging the various feminisms that are arising from various local contexts, priorities, and ideologies (360). In a similar vein, Amina Mama argued against imposing outside models on African feminisms and in favor of understanding them "from below," based on the real experiences of everyday women. (711).

Women's activism during anticolonial nationalist struggles frequently complicated with the larger movement goals of gender oppression and self-determination and authority. Through the framing of both movements as fights for equality, dignity, and self-determination, Mrinalini Sinha's work demonstrated how early Indian feminists articulated synergies between women's rights and anticolonial nationalism (28).But as Aziza al-Hibri for Algerian women's mobilizations and Florence Howe for Nigerian women's mobilizations all examined (al-Hibri42; Howe84), tensions between feminist and nationalist agendas also emerged. Agendas for women's rights were often marginalized by post-independence governments.

Development Alternatives with Women for a New Era (DAWN), which promotes South-South discussions and advocacy on common development issues, is one example of the formations that demonstrate the growing significance of transnational solidarities in recent

decades (Sen & Grown 15). Equity in North-South partnerships and mutuality, however, continue to be difficult to strike a balance.

Examining various historical and modern instances demonstrates the various locally based, culturally particular guises that postcolonial feminist activism has taken, from anticolonial mobilization to current transnational networks. Postcolonial feminism highlights the complexity of pursuing gender justice amid intersecting hierarchies while centering women's agency and resistance.

1.2.3 Feminist Resistance:

A major area of study for postcolonial feminist scholars is the examination of feminist resistance tactics used by marginalized women. Chandra Talpade Mohanty and Gayatri Spivak, two postcolonial feminists, contended that Third World women have frequently been portrayed in Western feminist discourse as passive victims as opposed to agents of resistance (Mohanty65; Spivak93). They emphasized the necessity of opposing these unjustifiable eliminations of the activism of marginalized women.

According to Obioma Nnaemeka, African women's activism can be understood as forms of passive feminism, which is different from strict ideas of feminist empowerment in that it emphasizes negotiation, accommodation, and strategic compromises when necessary to achieve noticeable gains within complex contexts (378).

Women's rights were framed as an anti-colonial fight for self-determination and authority against foreign rule by Mrinalini Sinha, who examined how early Indian feminists framed their claims as resistance against unfair colonial domination (18). In addition to overt political actions, Leela Gandhi saw everyday forms of subversion and resistance to colonial power relations, such as folk songs, myths, and textile arts, as part of postcolonial resistance (83).

In order to challenge colonial rule and oppression in nations like Algeria, Nigeria, India, and Egypt, women actively participated in anti-colonial movements and nationalist struggles, as documented by scholars (Jayawardena94; Badran19; Lazreg124). But conflicts between nationalist and feminist agendas often surfaced.

Women fighters like Djamila Boupacha confronted patriarchal gender norms and fought against colonial oppression during the Algerian revolution against French colonialism. They did this by participating in the military and exposing patriarchal gender norms (Lazreg, 161).

Through their literary works, postcolonial women writers like Indian Mahasweta Devi and Nigerian Flora Nwapa effectively contested colonialism and cultural marginalization (Nwapa27; Devi106). Their stories provided resistance counter-narratives.

Cultural Opposition from using contraceptives to fleeing domestic abuse, forms of everyday resistance also negotiated the gendered restrictions of colonial rule (Burton52). During the revolution, anonymous graffiti writing by veiled Algerian women served as one form of resistance (Lazreg184).

When feminist resistance is examined in its many guises, from overt political activism to everyday subversion, colonized and Third World women become active participants in the fight against interrelated forms of gendered, cultural, and economic oppression. Passivity clichés are challenged when women's rebellious knowledge is highlighted.

1.3. Transnational Feminism:

Beyond national boundaries and various power structures, transnational feminism aims to promote theoretical frameworks and political solidarity. Using a postcolonial feminist lens to examine how mainstream transnational feminism may reproduce unequal North-South relations. Thus, postcolonial and Third World feminists' criticisms of the universality of Western feminism led to its development.

According to Inderpal Grewal and Caren Kaplan,contemporary transnational feminism can be defined as "a rubric that attempts to capture, critique, and analyze complex cross-border circuits through which feminist agendas, solidarity, identities, and capital flow" between the global North and South(664). From these criticisms, transnational feminism developed to promote international solidarity while paying attention to diversity. It attempts to shape alliances through locally relevant, culturally specific theorizing in dialogue with others, as opposed to insisting on a single, global sisterhood. According to transnational feminism, it is impossible to discuss gender issues without taking into account societal structures such as racism, capitalism, new imperialism etc. It looks for areas of agreement and mutual struggle between differences.

Postcolonial feminists like Chandra Talpade Mohanty criticized Western feminism for imposing Western paradigms on non-Western contexts and falsely universalizing the concerns of white women. This assumed homogeneity disregarded the variations among women. The importance of culturally grounded viewpoints and representational concerns were emphasized by postcolonial theory. Chandra Talpade Mohanty traced the roots of modern transnational feminism to Third World women's coalitions established during the 1945 Women's International Democratic Federation conference and other events (223).

Although postcolonial feminists acknowledge the value of transnational solidarity, they also warn that mainstream transnational feminist agendas are frequently shaped by Northern feminist interests and paradigms. Researchers such as Uma Narayan contended that transnational feminism needs to be careful to steer clear of new colonial “uplift narratives” that portray Northern feminists as heroes and Southern beneficiaries (87).

Amrita Basu promoted the development of "decolonizing transnational feminism," which is predicated on reciprocal discourse between movements originating from below and

hegemonic forms emanating from above (29). The use of tactics like decentralized organizing and continuous reflection on privilege are crucial.

Mrinalini Sinha examined the complex alliances that early 20th-century British suffragists and Indian feminists had. These strategic alliances were complicated by power imbalances between elite Indian and British women during the colonial era (114).

Development Alternatives for Women in a New Era, or DAWN, was established in 1984 with the goal of promoting South-South and transnational collaboration for a development vision grounded in the realities faced by women in the South (Sen & Grown5). Nonetheless, criticism has been leveled at North-South hierarchies within DAWN initiatives (Antrobus102).

Realizing the decolonial potential of transnational feminism necessitates persistent reflection on the potentially problematic reproduction of North-South power imbalances within mainstream initiatives, even though transnational feminism offers significant opportunities for cross-border connections. Postcolonial transnational practice. can benefit from decentralization, cultural removal awareness, and South-South horizontal exchange strategies.

1.4. Intersectionality in Postcolonial Contexts:

In postcolonial and transnational feminist theory, intersectionality has emerged as a key conceptualization that captures the complex interactions between gender, race, class, sexual orientation, nationality, and other facets of identity and social positioning that influence the lived realities of diverse women. The notion surfaced in American Black feminist research and has been widely adopted into postcolonial feminist theory to study overlapping dominance structures in colonized societies.

Intersectionality is a concept that helps scholars like Nira Yuval-Davis understand the multiplicity and fluidity of identities in postcolonial contexts that are shaped by colonial

histories.Within the interlocking structures of race, gender, class, caste, sexuality, etc., postcolonial subjects occupy intersectional positions (196).

Chandra Talpade Mohanty, a foundational scholar of postcolonial feminist theory, advocates using intersectionality to comprehend how racism, capitalist exploitation, and cultural disruption, shaped specific postcolonial contexts, shape how gender is constructed (228). Gender inequality is revealed through intersectional analysis in locally specific configurations.

Delia Aguilar, for instance, exposes intersectional oppressions rooted in class stratification, racialized-gendered labor migration patterns, and semi-colonial capitalist conditions in the Philippines through her writings on Filipina domestic workers (Denise & Patricia 158). The intersections vary depending on the national and local contexts.

Inderpal Grewal also emphasizes the use of intersectionality in the analysis of the ways in which transnational or diasporic migration shapes complex identities and oppressions. Nuanced analysis is necessary when examining topics like xenophobia, citizenship status, and cultural norms surrounding gender and sexuality in both the home and host countries (23).

Through the use of intersectional analysis, a more nuanced understanding of the various ways that global capitalist systems, transnational migration, and colonial legacies shape gendered oppressions across distinct postcolonial contexts can be achieved. It reveals diversity even within solitary categories, such as "women from the Third World." Application complexity must, however, be balanced with acknowledgment of women's rebellious knowledge and group action produced from within intersecting oppressions.

1.4.1. Intersectionality and Diasporic Identity

Transnational migration and hybrid cultural influences have shaped the complex subject positions that diasporic communities occupy. For the analysis of the multifaceted character of

diasporic identities and oppressions, intersectionality has become an essential framework in postcolonial and diaspora studies.

Intersectionality analysis examines the relationships that exist between various identity categories and oppressive or marginalizing systems. Intersectionality is a concept that was developed by Black feminist scholars such as Kimberlé Crenshaw. It highlights the ways in which various power and dominance structures shape complex topics.

The complex intersections of nationality, race, gender, class, sexual orientation, religion, language, and immigrant status are part of identity negotiations in immigrant and ethnic minority communities (Grewal 212). For instance, South Asian second-generation Muslim women in Britain negotiate gender, religion, and ethnic intersections that create distinctive coming-of-age experiences (Puwar & Raghuram 32).

Inderpal Grewal, a transnational feminist scholar, emphasizes the importance of intersectional analysis in understanding how colonial histories, globalization, and enduring ties to one's home country shape the identities of those living abroad. Examining national origin, citizenship status, socioeconomic backgrounds, and gendered expectations regarding culture and family roles are some examples of this (212).

Meanwhile, South Asian Canadian women writers such as Himani Bannerji describe conflicting feelings of freedom and unease brought on by shifting gender roles in the context of the diaspora (37). The emotional complexities of cultural translation and hybridity are revealed in their works.

New forms of oppression at the intersection of xenophobia, racism, sexism, and exploitative labor practices are frequently brought about by migration in the context of the host country. For instance, Cecilia Menjívar's study on immigrant women from Central America living in the United States highlights the ways in which gender, immigrant status,

class, and racialization intersect to create vulnerability in low-wage work and an increased risk of violence (119).

In addition, a number of academics contend that migration can provide a platform for renegotiating gender norms and claiming identities that are powerful, highlighting agency amidst intersecting structural oppressions (Mahler and Pessar 817).

Intersectionality, according to critics like Bilge Sirma, can essentialize distinctions and solidify boundaries between identity categories rather than undermine them. There are complaints that intersectionality places too much emphasis on personal identities rather than on structural power relations (410).

Lugones María and others contend that "intersectionality has its roots in US Black feminism, and thus, imposing Western paradigms when applying intersectionality transnationally runs the risk of epistemic violence" (748). Academics argue over how to reconcile global south holistic worldviews with intersectionality. There are still unanswered concerns about how to apply intersectional theory to better the material circumstances of disadvantaged diasporic groups.

Advocates such as Carastathis Anna argue that "intersectional frameworks can guide activism and policy that addresses the needs of diasporic communities, including issues of racialized and gendered violence and immigration reform" (397).It is easier to form coalitions amongst various diasporic groups when identity intersections are taken into consideration. But in order to actually implement intersectionality, one must go beyond simply dissecting disparities and instead organize as a group within complex injustices.

Through the use of intersectionality, diasporic communities' identity negotiations, cultural adaptations, and negotiation of oppressions shaped by the interconnected aspects of their transnational positioning and migrations across spaces and cultures can be examined in a

more nuanced manner. By capturing lived complexities, it transcends solitary concepts of cultural hybridity or racialized minority status and reveals multiplicity within diaspora.

1.5. Postcolonial Diasporic Literature:

In the latter half of the 20th century, writers from formerly colonized countries began to explore themes of displacement, cultural hybridity, and identity negotiation through the emergence of postcolonial diasporic literature as a distinct genre. The diasporic experience is used by authors like Salman Rushdie, V.S. Naipaul, Derek Walcott, Andrea Levy, Zadie Smith, Jhumpa Lahiri, and Chimamanda Ngozi Adichie to examine the nuanced effects of migration and colonialism in their fiction. Postcolonial diasporic literature sheds light on the complexities of racism, assimilation, memory, belonging, generational conflict, and the search for home by emphasizing uprooted, fragmented, and creolized identities.

Communities that have been uprooted from their native country by means of immigration, exile, or forced relocation are referred to as diasporas (Brah 181). Thus, writing by authors from formerly colonized regions about the experiences of diasporic characters juggling multicultural tensions and hybrid identities is referred to as postcolonial diasporic literature. Characters of South Asian, African, Caribbean, and mixed-cultural heritage negotiating immigrant realities in the West are often the focus of these works.

According to Hall, diasporic communities live in a space between cultures where they engage in a dialectic between assimilation into the present and continuity with the past. Thus, diasporic identities are multiple and flexible that contradicts the divisions of tradition and modernity as well as homeland and hostland. Postcolonial diasporic literature explores these complexities through a variety of postmodernist-inspired, multifaceted, nonlinear storytelling techniques (235).

In diasporic contexts shaped by the legacies of colonialism, literary works by authors from postcolonial diasporic communities offer insightful perspectives on the complexities of

identity construction, cultural translation, and community belonging. This study examines theoretical questions and recurring themes in postcolonial diasporic literature, with a focus on works by feminist diasporic writers.

In a similar vein, the emphasis on cultural hybridity and fluid identities reflects the ambivalence between cultures that exists among diasporas (Hall 235). Second-generation immigrants like Irie and Millat emphasize the blending of backgrounds through their mixed cultural heritages in Zadie Smith's White Teeth (2000) book. Diasporic literary works that negotiate hybrid identities across cultural worlds frequently invoke concepts of cultural hybridity and double consciousness, as articulated by postcolonial theorists such as Homi Bhabha and W.E.B. Du Bois.

Postcolonial diasporic literature, according to some academics, unduly homogenizes a range of experiences into a single diasporic condition (Parmar191). Intra-group heterogeneity requires more consideration.

Critics disagree over how British writings by writers such as Rushdie or Smith, which center on immigration from former colonies to the imperial metropole, fit into postcolonial paradigms. It is necessary to further theorize this metropole-colony interaction (Boehmer228).

Moreover, some academics criticize hybridity for being an unduly celebratory concept that obscures ongoing struggles in diasporic communities regarding equality and belonging. Cultural translation, according to postcolonial critic Rey Chow, is still an uneven process with exclusions based on citizenship, language, and race (67).

Meanwhile, Buchi Emecheta, a Nigerian writer, draws attention to the contradictory experiences of independence and unpredictability that immigrant women encounter when adjusting to shifting gender roles in Britain (185). Diasporic subjectivity's shape is determined by gender.

In order to articulate diasporic experiences of being torn away from their native country, themes of nostalgia, grief, and intergenerational cultural disconnect are particularly important. In her novel Cracking India, for example, post-partition Indian diaspora author Bapsi Sidhwa masterfully portrays the trauma of the 1947 Partition by emphasizing women's experiences of violence and displacement (237).

Postcolonial diasporic literature serves as an essential literary tool for expressing the experiences of marginalized people who are displaced, hybrid, and entangled in multiple cultures. Perspectives from migrants are "at once plural and partial," as Rushdie puts it (67). These pluralities indicate hidden human universals that connect different peoples even though they are the result of fragmentation. Postcolonial diasporic literature articulates specificity and commonality, difference and belonging through its emphasis on identity multiplicity and cross-cultural engagement. Narrow theoretical insights on the gendered, racialized, and political dimensions of belonging in diaspora can be gained by studying this literary canon.

1.5.1. Feminine Diasporic Literature:

Diasporic identity is shaped by the complex intersection of several axes, including gender, race, nationality, and language. Examining gendered aspects in the formation of diasporic subjectivities is crucial, as postcolonial feminist research emphasizes. The main arguments and topics surrounding femininity, gender norms, and women's identity negotiations in diasporic contexts are analyzed in this work by looking at academic literature and postcolonial diasporic women writers.

Thus, feminine diasporic subjectivity denotes the pluralistic identity negotiations that women engage in within diasporic contexts. Through dynamic cultural dialogues, their complex subjecthood bridges the past and present, the homeland and the host country. Gender, race, ethnicity, class, sexual orientation, and other intersecting axes cause identity to become creolized, fluid, and contingent (Grewal 212).

According to transnational feminist scholars, understanding diasporic experiences necessitates paying attention to the enduring effects of patriarchal controls, family and kinship roles norms, and gendered cultural expectations that migrate with migrant communities (Grewal187). Within diasporas, Compliance to conventional gender roles may be enforced more firmly in order to preserve cultural identity.

For instance, postcolonial scholar Virinder Kalra examines the policing of "proper" femininity within British South Asian diasporic communities(228). Diasporic contexts heighten gendered dynamics concerning women's sexuality regulation, propriety, and honor.

Women who are diasporic subjects live in a culturally ambiguous space. Through the selective appropriation, synthesis, and rejection of cultural elements, they participate in the ongoing formation of their identities (Hall225). Contradiction and fluidity are fostered by this hybridity.

For example, Muslim women of South Asian descent living in the West may embrace some Western liberties while clinging to their cultural and religious traditions, creating a hybrid sense of self (Puwar & Raghuram12). Their identity is fluid and defies easy classification into categories.

Moreover, diasporic identities are divided by generational differences. While immigrants from second generations onward acculturate more fully to the local culture, first-generation immigrants maintain strong ties to their home country (Portes and Rumbaut 244). This leads to conflict between generations about roles and values.

But migration also creates opportunities for gender relations and femininity to be renegotiated. Sonia Shah, an Asian American scholar, uses the idea of "recombinant subjectivity," which combines elements of both old and new cultures, to highlight the subtleties of gender identity formation (134).

Several female writers from the diaspora place emphasis on gendered maturation, which entails redefining oneself and social roles. One moving account of a British South Asian girl's identity negotiations and challenges to internalized cultural scripts about proper Indian femininity can be found in Meera Syal's semi-autobiographical novel Anita and Me (88).

Diasporic fiction also puts issues of women's sexuality, desire, and erotic subjectivities front and center. In the framework of African diasporic experiences, British-Ghanaian author Ama Ata Aidoo's writing examines women's sexuality and same-sex desire (27).

These works interrupt colonial paradigms that hypersexualize diasporic women and challenge taboos surrounding women's sexuality in diasporas.

Diasporic women engage in complex processes of cultural synthesis and identity negotiation. They move beyond dichotomies and toward fluidity with their hybrid subjectivity, which unites the past and present. Women demonstrate agency by carefully incorporating aspects of each culture into dynamic identities, even in the face of disruptions. Their stories demonstrate the resilience and inventiveness that are encouraged by cross-cultural interactions, even in the face of trauma. The varied subject positions that diasporic women's stories convey serve as essential counterpoints to cultural representations that are homogeneous.

Thus, examining how gender and femininity are constructed in postcolonial diasporic literature and scholarship brings to light the complex ways in which women negotiate their identities in the face of cross-border migration and a variety of cultural influences. It reveals both the resilient aspects of traditional cultures and the ways in which modern diasporas reimagine gender roles and feminine subjectivities.

1.6. Immigration in Diasporic Literature:

The immigrant experience, including the traumas, disruptions, and challenges of cultural adjustment that go along with it, is a recurring theme in diasporic literature. Whether

forced or voluntary, immigration forces diasporic people to negotiate a difficult balancing act between their new, sometimes hostile host society and their home country. Diasporic writers investigate issues of racism, multiculturalism, hybrid identity, and belonging through the prism of immigration.

Rich diasporic literary engagements with the nuances of immigration, cultural translation, and community belonging have been fostered by migration from postcolonial nations. This study examines the ways in which postcolonial diasporic writings in various genres depict the complexities of immigration, ranging from the traumas associated with displacement to the complexities involved in creating hybrid identities within the home country.

One popular genre that follows a typical protagonist as they move from their native country to their new home is the "immigrant narrative." Themes of loss, loneliness, and slow adaptation are conveyed (McLeod207). This is best illustrated by Lahiri's Pulitzer Prize–winning novel Interpreter of Maladies, which depicts Bengali immigrants struggling with American identity.

For instance, the immigrant narrative arc in Jhumpa Lahiri's debut story collection The Immigrant moves from initial optimism towards growing contradiction and realization of the enormous challenges in assimilating (Koshy316). Through the depressing journey of the protagonist Adit, Anita Desai's novel Bye-Bye Blackbird demonstrates this disillusionment for Indian immigrants in England(124).

Women writers from the diaspora also highlight the experiences of immigrants that are clearly gendered. They highlight the contradictions that women encounter when the norms of their home country and the host country clash. Immigrant daughters feel torn between cultures because of expectations to maintain tradition while embracing social liberties (Koshy321).

Nilanjana Sudeshna, the author of Interpreter of Maladies, juggles her American way of life with her Bengali background. Disparate rates of acculturation lead to intergenerational conflicts (Lahiri189).

One will always feel as though they have moved away from their roots and have lost their sense of identity as a result of immigration. Walcott captures the agony of exile in his landmark poem "The Schooner Flight", describing how the diasporic person paradoxically feels out of place in both their new home and if they returned to their island origins (38).

The literature of the diaspora highlights how immigration stimulates people to synthesize their multiple roots and forge hybrid cultural identities. Generation after generation is still "yearning for their roots" as Levy highlights "the void that immigration leaves behind in Fruit of the Lemon, where the protagonist Faith attempts to reconcile her upbringing in London with her parents' longing for Jamaica" (Conrod135).

Jhumpa Lahiri's portrayal of generational strife and cultural alienation among Indian immigrants in the United States who are fighting to maintain ties to their heritage is evocative (279). The experience of immigration is tinged with loss.

Additionally depicted are the difficulties of traveling and arriving in the homeland, including perilous unauthorized border crossings and the disruptions of exile. For example, Kashmiri-American poet Agha Shahid Ali's poem "Stopping by Woods on a Snowy Evening "emphasizes the uncertainties that face immigrants "midway" in their journey (28).

The internal struggles of a teenage Pakistani girl adjusting to her new home in America are chronicled in Bapsi Sidhwa's novel An American Brat (98). The stark change and instability of relocation are captured in these pieces.

The experiences of immigrants with racism and cultural conflict in largely white host societies are also highlighted by diasporic writers. Growing up in 1970s London, mixed-race

protagonist Karim experiences marginalization and questions of belonging in Kureishi's novel The Buddha of Suburbia.

Through the character of Ifemelu, Adichie's Americanah paints a vivid picture of the alienation and systematic discrimination that Black African immigrants face in the United States (2). The startling realities of diasporic marginalization are exposed in these works.

Lastly, the literature of the diaspora highlights how immigration stimulates people to synthesize their multiple roots and forge hybrid cultural identities. Through the hybridity of Indian immigrant characters Saladin and Gibreel in Britain.In Omeros , Walcott explores Caribbean immigrant hybridity through Helen, "who tries to balance her St. Lucian heritage with her new American identity" (290). Such texts deconstruct singular cultural belonging.

Furthermore, complex negotiations of hybrid identity and racism in the hostland are central. Jamaican-Canadian writer M. NourbeSe Philip’s poetry highlights the ambiguities of becoming “dis place” in Canada (56).

Diasporic literature illuminates important light on the rifts and reconstructions brought about by immigration, and ultimately, on how resiliently humans can adapt. According to Rushdie, migration paradoxically fosters both creation and disruption because "we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands"(10). This process of creating new hybrid homes is creatively mapped out in diasporic literature.

Examining diverse literary portrayals of immigration offers multifaceted perspectives on the gendered, generational and racial dimensions that shape complex migrant subjectivities and experiences. These works foreground postcolonial diasporic voices articulating the nuances of cultural translation and community in the wake of dislocation.

1.6.1. Immigration and Cultural Negotiation:

Immigrating to a new sociocultural environment catalyzes a complex negotiation of cultural identity, especially for women seeking to reconcile expectations of the homeland with desires or pressures to assimilate. Diasporic spaces pose significant obstacles for immigrant women, such as social exclusion, prejudice, and the repressive upholding of patriarchal customs. But migration also gives women the chance to adopt parts of the host culture on the fly, creating hybrid identities and more flexible gender norms.

Researchers highlight that for immigrant and diasporic women, these negotiations are deeply gendered processes that frequently involve new limitations but also opportunities to redefine social roles.

Immigrant women negotiate their identities while facing many difficult obstacles. The intense loneliness and loss are made worse by the unfamiliarity of diasporic spaces that come from being away from familiar surroundings (Grillo168). Women encounter broken family and community bonds, unstable economies, and unfamiliar, foreign languages and customs.

In addition, the host countries frequently discriminate against and marginalize women immigrants due to racism and a lack of legal protections (Espin83). Finding work presents challenges, limiting women to the home. Their freedom and social mobility are restricted.

Complicating assimilation, women are also responsible for maintaining native cultural traditions within the home (Kibria27). Intergenerational conflicts over identity can arise when first-generation immigrants put pressure on their daughters to conform to gender roles and norms regarding marriage, family, and behavior in their home country.

Researchers such as Uma Narayan and Gargi Bhattacharya contend that diasporic communities often make stronger claims of patriarchal control in order to preserve their traditional cultural identities in the host nation. Women's sexuality, mobility, clothing, and

marital decisions are examples of issues that serve as symbolic barriers to cultural assimilation (Narayan18; Bhattacharya95).

But diasporic spaces also give immigrant women a chance to renegotiate their cultural identities and create hybrid ones. New perspectives on gender roles are produced by the intersections of old and new cultures (Mani81). In order to strategically empower themselves, women adopt certain liberating host culture attitudes.

For instance, Muslim immigrant women from South Asia are increasingly pursuing careers, jobs, and higher education—options that are frequently restricted in their native countries (Kibria34). Their hybrid identity combines their heritage with the aspirations and self-reliance of Western women. According to studies by academics like Sunaina Maira, second-generation immigrant women frequently deliberately rework inherited cultural norms about femininity, choice of partners, or expectations to care for elders. New forms of gendered cultural hybridity are fostered by acculturation (165).

Moreover, women can reconstruct aspects of their ethnic culture in a different setting thanks to diasporic communities. Immigrant moms defend cultural pride and continuity against assimilation pressures by passing to their children the native ways of life, beliefs, language, food, clothes, etc. (Espin92).

While women's behavior is regulated by their diasporic communities, they also challenge gendered racism and discrimination in the host society. Scholar Carole Boyce Davies, a black feminist, studies how African diasporic women writers and activists use empowered self-representation to subvert oppressive constructs of black femininity (Davies34).

Women who are immigrants may move down the career ladder, but they can also deliberately use their networks and resources to advance their education and careers.

Women's identities become more nuanced as a result of immigration, as they negotiate between accepting new opportunities and resisting assimilation. Diasporic spaces allow women to synthesize cultural elements selectively into empowered, hybrid selves, despite formidable challenges. Their stories offer crucial refutations of cultural stereotypes. Women who move between societies become "Ambassadors of good will," as noted by Anzaldúa, "Bridges. Translators "(108). Their ability to move between cultures creates exciting opportunities.

Women who are immigrants or from the diaspora must negotiate patriarchal rules and opportunities to reinterpret social roles and inherited traditions in order to negotiate their cultural identities . Their nuanced positioning makes it possible to challenge and complicate mainstream and diasporic conceptions of femininity.

1.6.2. Immigration and Cultural Hybridity:

Cultural hybridity refers to the blending and intermixing of elements from diverse cultures to create new, composite forms. It is an integral facet of the immigrant experience, as dislocation engenders identity negotiation between the homeland culture and the host culture. In postcolonial theory and diaspora studies, the idea of cultural hybridity has been essential for understanding the blending and interacting of various cultural influences that create diasporic identities.

Cultural hybridity is the process by which colonial authority is resisted through hybridized cultural forms that combine both colonial and indigenous influences, according to Homi Bhabha's groundbreaking work (112). Thus, singular concepts of identity and culture are challenged by hybridity.

Postcolonial theorist Homi Bhabha’s seminal work established hybridity as a key analytical framework. For Bhabha, hybrid cultures emerge through the interaction and exchange between colonizers and colonized. He confirms hybridity’s subversive, disruptive

effects, intercultural interactions cause inflexible colonial structures and binaries to become unstable (114).

Diaspora theorist Stuart Hall applies this analysis to immigrant identity negotiations. Hall posits identity as an ongoing process of selective appropriation from the cultures individuals encounter. Diasporic subjects occupy an "in-between" space he terms the "Third Space of enunciation", from which new hybrid identities emerge (235).

For both theorists, hybridity captures the fluid, liminal nature of postcolonial and diasporic identities, undermining essentialist cultural binaries. It signifies creative potential.

Some criticize hybridity, however, arguing that it implies cultural fusion rather than the constant tensions that diasporic people experience between conflicting cultural demands. Inderpal Grewal, a postcolonial feminist scholar, issues a warning against assuming that "power disparities between cultures magically disappear or that hybrid identities are inherently liberating" (201).

Anthias critiques the assumed binary of hybridity models, contending that people frequently manage more than two cultural attachments and influences (632).

Researchers also look at how cultural hybridity is gendered. Himani Bannerji, a South Asian critic living in Canada, draws attention to the patriarchal rules that underlie some cultural fusions within diasporas and limit the agency of women (30).

But as second-generation Indian American women's creative hybrid gender identities demonstrate, women also rework cultural fusions in potentially empowering ways (165).

Our diets also reflect hybridity. Diasporic foodways combine different cooking customs and ingredients to recreate local cuisine in unfamiliar settings. This mixing of cultures is evident in the immigrant restaurants that serve both host and diasporic customers.

Lahiri's fiction delves into these hybrid cuisines. Indian characters living in America improvise traditional recipes using locally grown produce in Interpreter of Maladies, thereby

encapsulating their hybrid adjustment (64). Identity negotiations are shown by what is displayed on the diasporic table.

Hybrid identities influence tastes as well. The palates of second-generation immigrants grow accustomed to foods from both their home country and the host culture. Similar to how British-Asian chicken tikka masala has crossed cultural boundaries, fusion cuisine also unites disparate culinary cultures (Narayan64).

The immigrant protagonist Adit in Anita Desai's novel Bye-Bye Blackbird uses a hybrid spirituality that combines drinking alcohol and not eating meat to reconcile his Indian upbringing with British attitudes. It is possible to balance cultural differences through such nebulous synthesis (143).

Similarly, the identities of second-generation immigrants blend the two cultures. Gogol, the son of Bengali parents born in America, personifies hybridity in Jhumpa Lahiri's novel The Namesake through his hyphenated name, relationships, and outlook (76). His identity unites the subjectivities of Americans and Indians.

Studying cultural hybridity brings to light the complexities of identity construction for people who are postcolonially diasporic and constantly mediating between different cultures. Critiques, however, highlight gendered disparities, power dynamics, and ambiguities that underlie hybridity. One disputed theory that attempts to explain diasporic subjectivity is hybridity.

1.7. Postcolonial Women's Writings:

Postcolonial women writers have made significant literary contributions that have challenged colonial cultural hegemony and patriarchal norms, articulated gendered perspectives from the Global South, and depicted the complex realities of women's lives. Literary works written by women that frequently highlight the experiences and viewpoints of women are referred to as women's writing. One of the main initiatives of feminist literary

criticism, which seeks to challenge male-dominated literary canons by giving marginalized women writers visibility, is the study of women's writings.

While women have likely written creatively since the invention of written text, earliest extant examples of women's writing emerge around the 13th century, often as privately circulated works or anonymous publications (Krontiris12). Women's participation in writing has increased as a result of increased literacy and relaxed publication limitations. Notable creating women writers are Murasaki Shikibu who wrote Japan's seminal The Tale of Genji during the 11th century Heian era, and Marie de France who wrote poetry and romantic lays in the 12th century.

The 18th and 19th centuries saw growing literary activity by women. Increased educational access, periodicals aimed at female readers, and novels' popularity enabled more women to publish fiction, poetry, diaries, conduct manuals, and domestic guides (Ferguson Ellis26). Well-known authors include Jane Austen, the Brontë sisters, George Eliot, Harriet Beecher Stowe, Louisa May Alcott, and George Sand, often exploring romantic, gothic or social justice themes from a woman's outlook.

Writings by postcolonial women have challenged colonial portrayals of Native American and Third World women as strange, backward people or as victims in need of help. African women's autonomy was liberated from such clichés by Nigerian novelist Flora Nwapa's strong female protagonists (84).

Similar to this, Jean Rhys' Wide Sargasso Sea, an earlier version that highlighted Bertha Mason's "oppression by her husband and her Creole background challenged the demonization of the character in Jane Eyre" (112). Hegemonic colonial narratives are contested in postcolonial women's fiction.

Meena Alexander, a South Asian American author, examines trauma and displacement as well as healing via self-reinvention (92). Postcolonial journeys toward agency and selfhood are depicted in these works.

Critics argue over whether concentrating on the writings of women runs the risk of categorizing them as a distinct category that is based solely on gender. According to some, "women's texts should be valued for their literary qualities alone, devoid of any gendered interpretations" (Moi63).

There are further concerns about what genres women write in and who falls under this expansive, nuanced category (Lanser341). Does it need female protagonists, feminine themes, or a female authorial voice? Theorizing goes on.

Despite historical exclusion, women's writing has flourished, sharing important but untold realities of the feminine experience. Their innovative works provide cultural counter-narratives that undermine discourse that is patriarchal. Literary landscapes are fundamentally reshaped by the diversity of women's writing.

Postcolonial women's literary contributions establish vital epistemological, cultural and political interventions, subverting colonial ideologies and patriarchies while articulating empowered, complex feminine subjectivities. Their groundbreaking works fundamentally expanded feminist and postcolonial literary canons.

1.8. Gendred Prespectives in Immigration:

Although immigration affects everyone, gender has a significant influence on the experiences of immigrants. Gender differences are evident in the socio-cultural expectations, economic opportunities, discriminatory practices, and identity negotiations faced by immigrants. When gender perspectives are applied to immigration analysis, it becomes clearer how masculinity and femininity constructions in both sending and receiving societies mediate processes of dislocation and integration. Research demonstrates how gender has a significant

impact on immigration processes and effects, with expectations, pressures, and identity negotiations being different for immigrant women compared to men.

For immigrant women, complex gender-based cultural negotiations arise in balancing the norms of their homeland with desires or pressures to assimilate (Espin23). Women must negotiate familial expectations concerning appropriate behavior, dress, marriage, childrearing, and upholding traditions domestically. Often confined to the home, their mobility and independence become restricted.

At the same time, women also strategically appropriate more egalitarian attitudes and opportunities from the host country to empower themselves. Access to education, employment, and public life expands as immigrant women craft hybrid identities (Kibria117). Their gender roles shift toward greater fluidity across public and private spheres.

Furthermore, as carriers of native culture, food ways, language, and values within the home, immigrant women play a crucial role in cultural reproduction. Their preservation of traditions through childrearing promotes generational continuity despite displacement (Kibria125).

For male immigrants, threats to traditional patriarchal authority also arise through immigration. Men often lose status, income, and dignity in low-wage jobs below their qualifications, leading to discomfort with diminished masculinity (Espin39). Their pride is injured.

Immigrant women negotiate a complex web of challenges due to the intersections of their gender, immigration status, race/ethnicity, and other social identities. This intersectional discrimination can manifest in various ways, including in the labor market, where immigrant women are more likely to be employed in informal, low-wage work and vulnerable to exploitation and abuse (Hennebry & Petrozziello120). Their immigration status can further

constrain their access to resources, social support, and legal protections, enhancing their overall vulnerability (Donato et al 18).

Scholars have highlighted how the intersectionality of immigrant women's identities shapes their experiences and responses to different forms of marginalization. Hondagneu-Sotelo has argued that immigrant women's experiences are shaped by the "triple jeopardy" of being female, foreign-born, and often from racial/ethnic minority backgrounds(199). This intersectional perspective is further developed by Mohanty, who emphasizes the importance of understanding how gender, race, class, and national location intertwine to produce unique forms of oppression and resistance (514).

The reasons and experiences of immigrant women often differ significantly from those of their male immigrants. While men may primarily migrate for economic opportunities, women may migrate to escape gender-based violence or join family members (Boyd & Grieco2). Immigrant women may also face unique challenges during the migration process, such as pregnancy, childbirth, and childcare responsibilities, which can profoundly impact their integration and wellbeing in the host country (Grieco1).

Researchers have explored how gender shapes the motivations and experiences of immigrant women in various contexts. Donato and Gabaccia, for example, have analyzed how traditional gender roles and expectations influence the decision-making processes of immigrant women, leading them to prioritize family reunification or fleeing from domestic violence over economic factors (155). Parreñas has also highlighted the complexities of immigrant women's caregiving responsibilities, which can create additional burdens and vulnerabilities during the migration journey (112).

Immigrant women's social networks and access to resources can have a significant impact on their integration and overall wellbeing. Strong social connections and support systems can provide crucial emotional, practical, and informational assistance, helping

immigrant women negotiate the complexities of the migration process and adapt to life in the host country (Hagan63). But restricted access to social capital and resources can make immigrant women's struggles worse, making it more difficult for them to prosper and fully engage in their new communities.

Scholars have examined the ways in which social networks and access to resources shape the experiences of immigrant women. For instance, Hagan has investigated how immigrant women's integration can be aided or hindered by the presence of community-based resources and gender-based social networks(59).

Addressing the unique needs and vulnerabilities of immigrant women requires a comprehensive and gender-sensitive approach to immigration policies and programs. Policymakers and advocates must work to amplify the voices and experiences of immigrant women, and address the intersectional forms of discrimination they face (Mohanty515; Erel697). Additionally, further research is needed to understand the long-term impacts of immigration on gender relations and women's empowerment, in order to develop more effective and inclusive strategies (Mahler & Pessar37; Donato & Gabaccia228).

Scholars have emphasized the importance of integrating gender perspectives into immigration policy and advocacy efforts. for example, Donato and Gabaccia have called for the recognition of the distinct needs and vulnerabilities of immigrant women, arguing that policies should be designed to address the intersections of gender, immigration status, and other social identities(155). Schrover and Yeo have also highlighted the critical role of advocacy in amplifying the voices of immigrant women and challenging the structural inequalities they face (4).

Comparative studies have shown that different genders have different immigration experiences as a result of differences in goals, aspirations, cultural modifications, and identity

conflicts. For instance, Youth of South Asian descent in Canada showed clear gender disparities in terms of assimilating versus keeping their culture (Talbani & Hasanali623).

But scholarship also cautions against overly oppositional framings of male versus female immigration patterns, underscoring overlaps in structural constraints faced and acts of solidarity.

Examining immigration through gender lenses illuminates multifaceted negotiations of identity, culture, family relations, and power manifest differently across the lives of women and men. But some shared grounds become visible.

Applying feminist and masculinities frameworks illuminates multifaceted gender dynamics that differentially shape women and men immigrants' transnational mobility, cultural adaptations, identity negotiations and community belonging. However, gendered analyses must avoid deterministic assumptions about immigrant experiences based on sex.

1.9. Conclusion:

Postcolonial feminism has been explored in postcolonial literature through a complex and nuanced process that has challenged Western-centric narratives and given voice to marginalized women from a variety of cultural and geographic contexts. Several key themes have emerged, each offering a unique perspective on the intersections of gender, race, class, and cultural identity within the broader framework of postcolonial societies.

One of the central themes that have been consistently highlighted is the critique of Eurocentrism and the deconstruction of Western feminist narratives that have historically dominated the discourse. Postcolonial feminists have challenged the universality of Western feminism, asserting the need for a more inclusive and contextual understanding of women's experiences across different cultural and socio-political landscapes. This critique has paved the way for a more nuanced examination of the complexities of women's lives in postcolonial

societies, acknowledging the impact of colonial legacies, indigenous knowledge systems, and the intersections of multiple forms of oppression.

The concept of intersectionality has been a cornerstone of postcolonial feminist thought, recognizing the multidimensional nature of women's identities and the ways in which various axes of oppression intersect and compound their marginalization. This intersectional lens has been particularly significant in exploring the experiences of diasporic women, whose identities are shaped by the complex interplay of gender, race, culture, and the challenges of negotiating multiple cultural spaces.

Postcolonial diasporic literature has emerged as a powerful medium for giving voice to these intersectional realities, offering rich narratives that delve into the lived experiences of immigrant women and their struggles with cultural negotiation, identity formation, and the pursuit of agency within the diasporic context. Works such as Buchi Emecheta's *Second Class Citizen* and Tsitsi Dangarembga's "Nervous Conditions" have been seminal in this regard, providing poignant explorations of the transformative effects of immigration, the complexities of cultural hybridity, and the acts of feminist resistance that characterize the diasporic experience.

Moreover, the discourse of decolonizing feminism has highlighted the importance of transnational solidarity and the exchange of knowledge and perspectives across borders. Feminist activists and scholars from various postcolonial contexts have engaged in dialogue, sharing their experiences and strategies for challenging oppressive structures and advocating for women's rights. This transnational collaboration has fostered a sense of collective empowerment and has contributed to the development of more inclusive and culturally responsive feminist movements.

Importantly, the examination of women's writings has been a central component of this discourse, as these literary works have served as powerful tools for giving voice to

marginalized experiences, preserving cultural narratives, and challenging dominant patriarchal and colonial narratives. Through their literary expressions, women writers have reclaimed agency, celebrated their cultural identities, and advocated for social and political change, contributing to the broader project of decolonizing feminism and empowering women within their respective contexts.

As we look ahead, the discourse of decolonizing feminism in postcolonial literature will continue to develop, addressing emerging challenges and amplifying the voices of those who have long been silenced or marginalized. It will remain a crucial space for critical inquiry, cultural exploration, and the development of inclusive and transformative feminist practice that embraces the diversity of women's experiences across the globe.

Finally, the exploration of decolonizing feminism in postcolonial literature has been a profound and multidimensional journey, one that has challenged traditional narratives, amplified marginalized voices, and fostered a more nuanced understanding of the intersections of gender, race, class, and cultural identity within the postcolonial context. Through this discourse, we have witnessed the power of literature to catalyze social change, preserve cultural narratives, and inspire solidarity and collective resistance against oppressive structures. We are reminded of the enduring strength and resilience of women as we work with this diverse array of viewpoints, as well as the transformative power of decolonizing feminism to build a more just and equitable world for all.

CHAPTER TWO

Intersectional Realities in Second Class Citizen

2.1. Introduction:

Few literary works have as accurately and poignantly depicted the complexity of intersectional oppression as Buchi Emecheta's groundbreaking novel *Second Class Citizen.* This riveting story, which was first published in 1974, explores the complex challenges that the main character, Adah, a Nigerian woman whose life is influenced by the intersections of gender, class, and race, faces.

Nigerian society's patriarchal structures have imposed widespread subjugation, which is at the heart of Adah's journey. Since her early years, she has been conditioned to believe that a woman's value is solely dependent on her capacity to be a loving wife and mother, depriving her of the freedom to follow her own goals and emotions. Because of these gender norms and stereotypes, Adah's agency is restricted and she is forced to live as a domestic slave, as demonstrated by Emecheta's skillful storytelling.

Adah's socioeconomic status adds to the harsh reality of gender-based oppression. She was raised in a working-class household and is well aware of the advantages enjoyed by those in positions of greater social standing. However, her ambitions to further her education and move up in society are constantly impeded by a lack of funds and prejudices held against people from lower social classes. Emecheta deftly interweaves this theme of class inequality throughout the story, emphasizing how it makes Adah's struggles worse and adds another level of marginalization.

Adah suffers challenges understanding the intersections of gender and class, which are compounded by her experience as a Black woman living in predominantly white environments. After moving to Britain with her spouse, she encounters the evil forces of racism and xenophobia, which can exist in both overt and covert forms. The complex nature of oppression and the links between various forms of discrimination are highlighted by

Emecheta's powerful depictions of the prejudices and small-scale mistreatment Adah experiences.

Emecheta resists the desire to simplify Adah's experiences into a one-dimensional story and instead employs a complex and realistic portrayal of intersectionality in the book. Rather, she skillfully weaves the complex threads of race, class, and gender to create a rich weave that illustrates the complexity of oppression and the resilience needed to overcome it. Emecheta skillfully combines social commentary with storytelling in her prose, allowing readers to share in the lived experiences of people like Adah, whose lives are shaped by the complex interactions between marginalization and resilience.

Second Class Citizen also acts as a powerful catalyst for self-examination and reflection by forcing readers to think about their own prejudices and complicities in maintaining oppressive systems. A one-size-fits-all approach is not necessary to achieve true liberation; instead, a complex comprehension of the various and intersecting identities that shape individual experiences is necessary. Emecheta's unwavering story obliges us to recognize the complexity of intersectionality.

Ultimately, Adah's journey through the oppression issue is more than just a fictional tale; it is a moving portrayal of the everyday struggles faced by a large number of people worldwide. Her resilience in the face of tragedy is remarkable. Stressing that although achieving freedom is not simple, this road is one that is well worth travelling. *Second Class Citizen* is a potent example of the human spirit's eternal resilience and a call to action against the oppressive systems that are still present in society.

Emecheta's masterwork is a forceful advice to accept the complexity of intersectionality, to give voice to the underprivileged, and to seek for a more just and equitable society for all. It serves as a reminder that real progress can only be made when we

acknowledge the complexity of oppression and approach it with compassion and steadfast determination.

2.1 Buchi Emecheta – A Female Diasporic Writer:

Buchi Emecheta was a pioneering Nigerian novelist whose works examined the experience of being an immigrant and the interconnected systems of class, race, and gender oppression from a black feminist standpoint. Emecheta's own identity and upbringing as a Nigerian immigrant to London in the 1960s greatly influenced the diasporic themes she explored in her semi-autobiographical novels.

The depth of Buchi Emecheta's writings comes from her own experiences overcoming obstacles such as cultural displacement, gender discrimination, and the desire for self-empowerment as a Nigerian woman. Her childhood has had a significant impact on the semi-autobiographical stories she writes and the themes of diaspora she explores. It is distinguished by the range of her Nigerian heritage and the challenges she faced upon arriving in the United Kingdom.

Emecheta was born in Lagos, Nigeria, on July 21, 1944. The hard reality of colonial oppression and the limitations imposed by traditional gender roles shaped Emecheta's early life. She grew up in a tiny village in the Ibuza area of the Igbo heartland, where she saw firsthand how women were treated as second-class citizens and how patriarchal norms were strictly upheld (Stratton78).

Emecheta overcame many challenges, such as an early forced marriage and the ensuing difficulties of being a single mother, but her resolve to seek education and self-actualization never wavered. She was a standout student at several missionary schools, where she also gained a profound appreciation for literature and storytelling (Nnaemeka 92).

Emecheta took a risk when she decided to move from Nigeria to London with her husband in 1962. This decision would have a significant impact on how she would explore

diasporic themes and develop as a writer. She faced the hard realities of racism, cultural displacement, and the difficulties of balancing her Nigerian identity with the expectations of her new surroundings as an immigrant woman in Britain (Stratton79).

Emecheta's semi-autobiographical works frequently revolve around her experiences as a mother and her battles to financially support her family while pursuing her academic goals and writing ambitions. She was motivated by her own determination and perseverance, and she used her stories to question prevailing patriarchal and colonial narratives while giving voice to the underrepresented experiences of immigrant women (Nnaemeka 92).

Second Class Citizen, her semi-autobiographical novel that was published in 1974, is considered to her most influential work. It centers on the life of Adah, a young Nigerian woman who moves to London and has to deal with racism, poverty, and the difficulties of adjusting to her new environment while maintaining her cultural identity. Emecheta examines the diasporic experience's acts of feminist resistance, the complexity of cultural hybridity, and the transformational effects of immigration through Adah's journey (Stratton81).

Similarly, Emecheta's 1979 publication, "The Joys of Motherhood," explores the relationship between gender, motherhood, and cultural identity by utilising her personal experiences juggling modernity and tradition as a mother. Emecheta provides a moving examination of how cultural expectations influence women's identities through the persona of Nnu Ego, as well as the conflicts that result when those expectations conflict with individual goals (Nnaemeka98).

Emecheta's semi-autobiographical works have an authenticity and resonance that stems from her background, which is shaped by her Nigerian heritage, her experiences of colonial oppression, and her journey as an immigrant woman in the United Kingdom. Her stories challenge prevailing narratives, celebrate the resiliency and agency of people who have

successfully confronted the complexities of diaspora, and give voice to the marginalized experiences of immigrant women (Stratton85).

Emecheta, a London-based novelist of Nigerian descent, embodied a variety of identities and cultures that dynamically intersected in her works of fiction. Emecheta was able to portray the complexities of African diasporic experiences from an insider's perspective because of her own cross-cultural journey. Her early works documented the prejudice and assimilation of young immigrant Nigerian women who were similar to her.

Nnoromele argues that African feminism, unlike Western feminism, accommodates males and combines various forms of oppression to build a more inclusive kind of feminism. African feminism, she says, is an ideology that advocates racial, cultural, sexual, and class independence, focusing on women as human beings rather than sexual objects. Nnoromele also explores how colonialism has affected the idea of motherhood in African culture and how Emecheta's work reflects the clash between traditional Ibo society and colonized Lagos. Nnoromele's critique highlights the importance of understanding the cultural and historical context of African women's experiences and the need for a more inclusive and nuanced approach to feminism (Nnoromele67).

According to Stratton, Emecheta, an Igbo woman writer, also recentered African female experiences that are far too frequently defined by western constructs. She faced the colonial legacy that shaped African ethnic stereotypes and gender roles. Emecheta resisted generalized perceptions of third-world women as oppressed or backward by illustrating the unique struggles faced by diasporic women, such as arranged marriage, female circumcision, abuse, single parenthood, racism, and more (Stratton86).

Emecheta, who attended British schools despite growing up in a polygamous Igbo family, was able to capture the mental anguish of living in two different worlds. Her semi-autobiographical heroine Adah in *Second class citizen* loses her identity when she abandons

her Nigerian roles as a wife, mother, and daughter to become an outsider in London's immigrant community. Emecheta emphasizes the alienation that results from moving far from one's home while Adah tries to live an individualistic British life and sticks to Igbo values.

Emecheta also experienced firsthand the interlocking systems of racism and sexism Adah faces, having grown up as an African single mother in London in the 1960s. Adah discovers that the cherished "Motherland" is prejudiced against black women when Emecheta examines closely. Emecheta challenges stereotypical East vs. West representations of African women's subjugation with this nuanced portrayal. Her analysis gained authenticity and profundity from her own hybridized identity that bridged both societies.

Buchi Emecheta was a British-born, Anglophone Nigerian author who told tales of the African diaspora with the authority of personal experience. She was able to depict the complexities of balancing two cultures as an immigrant in the metropole because of her own complex identity as an Igbo woman educated in colonial institutions. Emecheta's in-depth examination of the racialized and gendered realities of African diasporic lives is influenced by both her insider status and her outsider viewpoint. Emecheta promoted African women writers and introduced diasporic female voices into the canon of literature with her groundbreaking novels.

2.2 Second Class Citizen –Novel Overview:

Published in 1974, *Second Class Citizen* is the first novel by Nigerian writer Buchi Emecheta. It is a fictionalized account of Emecheta's own experiences as a young Igbo woman who moves to 1960s London to join her husband and confronts racism, sexism, and cultural displacement as she struggles to carve out an independent identity in a hostile society. This semi-autobiographical novel provides insight into the gendered complexities of the African diasporic condition through the eyes of its heroine Adah.

In 1940s Nigeria, the novel begins with Adah, a young girl constrained by the norms of her Igbo culture, which gives preference to sons over daughters. When a bride price is paid to marry Adah off to an older man, her destiny appears to be finished. Adah, on the other hand, is determined to learn, and she eventually wins a scholarship to study in London. Her husband Francis, who departed Nigeria prior to her to pursue accounting studies, is waiting for her there. Adah discovers a very different society in London. She has to get used to a colder environment, strange cultural customs, and systemic racism that treats black immigrants like *Second Class Citizens*. Adah yearns to return home because she is the only woman of color in her school and feels alone. She soon learns she is expecting her first child and drops out of school.

Adah becomes angry at Francis's indifference and refusal to allow her to continue her education since She is confined to boring housing with two small children. Adah eventually breaks up with Francis and is left to work menial jobs to support her five children and herself. She battles racism and demeaning sexual harassment at work, in addition to the disrepute associated with being a single mother.

Adah persists in her night classes with the goal of escaping poverty, and she eventually obtains her degree in accounting. Despite achieving professional success, she finds it difficult to reconcile work, motherhood, and her Nigerian cultural heritage. Adah struggles with her torn identity and disillusionment with London life, coming to terms with the fact that she will never be able to move or return "home". As the book comes to a close, Adah is left to reflect on her bittersweet existence as a second-class citizen who must create a life that exists in two different worlds.

Second Class citizen, a fictionalized narrative of Emecheta's life, delves into numerous challenges she encountered during her time as a Nigerian immigrant woman. Through connected themes of cultural alienation, racial discrimination, status loss, identity

fragmentation, and women's independence, the book explores the gendered aspect of the African diaspora.

Adah struggles with her terrible cultural displacement as she makes an effort to keep her Igbo identity while assimilating into English society. She experiences downward mobility, giving up her privileged education in Nigeria for low-paying jobs in London. Her husband in the immigrant community as well as in British society marginalizes Adah, where she is taken advantage of based on her race and gender. She is compelled to rebuild her identity, going from a conventional wife to a struggling mother by herself. Adah's pursuit of knowledge and financial independence in the face of opposition becomes both an act of resistance and self-determination.

2.3 Adah- The African Immigrant:

Buchi Emecheta's semi-autobiographical novel *Second Class Citizen* follows the experiences of Adah, a young Igbo woman who immigrates from Nigeria to 1960s London to be with her husband. Adah serves as the protagonist and lens through which Emecheta explores the gendered complexities of African immigration to Britain. As a fictionalized version of Emecheta herself, Adah provides intimate insight into the cultural displacement, downward mobility, identity fragmentation, and gendered oppression confronted by African women immigrants in the diaspora.

Adah is a smart, ambitious young woman,was born in Nigeria, Adah's early life is shaped by the cultural traditions and societal expectations of her homeland. However, her aspirations for education and self-determination propel her towards a path that defies traditional gender roles. She is keen to pursue her education beyond the limitations of her small village in Nigeria. She demonstrates her academic promise from a young age, winning a scholarship to study abroad in London (Emecheta27). Education represents Adah's ticket to upward mobility. In 1960s Nigeria, advanced schooling could allow her to transcend gender

norms and occupational restrictions for women. In 1962, Adah follows her husband to London, embarking on a diasporic journey that would profoundly shape her identity and expose her to the harsh realities of life as an African immigrant in the British capital.

Emecheta's portrayal of Adah's background and motivations for migration resonates with the experiences of countless African immigrants seeking better opportunities and a chance to pursue their dreams. As Adah states: "I wanted to be something every minute of the day, something better than I was not just decent, but a real person" (21).This quote highlights the reason that push Adah decides to leave the comforts of her home country and travel into the unknown is her unwavering determination and her pursuit of self-actualization.

Adah experiences the harsh realities of life as an African immigrant woman as soon as she arrives in London. Her struggles to balance her cultural identity with the expectations of her new surroundings, as well as racial discrimination and financial hardships, are perpetual. A compelling commentary on the intersectional oppression experienced by women of color in the diaspora is provided by Emecheta's depiction of Adah's experiences.

Emecheta captures the complexities of Adah's diasporic experience: "She sat there, bewildered, as many women before her must have sat, trying to make headway in a society that was still trying to accept her as a human being"(103). This moving passage highlights the intersectional obstacles that women of color encounter throughout the diaspora as they discuss prejudices and societal views that frequently harm their humanity and agency. Adah's confusion perfectly captures the confusing feeling of assimilating to a foreign culture while bearing the burden of social prejudices.

Adah had been a well-educated, privileged young woman at home. She is compelled to live a marginalized life at the bottom of British society in London. She was a significant person in Nigeria, a bright young woman with a bright future, but in London, Emecheta notes, "she was a nobody, just another wog" (130). White employers denigrate Adah, treating her as

an unskilled foreign worker unworthy of respect. To support her husband, she takes on a subservient role as a factory worker and maid.

Adah's hopes of returning to school do not last very long. She is pregnant with her first child, so she can't start school as planned. Stuck in depressing housing, Adah gets angry at her husband for not letting her complete her education so she can support herself. Through Adah's downward spiral, Emecheta draws attention to the shocking loss of status and autonomy experienced by educated African women immigrants who are suddenly relegated to the periphery of British society.

Adah experiences a warping of her Igbo womanhood due to her experience as a migrant in London, in addition to losing her social standing. Her ties to traditional childrearing methods, honouring her husband, and sending money to her parents are all still present in Nigeria. Concurrently, Adah experiences discord with her spouse Francis, who attempts to disregard the customs of their native country in favour of his adopted English identity.

Despite the overwhelming challenges she faces, Adah's journey is marked by an unwavering resilience and a relentless pursuit of self-determination. She embraces education as a means of empowerment, enrolling in night classes and eventually becoming a writer. Adah's determination to forge her own path and achieve her aspirations serves as a powerful testament to the strength and agency of women in diaspora.

In her analysis of *Second-Class Citizen*, Florence Stratton highlights Adah's resilience and her representation of the diasporic experience:"Adah's story is one of survival and self-empowerment, a journey of personal growth and development within the constraints of a racist and sexist society"(112).

Adah, an educated Igbo woman who immigrated to London in the 1960s from Nigeria, personifies the high expectations and eventual disappointment of the African immigrant experience. Adah's optimistic dreams of moving to the metropole are crushed by her painful

cultural displacement and downward mobility. Emecheta's personal account of Adah's hardships sheds light on the particular challenges encountered by African immigrant women, such as social exclusion, status loss, gender-based discrimination, and conflicting cultural loyalties. Adah symbolizes the traumatic identity disintegration that African diasporic women experienced along with their migration from colony to empire.

2.4 Adah's Gendered Experience in Immigration:

In *Second Class Citizen*, Adah, the protagonist, faces difficult obstacles as a Nigerian woman immigrant in London in the 1960s. Adah offers a close-up view of the interlocking systems of racism and sexism that shaped African women's experiences in the diaspora. She is a fictionalized version of author Buchi Emecheta. The opportunities and challenges that Adah faces are significantly influenced by her gender.

In Buchi Emecheta's renowned novel *Second-Class Citizen,* the protagonist Adah's experience as an African immigrant in London is profoundly shaped by her gender, highlighting the intersectional challenges faced by women of color in diaspora. Adah's journey illuminates how gender roles and societal expectations influence the lived realities of immigrant women, adding a complex layer to their diasporic experiences.

Adah's experience as an immigrant is shaped by her gender and is closely associated with the customs and traditional gender roles she left behind in Nigeria. As a woman, she is expected to prioritize her roles as a wife and mother, often at the expense of her own aspirations and dreams. This burden of tradition weighs heavily on Adah, creating a constant tension between her pursuit of self-determination and the cultural norms she has internalized: "She wanted to throw away all the chains of her people's tradition, to get up and leave and never look back, but another self, deeper and more permanent, kept pulling her back, kept reminding her of her duties as a wife and mother" (Emecheta89). This passage highlights the internal struggle Adah faces as she grapples with the expectations placed upon her by her

cultural heritage, even as she strives to forge her own path in the unfamiliar landscape of London.

Adah's gendered experience as an immigrant woman is further compounded by the intersectional oppression she faces due to her race and class. As a Black woman from a working-class background, she encounters not only racial discrimination but also gender-based biases and economic hardships that shape her lived reality in diaspora Florence Stratton, in his analysis of *Second-Class Citizen*, highlights the intersectional nature of Adah's oppression "Emecheta's novel provides a powerful depiction of the multiple oppressions faced by Adah as a black woman, an immigrant, and a member of the working class" (Stratton113).

This intersectional oppression manifests in various aspects of Adah's life, from the marginalization she experiences in the job market to the dismissive attitudes she encounters from authority figures and institutions, all rooted in the intersections of her gender, race, and class identities. Despite the formidable challenges she faces, Adah's journey is characterized by her unwavering resilience and her determination to defy gendered expectations and societal norms. She embraces education as a means of self-empowerment, enrolling in night classes and eventually becoming a writer, defying the traditional gender roles that would confine her to the domestic sphere Emecheta's portrayal of Adah's resilience and her pursuit of self-determination is a powerful testament to the strength and agency of women in diaspora.

While *Second-Class Citizen* primarily focuses on Adah's experiences as an immigrant woman, Emecheta's exploration of gender dynamics and societal expectations is further exemplified in her acclaimed novel "The Joys of Motherhood." Through the protagonist Nnu Ego's journey, Emecheta offers a searing critique of the traditional gender roles and the societal pressures surrounding motherhood in Nigerian society: "She was still a young girl when she had got married, not quite twenty, and even younger when she had started having

her babies, one child every couple of years. She was a strong, healthy woman from a good line of mothers. Her people said that the fertility line was very strong on her mother's side, so strong that it could break lesser breeds" (Emecheta7).In this passage, Emecheta captures the societal expectations placed on Nnu Ego and the inherent value ascribed to fertility and motherhood within her traditional Nigerian culture.

Through Nnu Ego's journey, Emecheta explores the complexities of reconciling these traditional values with modern aspirations, offering a poignant reflection on the challenges faced by women encountring the intersections of gender and cultural identity. Adah's gendered experience as an immigrant woman in *Second-Class Citizen* resonates deeply with readers, bringing attention to the intersectional challenges faced by women of color in diaspora. Emecheta's nuanced portrayal of Adah's journey, coupled with her exploration of gender dynamics in "The Joys of Motherhood",invites critical discussions on gender roles, societal expectations, and the resilience required to negotiating the complexities of migration and cultural displacement.

Adah’s female identity profoundly shapes her disappointing experiences as an immigrant in 1960s London. She faces discrimination against her gender and race, including sexism in her diaspora community. Adah is deprived of all status and independence and is forced to play limited domestic roles that make her helpless and alone. She pursues her education and independence while simultaneously acting bravely in defiance of the patriarchal forces. In the diaspora, Emecheta depicts Adah's gender as a source of both disadvantage and potential empowerment. Adah's difficulties highlight the complex connection between African women's experiences as immigrants and their gender identities.

2.5.1. The Intersection of Gender and Immigration:

In *Second Class Citizen,* protagonist Adah contends with complex challenges as a Nigerian woman immigrant in 1960s London. She faces the double marginalization of racism

and sexism, which profoundly shape her disillusioning experiences in the diaspora. Adah's gender proves inextricable from her immigrant identity. Through Adah's story, Emecheta provides insight into the intersectionality of identity and oppressions faced by African women in migration.

Adah is a young Nigerian woman moving overseas, and a major factor in her experience of cultural conflict and displacement is her gender. Adah's identity as a wife, mother, and devoted daughter-in-law is central to the Nigerian immigrant community. This patriarchal view of Igbo womanhood determines her value. Adah is, nevertheless, subject to distinct gendered expectations and limitations in London. She is relegated to an inferior position in British society by virtue of her race and identity as an African woman.

Adah's struggle to find work and financial stability is one of the intersection's most noticeable manifestations. Due to her gender and race, she frequently gets forced into low-paying, unstable jobs that are inaccessible to her as an immigrant woman. Emecheta emphasizes the compounding effects of gender and immigration status on Adah's economic opportunities when she writes:" She found that as a female immigrant, she was not easily employable "(Emecheta123).

Moreover, this intersection has a significant impact on Adah's experiences as a mother and her household duties. Because she is an immigrant, she frequently does not have access to the resources and social networks that could lessen the stress of taking care of others and running the home. Adah finds it difficult to make a balance between her personal goals and her family responsibilities because of the intersection of her gender and immigration status.

But in the face of these intersectional difficulties, Adah's resilience and determination to assert her autonomy ultimately shape her identity as a person. Adah rejects being defined or constrained by the oppressive structures that aim to imprison her, in spite of the various forms

of oppression she encounters. Emecheta states, "Adah refused to be intimidated."She was going to make something of herself "(Emecheta122).

Postcolonial feminism holds that understanding the intersection of gender, race, and colonial legacies is essential to understanding the oppression of third world women such as Adah (Mohanty63). Adah symbolizes the "other" in the eyes of the British people since she is both black and female. The particular types of discrimination Adah encounters in the metropole are determined by her gender.

Adah's loss of autonomy as she moves from being a colonial subject to a diasporic subject is a crucial component of her gendered immigrant experience. Adah, a woman with education, was deprived of her status and independence in London, even though Nigeria was still ruled by the British. She is compelled into domestic dependency and manual labour and loses all ability to make her own decisions.

Adah's identity as an African woman makes her voiceless and invisible in the diaspora; postcolonial feminist Gayatri Spivak's concept of "gendered subalternity " helps to explain this (Spivak28). Based on race, class, and gender, she is subjected to three forms of subjugation. The degree of social, economic, and political disempowerment imposed on African immigrant women is demonstrated by Adah's subaltern position.

She must to follow the norms of the western bourgeois world, which are "civilised" and feminine. Adah, though, is divided between the English emphasis on individualism and the communal Igbo values of her native land. Adah's husband, Francis, gives up on Nigerian customs and tries to control Adah's identity by making her adopt his new, more westernized way of living. Yet, Adah finds it difficult to fit her Igbo womanhood into a British culture that denigrates African heritage.

Postcolonial feminism acknowledges African immigrant women like Adah's ability for self-empowerment and resistance despite the limitations placed upon them. Adah rebuffs

attempts by the West to subjugate her and patriarchal Nigerian customs by tenaciously pursuing her education and independence in London. The struggle of Adah for autonomy and self-definition can be seen in this defiance of societal expectations, which postcolonial theorist Sangeeta Ray refers to as the "decolonization of the mind" (Ray119).

Adah challenges oversimplified notions of African women as helpless victims with her resistance. She creates a strong, hybrid identity by fusing the liberties of the West with her Igbo heritage. Adah's changing awareness of her gender highlights the nuanced subjectivities of African immigrant women.

Adah's complex negotiations of cultural identity and racial oppression in the diaspora are greatly influenced by gender, as revealed by a postcolonial feminist lens. Monolithic images of immigrant women are also challenged by Adah's complex subjectivity and defiant actions. For Nigerian women, Emecheta offers a nuanced portrayal of the gendered aspect of their migration from colony to metropole. The film Second Class Citizen emphasizes the inextricable link between gender and the racialized power dynamics of empire, which persist in the marginalization of diasporic subjects such as Adah.

2.5.2. The Transformative Effects of Immigration on Adah:

In *Second Class Citizen*, protagonist Adah finds her identity and sense of self profoundly transformed by her experience as a Nigerian immigrant in 1960s London. She struggles with a devastating cultural shift and a diminished status that destroy her former identity. Adah is forced to redefine herself and adapt to survive as a marginalized member of British society.

The loss of a stable sense of self and a cohesive identity is one of the main effects of migration that postcolonial literature emphasizes. Adah experiences this, as moving to the metropole results in the removal of the status and privileges she had in Nigeria. She was proud of her education and intellectual promise, which distinguished her as an enlightened

young woman in her village. But in London, she's just another "wog," a lowly foreign worker denied mobility or respect.

Adah faces numerous obstacles upon her arrival in London, forcing her to face the constraints of her traditional Nigerian upbringing and the patriarchal standards that shaped her existence. Emecheta states, "Adah found that women were no longer willing to be anybody's foot-mat in this cold, cruel society of London" (Emecheta113). Adah's journey towards transformation commences with this realization, leading her to critically examine the gender norms and societal expectations that had previously shaped her life.

Adah's marital desertion also makes her a self-sufficient person she never would have imagined. Adah was brought up to rely on her husband's provision as a Nigerian wife. She must, however, work to support herself and her five children alone while in London in order to break free from this prescribed dependency. Adah complains that she is always exhausted from being a single mother and that "you have to have a husband" as an African woman (Emecheta176).

Adah has a profound intellectual and personal awakening while discovering the complexities of her new surroundings. As Adah is exposed to the progressive ideals and feminist theories that are common in her adopted British environment, she starts to free herself from the constraints of her traditional Nigerian worldview and adopt a more egalitarian and independent outlook on life. Her choice to pursue education and personal development in defiance of social norms that would have limited her to the home sphere is an example of this metamorphosis.

In London, Adah lives in a transitional space where she combines aspects of her Nigerian background—such as sending money home or dressing traditionally—with new practices, such as going to college, working outside the home, and showing her feminism. Adah overcomes certain identity- breaking dualities—such as homeland/diaspora,

tradition/modernity, and African/British—through her hybridity. Immigrant women like Adah who blend cultural influences create postcolonial transformations.

In *Second Class Citizen*, Adah experiences a number of changes brought on by the ordeal of immigration. She loses her social standing and sense of self. Still, Adah develops into a resilient character who breaks free from colonial divisions by creating an empowered hybrid identity.Emecheta eloquently conveys the harm caused by cultural displacement as well as the potential for the diaspora to foster women's self-determination. For African women, migration frequently has dehumanizing effects, but she humanizes them.

2.5 Adah's Cultural Negotiation in the Host Country:

The negotiation of cultural identity and belonging in the host country of migration is a crucial struggle for diasporic subjects. Adah, the protagonist of Emecheta's *Second Class Citizen*, is a prime example of the difficult cultural negotiating that African immigrants go through in the metropole. Adah, a young Nigerian woman living in London in the 1960s, struggles with the alienation that comes with cultural displacement and the rise of new identities that are hybridized.

The profound sense of cultural alienation and loss experienced by immigrant characters is a recurring theme in postcolonial diaspora literature. Adah embodies this disconnection, as the shock of her sudden arrival in London separates her from the comfortable language, cuisine, customs, and social circle she was accustomed to in Nigeria. In the cold, industrial city where Igbo customs are disregarded, she finds herself alone. Despite the challenges, Adah actively seeks ways to maintain her connection to her Nigerian heritage, such as through food and traditional practices, " Adah was trying to introduce Nigerian dishes into her home, but the children were not having any of it". (Emecheta167)

As an immigrant and a person of color, Adah faces prejudice and discrimination in British society. She is made to feel like a second-class citizen, which exacerbates her

struggles to find acceptance and recognition. "Adah had been made to feel a second-class citizen in this country by the very people who professed to be more civilized than her kin". (Emecheta187)

According to critic Rosemary Marangoly George, the female immigrant's "life is experienced as a series of dislocations, her identity a process of mutation" (Georgep151). Adah suffers this destabilization of identity as she is disconnected from the rituals, ancestry and very sense of Igbo selfhood that defined her. In such moments of acute displacement, Adah longs to return to a homeland she can never truly reenter.

Adah negotiates between retaining her Nigerian cultural values and assimilating into British society. She realizes that complete assimilation is not possible, nor is it desirable, as it would mean abandoning her cultural heritage. "Adah had tried to model herself to be as English as possible, but she was gradually realizing that she could never be completely English" (Emecheta188).

Adah is also under a lot of pressure to give up her Nigerian identity and adapt to English society. Her husband Francis forbids her from using Igbo language, food, or childrearing customs in an effort to make her into the stereotypical British housewife. It is anticipated that Adah will embrace English individualism instead of the collective Igbo values. Adah struggles to reconcile her Nigerian parenting practices with the expectations of British society, leading to conflicts with her husband and a sense of cultural dislocation: "Adah had quarreled with Francis time and time again about the way she treated the children. He said she was too hard on them, but she was only doing what her mother had done to her" (Emecheta141).

Adah is determined to maintain her cultural identity and pass on her Nigerian traditions to her children. She fears that they might lose their connection to their roots and become assimilated into British culture: "Adah was afraid of what the English society might do to her children. She was afraid that they might lose their identities". (Emecheta 165)

But no matter how strongly she rejects her origins, the black immigrant can never truly assimilate or be accepted in the metropole, according to postcolonial theorist Frantz Fanon (Fanon109). Adah's race and foreignness continue to define her. Emecheta captures the sense of alienation brought on by the pressure to fit in with a culture that still views Adah as an outsider.

By combining her Nigerian roots with individualism and Western education, Adah reframes cultural identity according to her own standards. Her changing hybridity challenges the stereotype that Nigeria is backward and England is progressive. Postcolonial theorist Homi Bhabha asserts that such cultural hybridity has the transformative capacity to avoid and resist colonialist dominance (Bhabha112). Adah's combining of identities aids in her cultural links and helps her become a more authentic English person.

In *Second Class Citizen*, Adah embodies the complex process of negotiating cultural identity and belonging as an African immigrant woman in London. She creates strong, hybridised identities while fighting the alienation of cultural leaving. Adah's continuous battles with identity highlight the subtleties and fears of living in two different cultures. Emecheta skillfully conveys the disruption and creativeness that are essential to diasporic cultural negotiations.

2.6.1. Adah's Culture Crisis:

The profound sense of cultural alienation and identity crisis experienced by immigrant characters is a recurring theme in postcolonial diaspora literature. In Second Class Citizen, Adah, the main character, travels from Nigeria to England in the 1960s and represents the trauma of cultural displacement. Adah loses her Igbo identity after being thrust into a strange society and spirals into a psychological culture shock.

Adah is a young Nigerian woman who was raised in a traditional Igbo village. Her move to industrial London separates her from the language, food, and community that shaped

her identity back home. Adah's unmooring is brought on by this abrupt shift to a completely foreign culture. The cold metropole renders everything she has ever known meaningless.

Adah experiences extreme homesickness and longing for Nigeria as a result of her sense of displacement. Adah left her home country for better opportunities overseas, but she finds that England is not nearly as welcoming or as communal as her native one. She can't escape the memories of her village, her mother's emotional and physical care, and her conversations with her childhood friends—a world that is no longer in her power.

Despite the challenges, Adah remains hopeful that through her perseverance and efforts, she can find a way to bridge the cultural divide and gain understanding and acceptance in British society: " Adah hoped that one day, people like herself would be accepted for what they were – human beings who could give as well as receive"(Emecheta189).

According to Rosemary Marangoly George, a postcolonial scholar, this deep yearning is a reflection of the sadness experienced by female immigrants upon leaving the maternal space of "home", which served as a source of emotional support (George168). After being cut off from her roots, Adah feels empty on the inside. Her hidden desire shows up as physical conditions like headaches and even hopelessness, which are signs of a cultural crisis.

Adah's boken sense of self is another evident of her cultural crisis. She feels torn between the respectable, educated Nigerian woman Adah and the dehumanized "wog" that other people in England call her. The immigrant faces " a dichotomy he constantly feels; he possesses two dimensions: one with his fellows, the other with the white man", according to postcolonial theorist Frantz Fanon (Fanon17). Adah lives with this binary identity between her adopted country and her roots.

Adah battles with her identity and struggles to find a sense of belonging in the host country, feeling torn between her Nigerian roots and the pressures of assimilation: " She was

unable to decide where she really belonged – here in England or back in Lagos" (Emecheta 136).

Adah's cultural values and beliefs often clash with those of the British society, leading to internal conflicts and a sense of cultural crisis:" She had been brought up to accept the fact that the man had the last word at home. But she was gradually being absorbed into a society where man and wife were equal partners" (Emecheta120).

Adah's worry, which she displays through frequent crying, depression, irritability, and fears of losing herself, is a result of her cultural crisis. Her response to the dislocation and identity instability she experiences in England is expressed through her anxiety. Adah, however, also fights against complete destruction by holding onto Igbo customs that help her stay true to her heritage, such as cooking and clothing. According to George ,these kinds of rituals give displaced women solace when they're going through an identity crisis (George179). Adah uses anxiety and cultural preservation to help her work through her trauma.

Adah's cultural crisis and the alienation that followed in *Second Class Citizen* represent the psychological cost of migration for diasporic subjects. Adah experiences a deep loss of identity as a result of being torn from her motherland and rejected by racial British society. This loss is manifested in her longing, despair, anxiety, and fragmented selfhood. She represents the brutality of uprooting one's culture. However, Adah also offers strategies for resiliency. Emecheta skillfully captures the psychological toll that migration takes as well as diasporic subjects' attempts to preserve their identities by remembering their origins.

2.6.2. Adah's Cultural Hybridity:

A predominant theme in postcolonial diaspora literature is the profound sense of dislocation experienced by immigrant characters. For diasporic subjects, Getting their original cultural identity in the context of their new home society is a major source of struggle. The

protagonist Adah in Emecheta's *Second Class Citizen* is a prime example of this process of blending cultures, as she negotiates the differences between her adopted English culture and her Nigerian upbringing. Adah faces alienation from her displacement and the emergence of hybridized identities as a young Igbo woman in London in the 1960s.

Adah embodies this disconnection, as migration severs her from the familiar language, food, social norms, and community she knew in Nigeria. She finds herself lost in the cold, industrial metropole where Igbo traditions have no value or context.

The most notable example of Adah's cultural hybridity is the way she has evolved in her relationship with language. Adah finds herself moving between her native Igbo, the English language, and the numerous dialects and linguistic subtleties of her new surroundings as she makes her way through the linguistic landscapes of London. Her ability to communicate across cultural boundaries is reflected in the flexibility of her language, which reflects the complexity of her hybrid identity.

Through Adah's internal monologues and dialogue, Emecheta skillfully conveys this linguistic hybridity, skillfully combining various linguistic elements to reflect the diversity of Adah's cultural experiences. “I had discovered that there was a new me, a better me, a me that could think for herself, and had all the time been suppressed, Adah says as she considers her journey” (Emecheta187). The emergence of Adah's hybrid identity—one that embraces the transformative potential of her diasporic experience and passes the boundaries of her traditional Nigerian upbringing—is symbolized by this "new me."

Adah's cultural hybridity is also evident in the way she has changed the way she views society norms and gender roles. Adah starts to question the patriarchal traditions of her Nigerian background as she makes her way through the challenges of London life, adopting a more feminist and egalitarian viewpoint that is consistent with the progressive ideals of her new community.

However, there are difficulties and conflicts associated with this process of cultural hybridity. Adah experiences moments of cultural clash along the way as she balances the competing expectations of her British background and her Nigerian heritage. These conflicting moments are beautifully captured by Emecheta, as seen in Adah's struggle to balance her need for personal autonomy with her husband's expectations and her country's traditions.

Adah is also under a lot of pressure from her employers and husband to give up her Nigerian identity and adapt into English culture. It is expected of her to embrace English individualism instead of Igbo communal values. But no matter how much they try to forget their origins, black immigrants will never fully assimilate or be accepted in the metropole, according to Frantz Fanon (Fanon109). Adah's race and foreignness continue to define her.

Adah feels even more isolated from British society and under pressure to adapt culturally, which exacerbates her sense of not quite fitting into either culture. The stability of a distinct cultural identity is denied to her.

Adah challenges the division between England and Nigeria by combining her Nigerian heritage with Western education and individualism to create a new kind of hybridised subjectivity. Her developing hybrid identity facilitates her cross-cultural getting around. Homi Bhabha asserts that this hybridity carries transformative potential to destroy colonialist divisions (Bhabha112).

Adah is a prime example of the difficult process that immigrants of color in Western diasporas go through when negotiating their cultural identities in *Second Class Citizen.* Despite being split between Nigeria and Britain, Adah creates a hybrid space that, in her own words, combines the two cultures. She challenges the complete deletion or absorption of her heritage in creating a new Englishness. Adah's cultural hybridity is portrayed by Emecheta as a powerful form of resistance against colonial dualism and monolithic identities.

2.6 Adah's Feminine Diasporic Identity:

As a Nigerian immigrant woman or a feminine diasporic subject in 1960s London, Adah, the protagonist of *Second Class Citizen*, struggles to define herself. Adah offers a close-up view of the complexities of black British womanhood as a fictionalised portrayal of writer Buchi Emecheta. Adah clarifies stereotypes about how women suffer in the third world by creating a strong sense of identity despite sexism and racism.

From the outset of her immigration to London, Adah's sense of self is deeply rooted in her Nigerian cultural heritage and the traditional gender roles that governed her upbringing. As Emecheta writes, "Adah had been brought up to believe that a woman's role started and ended in the bedroom and the kitchen » (p12). Adah's conception of her feminine identity is first shaped by this deeply rooted belief system, confining her aspirations and self-perception within the narrow confines of domesticity and submission to her husband.

Adah takes up a transitional area. Black diasporic female subjectivity, according to postcolonial feminist theorist Bell Hooks, is characterized by sentiments of "living in the margin between societies"(Hooks 9).

Adah's experience as an immigrant in Britain often leaves her feeling like an outsider, struggling to find a sense of belonging and acceptance:"Adah had not realized how much of a foreigner she was until she came to live in this country" (Emecheta135).

Adah struggles with this transitional identity that prevents her from fully assimilating into or being a part of British society. Adah's identity is shaped by the expectations and assumptions of both her Nigerian and British cultures, leading to internal conflicts and a sense of being pushed in different directions. "She was caught between two cultures, and she was reasoning herself out of both" (Emecheta173). However, as Hooks contends, living in the borderlands also helps marginalized black women develop new perspectives and resilience (Hooks 20). Adah is able to survive because of her hyphenated identity.

Living in the diaspora, Adah experiences a profound sense of displacement and alienation, feeling like an outsider in both her home and host cultures: “She was neither at home with her own people nor with the strangers among whom she lived” (Emecheta 172).

Emecheta poignantly captures this sense of marginalization through Adah’s encounters with racism and prejudice in her daily life. As Adah reflects, “Wherever she went, she encountered a contemptuous attitude towards her as a woman, as a Black, as a Nigerian ” (p121). This intersectional oppression not only impacts Adah’s sense of belonging but also shapes her understanding of her feminine identity within the diasporic context.

Adah still has hope for her future in England by the end, despite the prejudice there. Her unstable perception of cultural identity is a reflection of the ongoing process of creating diasporic identities and ideas of homeland.She is forced to live in poverty, has fewer opportunities, and is pushed to the margins of society by these forces. Adah has to negotiate a system of oppression that targets various facets of her identity while attempting to achieve independence. Through resistance, she forges her identity. Adah asserts her agency and independence, refusing to be defined solely by societal expectations or cultural norms. “Adah had come to a point where she had to decide whether to conform or defy society” (Emecheta175).

Adah's journey through life in the diaspora, she begins to embrace her hybrid identity, recognizing the value of her unique cultural experiences and perspectives. “She was beginning to see herself as a unique person, a product of two different cultures, and she was determined to make the most of it” (Emecheta184).

Adah shows self-determination in defining herself in spite of limitations even though she is a victim. She seeks to find work and education that will enable her to reach the financial independence that is frequently out of reach for women. Adah makes the radical decision to defy her husband and leave on her own terms.

Postcolonial feminist Gayatri Spivak refers to such attempts at self-empowerment in the face of intersectional oppression as "strategic essentialism" (Spivak205). Adah uses her fundamental identity as an African woman as a strategic tool to organize for increased autonomy. Passive immigrant women stereotypes are upended by Adah's self-empowerment.

Adah finds strength and resilience in her Nigerian cultural roots, which provide a foundation for her identity and a sense of pride in her heritage.“She was proud of her African background, and she was determined to make something of herself, despite the odds” (Emecheta190).

Adah develops a diasporic identity in *Second Class Citizen* that combines her growing black Britishness with her Nigerian heritage. She cultivates her self-determination and resilience in spite of confronting intersectional racism and sexism. Adah's identity negotiations provided important light on the complex challenges those black immigrant women in the West face. Adah's complex feminine diasporic subjectivity is beautifully captured by Emecheta.

2.7.1 Adah’s Marginalization in the Diasporic Setting:

The semi-autobiographical book *Second Class Citizen* by Buchi Emecheta provides a moving depiction of the various forms of marginalization that Adah, the Nigerian protagonist, had to deal with as an immigrant woman negotiating the diasporic landscape of 1960s London. The story of Emecheta offers a potent counter-discourse to the mainstream narratives and discourses that have historically marginalized and silenced the voices and experiences of Third World women living abroad. Emecheta provides light on the intersectional oppression that immigrant women experience through Adah's struggles.

Her struggles exemplify the intersectional oppression that bell hooks discusses in "Feminist Theory: From Margin to Center. “ Hooks argues that "being oppressed means the absence of choices" (hooks 5), and Adah's choices are severely limited by her race, gender,

and immigrant status. As a Black woman, Adah faces the "double jeopardy" of racial and gender discrimination, which Hooks identifies as a central concern for feminists (hooks 12).

Fanon's seminal work "Black Skin, White Masks" provides a crucial lens through which to understand the psychological impact of colonialism and racism on Adah's experiences in the diasporic setting. Fanon argues that the colonized subject internalizes the colonizer's racist assumptions, leading to a "neurotic situation" and a crisis of identity (Fanon 17). Adah's struggles with widespread racism and marginalization to maintain her identity and sense of worth are repeated in Fanon's analysis of the psychological harm caused by colonial power systems.

Florence Stratton's offers valuable insights into the intersection of gender and postcolonial identities in African literature. Stratton argues that African women writers, such as Emecheta, challenge traditional gender roles and power dynamics, giving voice to the experiences of women in the postcolonial context (Stratton 2). Emecheta's portrayal of Adah's marginalization as a Nigerian immigrant woman in Britain reflects the complexities of dealing with gender and cultural identities in the diaspora.

Moreover, Adah's experiences resonate with Gayatri Chakravorty Spivak's concept of the "subaltern," which refers to the silencing and erasure of marginalized groups, particularly Third World women, within dominant Western discourses (Spivak28). Emecheta's portrayal of Adah's struggles to be heard and seen in the diasporic setting reflections Spivak's argument that the subaltern woman's voice is often repressed or ignored. Adah's narrative serves as a powerful counter-discourse, giving voice to the experiences of a Nigerian immigrant woman in Britain.

Bhabha provides a useful perspective for understanding Adah's juggling of several cultural identities in the context of the diaspora. Bhabha's concept of "hybridity" refers to the mixing and blending of cultures, creating a "third space" that challenges fixed notions of

identity (Bhabha 211). Adah's experience as an immigrant in London places her in this "third space," where she must negotiate her Nigerian roots and her new British surroundings. Emecheta depicts Adah's struggle to maintain her cultural heritage while adapting to the norms and expectations of British society, reflecting the complexities of hybrid identities in the postcolonial diaspora.

Throughout the novel, Emecheta portrays Adah's marginalization through her encounters with racism, sexism, and the challenges of assimilating into British society. For instance, when Adah seeks employment “She had tried to get a job, but the moment she opened her mouth to speak, she was turned away” (Emecheta131). She faces discrimination due to her race and gender, as exemplified by the incident where a potential employer comments on her "strange name" and suggests "she change it to something more English" (Emecheta37). Such experiences highlight the marginalization and loss of Adah's identity as a Nigerian woman in the diasporic setting.

Lastly, *Second Class Citizen* by Buchi Emecheta is a compelling novel that explores Adah's experiences establishing the complexities of her diasporic surroundings in Britain as a Nigerian immigrant woman. By examining Adah's journey, Emecheta provides light on the complex difficulties and marginalization people balancing multiple cultural identities and experiencing intersectional oppression face. As she struggles to maintain her Nigerian heritage while adjusting to the standards and expectations of British society, Adah's cultural negotiation in the host nation is a major theme. Her sense of displacement, her attempts to uphold cultural traditions, and her experiences with prejudice and discrimination have all influenced the complex process of her identity construction in the diaspora. Adah's marginalization in the diasporic context also serves as a powerful example of the intersectional character of oppression, since her experiences with prejudice, sexism, and

racism interact and reinforce one another.. Her determination to challenge the social structures that uphold her marginalization is shown by her pursuit of empowerment and self-assertion.

2.7 Adah's Acts of Feminist Resistance:

The acts of resistance performed by marginalized immigrant characters in reaction to the oppression they face in their new country are a central theme in postcolonial diasporic literature. Adah, the main character of *Second Class Citizen*, engages in multiple acts of rebellion against the deeply entrenched patriarchy and racial discrimination that aim to oppress her as a Nigerian woman in 1960s London. Adah's resistance is a reflection of her growing feminist awareness regarding her right to self-determination.Showing her resilience and fortitude in the face of hardship.

Adah's commitment to learning and self-improvement is among her most notable acts of resistance. Adah perseveres in pursuing her academic goals in spite of multiple challenges, such as an early-life arranged marriage and motherhood responsibilities. She declares, “I had become my own model of defying a society which is bent on deciding what women's aims and ambitions should be, as she considers her circumstances” (Emecheta109). This act of resistance to societal norms and the pursuit for self-actualization is a potent illustration of Adah's feminist resistance.

Adah resists a lot of forces, one of which is her husband Francis's patriarchal authority. With his privileges as an African man, he tries to control Adah's identity and decisions in England, making her become his submissive wife. Adah strongly challenges her husband Francis, saying, “I am not one of those women you can push around, when he tries to exercise his patriarchal authority by preventing her from attending evening classes” (Emecheta154). Adah's journey reaches a turning point at this encounter when she challenges her husband's expectations and stands up for her right to personal autonomy and self-determination. Adah

decides to leave Francis instead of waiting for him to come back, thereby avoiding victimization after he abandons her.

Adah is an immigrant woman facing broader societal and cultural constraints, and she is demonstrating resistance beyond the confines of her home. Adah faces challenges in her job search and dealing with the complexities of British society, but she is determined to find her own path and assert her agency. She highlights her resolve to ending the cycle of oppression and establishing opportunities for herself and her family when she says, “I was determined that my children should make it, even if I didn't” (Emecheta187) as she considers her struggles.

Adah also acts in opposition to racism, which is widespread in English society and seeks to deprive her of her humanity. She stands up to discriminatory landlords and employers who abuse and take advantage of her. Bell Hooks, a theorist, claims that black women can become more powerful by "talking back" to racist oppression and claiming their dignity (hooks129).

Adah refuses to tolerate degradation in silence, even though she is unable to escape racism in England. Her vocalisation allows her to challenge the colonial stereotype of silent, submissive African women.

Adah has to balance her growing desire for self-determination as a diasporic woman with preserving parts of her identity as an Igbo mother and daughter. The delicate position that immigrant women straddling societies occupy is highlighted by her deft balancing act.

Adah has shown remarkable resistance as a collective when she decides to join a women's liberation group, where she meets other women going through comparable struggles and finds support and solidarity. By embracing the strength of group action and feminist solidarity, Adah's act represents a potent rejection of the marginalization and isolation that are imposed upon immigrant women. Emecheta highlights the transformative impact of collective

resistance on her personal empowerment when she states: “I had gained my self-confidence and had learned to stand up for my rights”as she reflects on her involvement (p188).

By tracing Adah's acts of resistance against racist and patriarchal forces in 1960s London, Emecheta illuminates the emerging feminism of women from the diaspora. Adah, despite suffering from oppression, finds small ways to fight back and gradually regain her independence and dignity. Talking back, going to school, divorcing her husband, and other tactics turn into drastic actions. Through Adah's development, Emecheta portrays the internal and external struggles African immigrant women face as they become feminists.

2.8 Adah's Identity Construction in Diaspora:

The creation of immigrant identity via storytelling is a fundamental component of postcolonial diasporic literature. Adah, the main character of *Second Class Citizen*, uses her self-recounted stories and recollections to negotiate her identity as a Nigerian woman in 1960s London. Adah turns to storytelling as a way to make sense of her experiences and develop a cohesive diasporic identity.

Adah, a lonely immigrant without a support system, uses interior storytelling to work through her emotions of alienation and status loss in England. Adah uses stories about her past life in Nigeria and her goals for the future to create a fascinating life story arc. By weaving together the disparate pieces of Adah's diasporic life, storytelling gives her a sense of coherence between her past and present and helps her develop her identity.

Adah uses idioms, myths, and collective tales from her Igbo culture in addition to her own stories to help her make sense of what she has experienced. Adah was able to put obstacles like her husband's abandonment into perspective by using folktales about greedy tortoises or proverbs about immigrants. Postcolonial theorist Bhabha states that by having access to these cultural knowledge systems, diasporic communities can preserve a sense of identity and belonging even after they move (Bhabha199). The collective knowledge of these

stories strengthens Adah on a psychic level. Above all , Adah's conception of herself and her possibilities are shaped by the stories she creates. She recognizes herself in the experiences of fearless African women who succeed overseas and finds herself reflected in their tales. Through these kinds of tales, Adah starts to believe that she is capable of conquering obstacles.

According to scholar Dennis Walder, narrative provides “an enabling fiction with which [diasporic subjects] can construct and construe alternate modes of identity” (Walder48). The very act of telling stories allows Adah to expand her self-perception beyond victimhood. Ultimately, Adah’s storytelling evolves into an empowering act of resistance. By recording her struggles and victories in London through memoir, she takes control of her own story as a Nigerian woman rather than allowing it to be removed.

According to literary expert Boehmer, storytelling offers postcolonial women the ability to "write themselves into discourses "that are dominated by men, thus emancipating them (Boehmer233). Restrictive colonial narratives about African women's passivity and silence are rewritten by Adah in her self-narrative. Her narratives resisted attempts to marginalize the experiences of diasporic women.

In *Second Class Citizen*, Adah's narratives—both personal and collective—build her identity as a Nigerian immigrant woman living in London. Through the act of storytelling, these narratives enable Adah to make sense of chaos, reframe her own identity, and ultimately define her diasporic subjectivity on her own terms. Emecheta skillfully illustrates how narrative imagination helps people who are displaced survive and reinvent themselves.

2.9. Conclusion:

Second Class Citizen by Buchi Emecheta stands out as a strong call to action for a more complex understanding and confrontation of the complex networks of marginalization that exist in societies all over the world. Adah's profound and multifaceted journey through the

intersecting oppressions of gender, class, and race comes to a culmination here. Emecheta uses Adah's unwavering resilience and determination to illuminate for readers the lived realities of people whose lives are shaped by the complex interplay of multiple, overlapping identities and the systemic barriers that accompany them. Her powerful story forces to accept the complexity of intersectionality rather than a narrow, one-dimensional understanding of oppression.

Emecheta's great book also forces to examine both the inequitable structures that hold some people back. She shows the brutality of marginalization, even in the subtle ways that go ignored. She acts as a reminder that all need to put an end to these unjust systems. Adah's life is difficult, but hope is found in her strong spirit. Emecheta gives the lesson that it is important to struggle for justice even though it is challenging. Real progress can be made when individuals like Adah resist.

It is essential for understanding the complex interactions different forms of discrimination (like race, gender, class) intersect and impact people. We must listen to the voices of those who have been marginalized and silenced. Emecheta's powerful book is a call to take action, not just be aware, to create a more just and fair world for all. It challenges to remove down the unfair systems and obstacles that have long harmed marginalized groups.

The book acts as a reminder that the struggle for freedom is not over and that all oppressed people must continue to fight together. Only when we acknowledge the interconnectedness of various forms of oppression within communities can we make genuine progress.

Ultimately, Emecheta's novel shows how literature can influence social change by fearlessly expose the harsh reality of social injustice. Her legacy pushes to confront oppression's complexities with courage and compassion - only then can true liberation be achieved.

GENERAL CONCLUSION

General Conclusion:

The intersections between immigration experiences and changing feminine diasporic identity as described in Buchi Emecheta's famous novel *Second Class Citizen* have been thoroughly examined in this study. In *Second Class Citizen* (1974), it examined women's issues with patriarchy, discrimination, and resistance. It allowed us to express women's suffering under male dominance and their fight for independence in a clear and concise manner. This dissertation's primary goal is to show how Emecheta used her autobiographical voice to identify the stereotypes about African women that hold her people back. This was her main motivation when writing her book. Emecheta explores the complex oppressions and struggles faced by African women in the diaspora in the narrative of her protagonist Adah, a young immigrant from Nigeria who moves to London in the 1960s.

As the first chapter summarizes, literary works such as Emecheta's *Second Class Citizen* give important perspectives on the intersections between immigration and changing diasporic feminine identity that can be understood through the theoretical frameworks of decolonizing and transnational feminism. The historical marginalization of diasporic women's voices within dominant Western feminist discourses and the importance of improving their oppressed narratives are among the key concepts that are opened. The complex identity discussions that these populations explore are clarified by theories centered on intersectionality and cultural hybridity in immigrant communities. The chapter also situated *Second Class Citizen* within broader literary traditions exploring immigration experiences from gendered perspectives that give visibility to diasporic women's stories often silenced or simplified within masculinist canons.

The second chapter shows how Emecheta's literary work challenges hegemonic narratives that have persistently marginalized and provided invisible the perspectives of

immigrant women of color like Adah. This is done by applying the theoretical lenses of decolonizing feminism and transnational feminist thought. The textual analysis highlighted Adah's intersectional reality, which she faced upon arriving in Britain due to systems of racism, sexism, classism, and xenophobia. However, Emecheta's work rejects stories of helpless victimization. A close reading indicated how the author gives Adah strong reserves of power, feminism, and resilience to fight the oppressive patriarchal and colonial forces at work in her real-life experiences. These portrayals of feminist resistance were significant, as the interdisciplinary theoretical framework explained. This study also clarified *Second Class Citizen's* complex engagement with the experiences of psychic instability and cultural hybridity that diasporic subjects live in. Adah's strong struggles to preserve her cultural ties to Nigeria while assimilating into British society are deeply provided visible by Emecheta. Ultimately, it becomes clear that Adah's overall journey is one of continuing identity reconstruction, encouraged on by her experiences of marginalization in the diaspora. Emecheta creates a comprehensive picture of an African diasporic feminine subjectivity that develops over time by awareness about nationality, race, gender, class, and changing cultures. *Second Class Citizen* needs that this diverse selfhood not be covered by Western expressive lenses, but rather acknowledged on its own terms. This study has highlighted the voices and experiences of African diasporic women who have immigrated and negotiated their identities, highlighting the need to accept the diverse conceptions of self that result from transnational migration. Emecheta's writing acts as an essential counter-narrative that actively challenges simplified beliefs that have restricted diversity in groups such as the African diaspora. This research has made it possible to assert the complexity of diasporic feminine identities through various interpretive lenses using postcolonial, feminist, and decolonial theoretical optics. By raising stories like Adah's, novel paths for producing more comprehensive knowledge that

captures the lasting effects of migration on identity, consciousness, and cultures throughout our increasingly interconnected human landscapes become available.

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الملخص

هذه الدراسة تبحث في كيفية تحدي بوشي إيميشيطا، الكاتبة النيجيرية، للروايات السائدة التي طالما همشت وجهات نظر النساء الأفريقيات في الشتات في روايتها "مواطنة من الدرجة الثانية" (1974). تتناول الدراسة كيف تواجه بطلة إيميشيطا النيجيرية، أده، تعقيدات الحياة كمهاجرة في المجتمع البريطاني في الستينيات وتسلط الضوء على تهميش أده عند تقاطع العرق والجنس والطبقة الاجتماعية ووضعها كمهاجرة. من خلال قراءة نسوية ما بعد الاستعمار للرواية، تهدف هذه الدراسة إلى استكشاف كيفية فهم كتابات النساء وأدب الشتات الأفريقي فيما يتعلق بالهجرة والتفاوض على الهويات النسائية في الشتات. تسلط الضوء على الذوات المهمشة وتقدم رؤى مهمة في الواقع المعاش للنساء المهاجرات من ذوي البشرة الملونة. كما تفحص الدراسة الهجنة الثقافية والتداخل الثقافي لأده الناتج عن وضعها في الشتات وكذلك التغيرات في بناء هويتها، مسلطة الضوء على مشاعر الاغتراب وكذلك ظهور المقاومة النسوية للعنصرية والنظام الأبوي.

الكلمات المفتاحية: شتات أفريقي، هوية نسائية، هجرة، مواطنة من الدرجة الثانية