

The Representation of *Home* in Chimamanda Ngozi Adichie's *Americanah* and Yaa Gyasi's *Homegoing*¹

Iman Saud Dhannoon

College of Medicine, University of Tikrit, Iraq

Received: 28 March 2023; Accepted: 24 May 2023; Published: 31 May 2023

ABSTRACT

African migrant literature is a hugely important part of literature which reflects the voice of African immigrants. It portrays the stories and experiences of people and slave trade before and after colonialism. Writers of this sort of literature appeared after colonial hegemonies because literature was oral in the beginning. Authors wrote in themes of liberation, freedom, independence, migration, and identity formation. As a large number of European powers imposed on Africa, so writers wrote in European languages. Besides, slave trade which lasted more than 400 years helped writers raise their voice against this movement. Ottobah, Cugoan, Olaudah Equiano, and Ignatius Sancho were first generation African writers who created literature in a way leads it to be developed later on. The paper aims to explore different types of oppression that are present in various contexts of home in the lives of female characters. Also to examine the impact of intersection of the various types of oppression. This is done through investigating how home of female characters is depicted in each of the selected texts. The paper tries to answer the following questions: What types of oppression do the female characters suffer from? What is the impact of oppression on female characters? How home is depicted in the selected texts?

Keywords: *Chimamanda Ngozi; Yaa Gyasi; home; colonialism; identity formation; oppression.*

BACKGROUND OF THE STUDY

It is commonly stated that Western researchers portray women of the third world as meek, shy, uneducated, and uncivilized. In particular, western feminists authors have portrayed them as a homogenous and monolithic group throughout their discourse. Their historical roots set them apart from Western feminist experiences. Importantly, Western female intellectuals have frequently vowed to assist their third-world sisters but have failed to do so for a number of reasons. One of the major reasons for western feminists' alleged inability to aid their sisters is that they approached and theorized third-world women from Western perspectives and values. In doing so, they have ignored the particularities of third-world women, such as religious, cultural, and traditional norms, as well as the historical and economic conceptions of gender relations, and, most importantly, the history of colonialism.

Not only have transnational feminists questioned Western feminists' attempt for talking on account of every women in this context, but they have also harshly criticized Western feminism for misrepresenting women from the third world. To name a few, postcolonial theorists and transnational feminists such as Mohanty, Rajan, Anluaze, Kumar, and Spivak have generated a substantial corpus of rethinking postcolonial feminist thought. That is, the most fundamental premise that transnational feminists have challenged is Western feminists' core notion that all women are the same, regardless of differences in color, class, religion, rank, citizenship, and culture.

The current research uses the theory of transnational feminism to examine the selected novels; *Americanah* (2013) by Chimamanda Ngozi Adichie and Yaa Gyasi's *Homegoing* (2016). The idea of transnational feminism networks arose from 1970s United Nations conferences. These enabled feminists from all over the world to communicate with one another. While the campaign for women's rights was dominated by white, class-privileged women from the United States, when women from other countries were brought in they began to question it. Inderpal Grewal and Caren Kaplan coined the phrase, transnational feminism in their ground breaking book *Scattered Hegemonies: Postmodernity and Transnational Feminist Practices*, which also incorporated other notions of modernity, feminism, and postmodernity.

¹ How to cite the article: Dhannoon I.S., Jan-Jun 2023; The Representation of Home in Chimamanda Ngozi Adichie's *Americanah* and Yaa Gyasi's *Homegoing*; *International Journal of Development in Social Sciences and Humanities*; Vol 15, 53-60

Transnational feminist canon was defined in 1997 by M. Alexander and Chandra Mohanty's publication *Feminist Genealogies, Colonial Legacies, Democratic Futures*.

Globalization, colonialism, and postmodernism all has a hand in shaping gender norms and preconceived notions of the meaning of being a woman in the developing world. A major issue in transnational feminisms and feminist economics is that migration has disproportionately affected people, and women, in particular since global capitalism drives more people away from their communities in search of work. Most long-distance migrants are now women, and poor women of color are particularly hard hit by global capitalism.

Due to the experiences of subordinated and migratory people, home becomes a frequently discussed concept among transnational feminism. Indeed, the word "home" is a storehouse of multifaceted, intertwined, and on occasion conflicting socio-cultural conceptions concerning individuals and their connections with one another, notably their families and the areas in which they live. Gender and home are intertwined, and the relevance of family to the concept of home is a component of that topic. Gender has become synonymous with women's experience in feminist thinking. Feminists in the Western world delved into previously accepted views of power and discovered that women were viewed as fundamentally different from males. To understand women's conventional roles, feminist theory is essential. Women in the 1950s and 1960s were fought over by feminists who wanted to free them from the shackles of family life. Even though Simone de Beauvoir portrayed housewives daily lives as boring and unrewarding in *The Second Sex* (1949), domestic work has been associated with middle-class ideals, yet it "provides no escape from immanence and little affirmation of individuality" (qtd. in Strehle 16). The homemaker makes things because she is reliant on her spouse and children for meaning: "she is subordinate, secondary, parasitic. The heavy curse that weighs upon her consists in this: the very meaning of her life is not in her hands" (ibid).

According to Mallett, Hooks (1990) and Crenshaw (1994) discuss the idea and implication of home for black women. According to Crenshaw, the home is a place where women of color are subjected to oppression and disempowerment because of matters related to race and gender which are intertwined. However, although Hooks (1990) acknowledges that the house may be a place of "patriarchal oppression" for colored females, furthermore, she asserts that the home is not a condition to be considered "politically neutral". For black Americans who have the feeling of marginalized outdoors, it has the potential to be a hotspot for extreme subversive activity. As a result, in order to better comprehend the depiction of the notion of home in the selected novels, the intersectionality method is applied.

Intersectionality is a fundamental tenet of multicultural feminism and social justice tactics, and it frequently refers to people's complicated interactions with social identities like race, nation and dialect, sexuality, gender, religion, handicap, discrimination, and aging. Kimberle Crenshaw (1989) popularized the term "intersectionality" in the legal sector to emphasize the multifaceted and interactive oppression faced by women of color. Cross-border feminist movements use the concept of intersectionality as a starting point to focus on the global systemic and historical exploitation and repressive forces linked with imperialism and colonialism, as well as severe forms of capitalism, institutionalized racism, and sexist racism (Enns and etal. 14). A combination of cultural norms and rules, as well as colonial and imperial legacies such as neocolonialism, may create complicated transnational intersections. Transnational inequities and intersectionality have been linked to global capitalist system and labor exploitation.

The research analyses contemporary novels by women writers and discovers that the fictional homes in the selected novels represent reserved manifestations of segregations and dominations. These two authors use fictitious houses to criticize and effectively unsettle home in English written novels. Exploitation of people from marginalized groups, such as minority races, socioeconomic classes, religious affiliations, gender identities, and nationalities, is revealed in these works. The narratives depict the home's rejections and the expenses associated with them, not only for those refused admittance but also for those who live within the elite residence. They depict atrocities done in the name of honor and reflect private persons who consent to as well as engage in open performances of upsetting violence. These novels connect home via atrocities committed in the guise of preserving established places and cultural values. The narrative also disturbs, not just because of its terrible subject matters—exploitation, homicide, rape, brutality towards helpless people.—but also because of its disruptive forms. These novels, written in usually fragmented and varied viewpoints, and give voice to victims of exile and colonization.

CRITICAL COMMENT

The representation of home in African American fiction has received numerous studies. For example, Abdurraqib (2010), Jiang (2009) and Hova (2015) the dissertations approach the act of homemaking as a dynamic process marked by worry over identity performance and transition. Female characters' homemaking in these studies are regarded as having been multifaceted and performative. They suggest that female migrants have demonstrated homemaking attitudes that are both comparable to gender performative act and unlike to those of other migrants. Most of the studies on home employ techniques and theories that fail to sufficiently address or acknowledge the other issues rather gender that impact on and frame females experience in perceiving the concept of home. Other scholars focus on the issues of home and

identity construction based on single axes like gender, patriarchy or race ignoring the intersectional influence of the various forms of oppression inside and outside home which affect females' construction of identity.

In current research I employ intersectionality approach in the context of transnational feminist theory to examine the numerous type of oppression, like gender, class, religion, family, economy, imperialism and others, that impact on women's perception of home, meanwhile acknowledging the uniqueness of each historical as well as cultural setting. Besides, there is lack and hardly ever a study that combine all the selected texts together. Moreover, most studies seek to apply a universal or general concept mostly western approach on the selected texts even though separately. In my study through transnational feminist theory I examine each novel and each character separately without using universal norm or concept. As a result the intersectionality of different form of oppression will be applied on each different text and context. Thus, Each story has a unique take on what it means to be at home. The nations featured in this research, as well as the backgrounds and positions of the authors, have vastly different cultural, socioeconomic, and historical backgrounds. Because of the legacy of slavery in America, for example, the mostly predominantly black female characters in Adichie's *Americanah* and Gyasi's *Homegoing* have quite different relationships to home than the mostly white characters in the same novels.

Americanah by Chimamanda Ngozi Adichie explores the theme of home through the life of the protagonist, Ifemelu. The main character is Nigerian, resident in Princeton, entered an American university and reunited with her previous lover, Obinze. Obinze is Nigerian too and he agreed with his lover to work in America but she suffers from her visa that she couldn't work there. Identity card is her biggest problem. While in *Homegoing* by Yaa Gyasi, the writer succeeded in solving home crisis in fiction by portraying multiple identities in the novel and regard this technique as a powerful tactic to raise the status of Africa and to project its image among other countries.

Most of the studies on Adichie's *Americanah*, like SamiUllah Khan, Muhammad Afzaal and Swaleha Bano Naqvi article titled *the Construction of Diasporic Female Identities in Chimamanda Ngozi Adichie's Americanah* building on feminist perception of identity and women's image they study the fluidity of identity by means of defining the prism of gender and race in the novel. They focus on Ifemelu's identity formation in her land and host-land (America) depending on her gender and race giving particular attention to her physical shape like hair and skin color; how connotations are incorrectly attributed to them "comprises the basic idea undergirding the sectionalizing of humanity." (12) The article shifts to prove that the identity which constructed based on gender is not stable while the one that is established in relation to other characters in the novel is the real one. In fact, the study ignores the impact of the interlock of the form of oppressions on Ifemelu's perceptions and self. AL-Majaha studies the novel from a feminist lens specifically the concept of patriarchy. She looks into the honor crime in Middle East culture through a western feminist perception. Strehle argues that reading Anglo-European models into Asian or African literary texts is different from outlining the influence of colonial concept on postcolonial literature, besides "homogenising "Third World" or "Commonwealth" literatures by articulating their similarities differs from attending to the local issues engaged from divergent perspectives in postcolonial literatures." (Strehle 11) My study, which connects the local and transnational, provides an international outlook to indigenous concerns and novels, making transnational subjects further explicit as well as relevant.

This research centers on the experience of African-American women in selected literary texts written by female authors from two different origins. It is constrained in scope also sees to the following novels: *Americanah* (2013) by Chimamanda Ngozi Adichie and *Homegoing* (2016) by Yaa Gyasi. The selected literary texts are written in English though they have the option of using other languages (Igbo and Arabic), yet they do weave terms of these languages into the English story. Furthermore, the use of English language in these texts makes them quite relevant for the employed theory of the study, transnational feminism.

The concept that is employed in this study in examining the forms of oppressions encounter each female character in the selected novels is intersectionality. Besides, the concept of home is used to analyze each character's perception and depiction in relation to her experiences. In examining each character within the frame of the concept in the above novels, the research is limited to particular subjects and themes like racism, gender, class, economy, family, religion, imperialism. Theoretically, this study draws on transnational feminism to guide its findings. It is essential to investigate a variety of sociological studies in order to provide a more comprehensive explanation on these important topics.

This study arose from a broad idea expressed in female writings from various parts of the world, Africa (Nigeria and Ghana) that female's oppression in the setting of everyday life related to sex, race, family, class, religion, economy, imperialism, colonialism, and others in their political, social and economic surroundings is chiefly handled by the concept of home. According to these innovatory female novelists, the miserable and discreditable condition in which females find themselves may be linked to the junction of numerous types of oppression in their life. In contrast to the conventional assumption that women's oppressions come from gender discrimination or, in certain cases, race, the research examines women's oppression through intersectionality. By emphasizing how cultural values and norms and relics of colonialism and imperialism, as well as neo-colonialism, may intersect with other forms of oppressions like race, gender, class, family,

religion to create transnational intersectionality. Using two different novels by two different African-American female novelists, this study provides a unique perspective on the reality of women's oppression and their conception of home by drawing on the literary works of Chimamanda Ngozi Adichie, and Yaa Gyasi from the much-discussed extraneous perspective. The value of this research rests in the selection of two authors and their fictions, the application of literary theory, transnational feminism, and the subjects examined. Regarding the selection of diverse writers, the significance of this research derives from the fact that these two authors represent and are members of distinct immigrant populations (Igbo, Oghanian). This study is particularly significant because it offers a fresh approach to examining the oppression of women that influences their notion of home in the works of the selected female authors.

In addition, the value of this work is demonstrated by its in-depth analysis of *Americanah* (2013) by Chimamanda Ngozi Adichie, and *Homegoing* (2016) by Yaa Gyasi. Therefore, the study will address the vacuum in the study of female writings in third-world literature by reinterpreting women's oppression from a transnational and intersectional viewpoint, as opposed to the more common single-axes approach. Through an in-depth and logical examination, the research will assist readers understand how the writers depict their female characters' perspective of home as the major architects of intersectional oppressions within and beyond their homes.

This research will analyze the selected primary texts using transnational feminist theory and an intersectional approach as its theoretical framework, and the notion of home as a concept. The two approaches will be used to examine the thematic problems of two selected books by two female authors: Chimamanda Ngozi Adichie, and Yaa Gyasi. The adequacy of the theories for the analysis of the selected works and the complementarity of their applications led to their selection as the most suitable theoretical tools for the evaluation of the selected texts of the two female writers chosen for this research. There is a widespread perception that western feminism, particularly second wave feminism, failed to acknowledge the various economic and migratory effects of globalization on women. They also ignored the demands of underprivileged populations, particularly subaltern women. Transnational feminism theory, on the other hand, emphasizes different types of oppressions aside from gender, whereas other theories, such as western feminist discourse, frame the social structure on the grounds of male-female dichotomy without any emphasis and even by disregarding race, ethnicity, religion, nationality, and sexuality.

Transnational feminism offered a strategy centered on the formation of critical and deliberate solidarities amongst women from other areas. It maintained that state structures may restrict research as well as mobility objectives, yet it still dubious of essentializing boundary narratives that mask imperialism or localized difficulties. Transnational feminism has had a huge influence since then.

Enns, Díaz and Davis in their study "Transnational feminist theory and practice: An introduction" (2021) state that "transnational feminism" deals with women's different "experiences; those who live within, amid, and away from home. It addresses an extensive variety of interrelated influences that effect "gendered" interactions and "experiences in a geopolitical" setting. It focuses on women's issues in international and local contexts; it also covers the experiences of immigrants and exiles, people who have been obliged to migrate, women of an ethnic diaspora distributed across several regions, and so on. They emphasize on the importance of intersectionality as a key concept in transnational feminism. Intersectionality first established by "Kimberle Crenshaw" in 1989 to emphasize the multifaceted complexity and shared "oppression" colored women face. And it refers to people's complex connections with social identities such as ethnicity, race, nationality and religion, sexism, and gender identity. In fact, Transnational feminism extend the main concept of intersectionality by emphasizing international and cultural aspects of as economic injustice and oppression forces associated with colonization, capitalism, and harsh forms of imperialism, among others. Since transnational feminist theory stresses diverse systems of oppressions other than gender, it offers a holistic approach for this study which exposes various forms of oppression that impact on the female's conception of home and homemaking.

With an emphasis on the interplay between colonialism, race, and gender/sexual hierarchy, Tambe and Thayer argue that the origins of transnational feminism lie in the critique of imperial feminism. As a result of their efforts, researchers such as M. Jacqui Alexander, Chandra Talpaddi Mohanty, Ella Shohat, and Ann Stoler were able to create it in 1994. (1995). Racism and denaturalization of racialization are implicitly pursued in this type of study to show how historically and regionally dependent racial formations were. The fact that different countries have different ideas about what it means to be white or black highlights the connection between racialization and historical factors like capitalism. This allowed racialization to be contested, while acknowledging its real and immediate influence on society.

As with intersectional feminist theory, the initial theorists of transnational feminist work were mainly devoted to exploring several forms of oppression simultaneously. For instance, Anne McClintock's (1995) *Imperial Leather* recognized nation, race, sex, and class as mutually constitutive categories, whilst Grewal and Kaplan's (1994) *Scattered Hegemonies* examined gender for class, nation, and race. As with intersectional feminism, transnational feminism claimed that identity groups emerged in complex, interconnected ways. Due to its knowledge of geographically varied social systems, it did not predetermine the most crucial categories. As a result, the word "intersectionality" conveys the interaction between several categories more concisely than transnational feminism. "Critical race feminists" appeal to

confront the legislative opacity of Black American women is the genesis of the word "intersectionality," although it is most usually used to allude to the intersection of gender with race (Nash 88).

Even if the class of "women" was the real beginning for intersectional analysis, it may lend itself to a larger perspective; intersectional perspectives strive to comprehend linkages and interconnections, and the challenges that already have developed with them. Also according to Nash, intersectionality has "field-defining capacity" that global feminism lacks (40). And activists, particularly those clearly critical of US imperialism, have played a significant role in this expanding growth — Black women pressing western feminists to identify race and creating intersectional assessments just on floor, thereby returning intellectual labor to the scholar-activist society.

Several authors strive to conceptualize the transnational and the intersectional as complementing, instead of oppositional. yet it is noticed that the two major approaches share a focus on the ways in which power imbalances shape feminist practice: if intersectionality assumes a specific key direction to the prescriptive topic of feminist attempts, a transnational feminist approach signifies a key assessment method of connection centered on complicated solidarities along with "dissident friendships" (Chowdhury and Philipose 4). It seems that this perspective on solidarity emphasizes differences over commonalities. So, what differentiates transnational approaches from intersectional ones? Tambe and Thayer claim that transnational feminist thinkers focus on the historical and geographical complexity of "race and nation", results in the portrayal of these concepts as constructions rather as oppressive vectors with fixed meanings (18).

Since the current research examines how the intersection of the various forms of oppression affects women's perception of home, so it is crucial to address some of the major studies on the concept of home within the field of transnational feminism approach and which are utilized in this research. Bidy Martin and Chandra Talpade Mohanty examine the different subversions of home based on the autobiographical novel *Identity: Skin Blood Heart* by Minnie Bruce Pratt. While home has a powerful emotional draw, Pratt exposes it as an "illusion", an exclusive practice, and a place in which regulates and suppresses its occupants. Martin and Mohanty claim that Pratt's composition raises together the desires "and illusions of home", adding:

Being home" refers to the place where one lives within familiar, safe, protected boundaries; "not being home" is a matter of realizing that home was an illusion of coherence and safety based on the exclusion of specific histories of oppression and resistance, the repression of differences even within oneself (Martin and Mohanty 196).

Pratt severely destroys unified notions of home and privileged, safe identity by exposing "the need for home" vs "the repressions and violence" that work inside and across houses as created conflicts (208). First, internal disparities (such as Pratt's lesbianism) are monitored and suppressed; then, historic dominations of class along with race (such as Pratt's black neighbours' violent attacks) that maintain the domestic market of the middle-class household are eradicated. Martin and Mohanty note that Pratt discovers the obtainable power to female victims by eschewing domestic conveniences.

Mohanty doesn't reject home but highlights the necessity to "life in tension between home and not home, identification and nonidentity, safety and danger, bouncing back and forth between the two." (47-48) Mohanty and Martin do, in fact, reduce home to "the preservation of exclusion and oppression." (48) So, while Mohanty and Martin do not reject home, they do not characterise it positively because any attempts to seek home "must be constantly undercut by the knowledge that the yearned-for safety is illusory, a security paid at the expense of exclusion of others." (48) Home, in this interpretation, has a negative meaning. Persecution of others is necessary because it is undermined by a need for "exclusion" to maintain its meaning. Both Mohanty and Martin imply a "return to home. "This is especially true in Mohanty's broader work. When considering the global context of home, it is crucial to recognise the positive critical importance of the "return to home."

Sara Ahmed in *Home and away: Narratives of Migration and Estrangement* asks a question of "What does it mean to be-at-home?" (Ahmed 338) then she gives some common answers which none is the right one for her. She opposes the notion that home is explicitly constructed as a place of "belonging" that the person would be too calm to challenge the limits or boundaries of her experience, or where the person is so comfortable that she does not even think. Some postcolonial literature depicts the notion of home as too familiar, comfortable, and suitable to allow for critical thought.

Ahmed argues that a home story posits the existence of a pure place, free of movement, desire, or difference. What she means is that the story necessitates an impossible notion of home. Experiences with otherness that would elicit desire, in Persram's language, cannot be labeled in terms of the area beyond home. The difficulty of a familiarity concept of home lies in it casts "strangeness" outside the confines of the "home". If we broaden our idea of home to include the nation, we may understand that there are always contacts with those who are already acknowledged as outsiders within, rather than simply between, national areas.

"At-home" proposes the idea of connecting the subject with the space infusing and occupying one another. In this perspective, mobility is likewise "movement" inside home's the definition. Travel always has an effect: it alters how one

may or may not feel "at home." Thus, migration narratives necessitate a spatial reconstruction of a corporeal self. Migration entails a physical as well as a worldly displacement in which 'the past' gets related to a dwelling that is difficult to dwell and be settled at present. Memory, the chasm between the past and the present, is perpetually at the heart of the issue of remaining at or leaving one's home. In fact, she cites Poul, who suggests that leaving and returning home is analogous to remembering:

"it is the already lived that save the living. If the familiar places are sometimes able to come back to us, they are also able to come back to our notice, and to our great comfort to retake their original place. Thus one can see that places behave exactly like past memories, like memories. They go away, they return."
(Cited Ahmed 343)

For Ahmed, the act of departure from home is related to the memory's inability to totally fit into the new home, a breakdown which manifests itself in the discomfort of inhabiting a migrant body. Thus, migration may be understood as an alienation process, a process of being estranged from one's former home. Thus, acts of remembrance are felt on and inside the bodies of migrants as discomfort, the incapacity to fully experience the present or current location. The universalization of alienation as something that binds us together obscures how it separates distinct selves and groups.

The purpose of this is to expose some of the contemporary studies that have been done in response to the representation of "home" in literature and its relation to the female's construction of emotional and physical home. As a result, it will attempt to present the various researches in this field. It also a discussion of the researches that have been done on the selected texts; *Americanah* (2013) by Chimamanda Ngozi Adichie and *Homegoing* (2016) by Yaa Gyasi.

Home and family were and continue to be areas assigned to women, owing to patriarchy's restraints and their traditional obligations as wives and mothers. But what if home does not elicit or inspire sentiments of familiarity and, as a result, feelings of familiarity? In this manner, home might be complex. We associate our feelings with a place that might, in many ways, mislead us. It can deceive us by allowing us to acquire acclimated to the belief that living, settling in a location (a household space, a community, a nation) entails producing or generating sentiments of belonging.

In a research on house and family, Shelley Mallett (2003) discovers a link connecting home with family; nevertheless, he believes that the disposition as well as the value of such a connection for home is strongly disputed. He believes, for traditionalists, that the relationship of home with family is so strong that the two conceptions are practically equivalent. When seen as interrelated or intersecting notions, home often signifies both the family of origin residence and the biological family. House consists of a person's initial residence during their childhood. It also symbolizes the familial connections and life trajectories that occur within such settings. Intrinsicly, it is the residence wherein children are raised and nurtured until they get to the age of adulthood. A house without a family is "just a house"

In Mallett's (2003) research on home and gender, thoughts on the significance of family to the concept of home often arise as part of a wider debate on the connection between gender and home. He sees that this content concentrates predominantly on women. Given that feminist theory and debates inspire and shape a great deal of significant research - whether in sociology, anthropology, social psychology, human geography, architecture, or history - this is not surprising. Feminist concepts, especially second-wave theories, have typically prioritized women's experiences, effectively, if not deliberately, conflating women with gender. Typically, analyses of the relationship between gender and the meaning of home focus on job or production, consumption, locations such as house design, and/or housing tenure and the house as a status symbol. Despite the prevalent perception that the house is a caring, feminine domain constructed by women, women typically lack both power and a place of their own inside this sphere. Their emotional and geographical needs are subordinate to those of their spouse and offspring. For men, on the other hand, the home is a place of ultimate authority but limited responsibility for domestic and childrearing tasks.

Numerous phenomenologists who investigate the concept of home are cognizant of group's observations of inequality and injustice inside the home realm and highlight this in the work. Wardaugh's (1999) study of homeless women provides an instance. Home is almost always beyond a single place "(such as a house, apartment, or institution)" in place, as noted by Wardaugh (1999). It is "a physical location" where "social meanings and identities" are articulated; it is a site of habitation. Homelessness and the sense of home, according to Wardaugh, are inexorably intertwined. There is a dialectic link between home and homelessness. Contrary to popular belief, these ideas are not inherently antagonistic. They instead allude to "complex and dynamic experiences and identities" (Wardaugh 93) that develop and change throughout time.

In an attempt to understand the present condition of third world women, feeling, identity, and their underprivileged condition, the selected authors create fictional homes to criticize and disturb home and country along with the emotions attached to them. A strong home and nationality are the driving forces behind the books' depiction of women of underprivileged backgrounds in terms of race, class, religion, gender, sexual orientation, and nationality.

Ancellin (2009) discusses female Muslim writers' literary works that stress on identification, homogeneity, and orthodoxy so as to represent post 9/11 Muslim women in their novels. She investigates how characters are depicted with

their hybrid identities when they are uneasy about living in a strange society. According to Ancellin, Muslim homeless people cannot erase the Muslim parts from their personality.

Most of the studies on Chimamanda Ngozi Adichie's *Americanah* (2013) and Yaa Gyasi's *Homegoing* (2016) underline the theme of African immigrants shaping of black identity in America. Ava Landry (2018) utilizes sociologically grounded methodology with an emphasis on the intersection of 'race, ethnicity' as well as its ramifications in negotiating the Blackness in relation to "self and society". She examines the conflicts in which African immigrants encounter when they migrate with their ethnic identities to end as migrates of racial identity in America as well as compete to current Blackness conceptions. She employs a concept of African migrant 'acculturation' which is tackles the complexities of African refugees' experience whilst described in the novels. She observes that an African immigrant the first thing discovers is the way race underpins in addition to maintaining the hierarchy in the United States and the racial social position enforced rules places.

CONCLUSION

Despite the fact that cultural identification has long been a topic of diaspora/immigrant studies, as noticed few academics have linked home disputes to the transformation of marginal female identity crises and homeliness. The main topics of this research are to investigate the numerous types of oppression that are present in the various contexts of home in the lives of different female characters such as gender, sex, religion, class, family, economy, imperialism, migration, and others. Using the notion of intersectionality, which is a significant technique in international feminist theory results in identifying many types of oppressions in the selected novels. This research also finds out how the junction of many types of oppression in the lives of each female character leads to the unsettling the notion of home. Finally, the research employs a postcolonial and transnational feminist perspective.

Financial support and sponsorship: Nil

Conflict of Interest: None

WORK CITED

1. Abdurraqib, Samaa Rahmah. *A House is Not Always a Home: Women's Writing of Home/lands and Diaspora*. Diss. University of Wisconsin--Madison, 2010.
2. Ahmed, Sara. "Home and away: Narratives of migration and estrangement." *International journal of cultural studies* 2.3 (1999): 329-347.
3. Al-Majarha, Fatima Daoud. *Honour Crime in Fadia Faqir's My Name Is Salma: A Feminist Perspective*. Diss. Middle East University, 2016.
4. Ancellin, Karine. "Hybrid Identities of Characters in Muslim women fiction post 9-11." *TRANS-. Revue de littérature générale et comparée* 8 (2009).
5. Butler, Maia L. *Floating Homelands: Postnational Constructions of Home in Contemporary Africana Women's Literature*. University of Louisiana at Lafayette, 2017.
6. Chowdhury, Elora Halim, and Liz Philipose. "Introduction." *Dissident Friendships: Feminism, Imperialism, and Transnational Solidarity*, edited by Chowdhury, Elora Halim, and Liz Philipose, University of Illinois Press, 2016, pp. 1-8.
7. Friedman, Susan Stanford. "Bodies on the move: A poetics of home and diaspora." *Tulsa Studies in Women's Literature* 23.2 (2004): 189-212.
8. Hova, Mevi. *Redefining the African diaspora: Migration, identity, and gender narratives in diasporic West African women's fiction*. The University of Nebraska-Lincoln, 2015.
9. Jiang, Yan. *Homemaking in Asian American women's writing: Chuang Hua, Bharati Mukherjee and Meena Alexander performing the diasporic home*. Western Michigan University, 2009.
10. Khan, Sami Ullah, Muhammad Afzaal, and Swaleha Bano Naqvi. "Construction of Diasporic Female Identities in Chimamanda Ngozi Adichie's *Americanah*." *International Review of Literary Studies* 1.1 (2019): 11-19.
11. Landry, Ava. "Black is black is black?: African immigrant acculturation in Chimamanda Ngozi Adichie's *Americanah* and Yaa Gyasi's *Homegoing*." *MELUS: Multi-Ethnic Literature of the United States* 43.4 (2018): 127-147.
12. Majed, Hasan. *Islam and Muslim identities in four contemporary British novels*. Diss. University of Sunderland, 2012.
13. "Understanding home: a critical review of the literature." *The sociological review* 52.1 (2004): 62-89.
14. Mallett, Shelley. *Conceiving cultures: reproducing people & places on Nuakata, Papua New Guinea*. University of Michigan Press, 2003.
15. Martin, Bidy, and Chandra Talpade Mohanty. "Feminist politics: What's home got to do with it?." *Feminist studies/critical studies*. Palgrave Macmillan, London, 1986. 191-212.
16. Mohanty, Chandra Talpade. "Feminism without borders." *Feminism without Borders*. Duke University Press, 2003.
17. NASH, JENNIFER C. *Black Feminism Reimagined: After Intersectionality*. Duke University Press, 2019.

18. Sari, Maria Ardianti Kurnia, and Nur Saktiningrum. "NON-AMERICAN BLACK WOMEN'S EMPOWERMENT: A FOURTH-WAVE FEMINISM STUDY ON CHIMAMANDA NGOZI ADICHIE'S AMERICANAH." *Poetika: Jurnal Ilmu Sastra* 9.1 (2020): 33-42.
19. TAMBE, ASHWINI, and MILLIE THAYER. "The Many Destinations of Transnational Feminism." *Transnational Feminist Itineraries: Situating Theory and Activist Practice*, edited by ASHWINI TAMBE and MILLIE THAYER, Duke University Press, 2021, pp. 13–36.
20. Wardhaugh, Julia. "The unaccommodated woman: Home, homelessness and identity." *The sociological review* 47.1 (1999): 91-109.
21. Zerbe Enns, Carolyn, Lillian Comas Díaz, and Thema Bryant-Davis. "Transnational feminist theory and practice: An introduction." *Women & Therapy* 44.1-2 (2021): 11-26.