

## Aspects of Diaspora and Transnationalism in Adichie's "*The Thing Around Your Neck*"

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### Abstract:

This paper explores the themes of Diaspora and transnationalism in Chimamanda Ngozi Adichie's collection of short stories "*The Thing Around Your Neck*". By deconstructing Nigeria's narratives, Adichie examines the complex experiences of Nigerians living both within and outside their homeland. Through the lens of Diaspora, the story deals with the challenges individuals face navigating cultural, social, and political borders. The paper aims to analyze how Adichie addresses themes of displacement, identity, and the power dynamics inherent in migration. This paper highlights the significance of Adichie's short story in shedding light on the multifaceted experiences of Nigerians in the Diaspora and the power of history in shaping cultural understanding.

**Keywords:** Deconstructing – Diaspora – Migration – Exile – Identity



### 1. Introduction

Diaspora refers to the number of black writers who fled their homelands and settled in Britain, resulting in "Nigerian Diaspora Literature." Given that three environments determine its concerns, it is not surprising that Nigerian diaspora literature concentrates on migratory experiences and representations of Nigeria." First, the novelists are members of the new Nigerian Diaspora, and their fiction is informed by and reflects the various historical, political, and economic push-and-pull factors that led to Nigerian emigration. Secondly, Nigerian writers inscribe themselves into the country's literary traditions, particularly the almost seventy-year history of Anglophone narrative literature, which started with Amos Tutuola's *The Palm-Wine Drinkard* (1952)". (Foldner13).

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It is fiction that evinces a burdensome reality, sometimes full of hope and inspiring new beginnings. Diasporic writers live under the policies of the host country that are applied to them or were applied to their family; thus, with every writer from every decade, policies cast their shadow and readers can understand, compare, and judge; it is not merely artistic if politicians who defend immigrants' rights can be silenced, then writers can do the task of delivering views amidst the silence. They should write because diasporic characters are rich, made of interwoven complexities and emotions, denial and acceptance, betrayal and loyalty, crisis and stability, worthy of reading, and then worthy of compassion when viewed as reflections of real people. Diasporic writers are responsible for gaining more respect for immigrants and their children, respecting their complex and challenging lives in the past and present, and their ongoing fear of policies that prejudice them. They write to awaken or combat xenophobia; the brainstorming writers perform before writing is like a recollection of truths; textual defence appeals to Diaspora, not like romance that all humans adore and enjoy reading; it is a cultural humanistic shock for some people.

Diasporic writers can help repair created, distorted pictures of immigrants and over-ornamented representations of host countries. Diasporic writers continue to tell stories about their own or their parents or grandparents' displacement, the lasting showdown or displacement, strangeness, and amalgamation. This writing style focuses on people who experience both the mundane and the extraordinary. They fight unfairness and papers of hope for prospective immigrants or persons forced to flee their homes, reading stories of courageous diasporas who overcame all odds.

The globe watched numerous black writers, primarily Nigerians, flee their nations for Britain in the 1960s. Even though they had left their homelands, they remembered their birthplaces and returned occasionally. What distinguishes the works produced during that period is that they are all about Nigeria but could be more idealised. In other words, the writers of this generation attempted to remain neutral to find inner peace and feel at ease in both places. " This duality is also inscribed in the term 'Nigerian Diaspora literature', which combines the aspect of this literature's Nigerianness and the tendency towards migratory, diasporic or cosmopolitan, transnationalism". (4).

By rejecting rigid ideas of identity and embracing a more flexible and adaptive viewpoint, Chimamanda Ngozi Adichie Adichie's heroes can manage the obstacles of their transnational experiences with more outstanding

agency and resilience. Chimamanda Ngozi Adichie's *"The Thing Around Your Neck"* is a gripping collection of short stories the famed Nigerian author created. This book was first published in 2009 and examines different issues, including identity, Diaspora, migration, and the complexity of Nigerian society. Adichie's storytelling prowess shows through as she introduces a wide range of characters and narratives, each with a distinct viewpoint on the human experience. Adichie skillfully weaves together stories of Nigerians living in their homeland and the Diaspora throughout the collection, bringing attention to the obstacles they encounter and the impact of cultural, social, and political barriers on their lives. Adichie explores the complexities of displacement, probing the tremendous effect of leaving one's hometown and seeking a new sense of belonging with her customary insight and sensitivity. Through colourful descriptions and subtle characterizations, she analyses the complexities of identity and the power dynamics inherent in migration.

Furthermore, in several stories, Adichie takes a metafictional method, blurring the distinctions between fact and fiction. This storytelling style adds layers of depth and complexity, enabling readers to engage critically with narrative creation and the ways stories impact our knowledge of the world. *"The Thing Around Your Neck"* exemplifies Adichie's storytelling mastery and her ability to portray the human experience with empathy and realism. Readers are invited to examine the diverse structure of Nigerian society, its people's issues, and the power of narrative in building cultural awareness through this anthology.

In *"The Thing Around Your Neck"*, Chimamanda Ngozi Adichie introduces people profoundly affected by two distinct contexts, mirroring her life experiences and perspectives. As a Nigerian novelist who has lived in Nigeria and the United States, Adichie brings a unique perspective to her stories, reflecting the difficulties of navigating multiple cultural, social, and political situations. Through her characters, Adichie tackles the difficulties and tensions resulting from living in two worlds. She delves into the experiences of Nigerians who have immigrated to the United States, emphasizing the difficulties individuals face in adjusting to a new environment while keeping their cultural identities. In all cases, these people struggle with questions of belonging, cultural assimilation, and societal expectations. Simultaneously, Adichie depicts characters that remain in Nigeria and navigate the challenges of their society. She illuminates Nigeria's political and social reality, tackling problems such as corruption, inequality, and gender dynamics. Adichie examines the obstacles and inconsistencies

within Nigerian society through these storylines, providing a comprehensive portrait of the country's intricacies. Adichie draws on her experiences of straddling two worlds to explore these two contexts, helping readers understand the complexities and nuances of Diaspora and migration. Her characters depict the hardships, achievements, and tenacity of people stuck between cultural and societal expectations. Adichie asks readers to consider the impact of these environments on individual lives and to challenge the power dynamics and narratives that create our concept of identity and belonging through her storytelling. Finally, *“The Thing Around Your Neck”* reflects Adichie's own experiences while also providing a compelling analysis of the difficulties of human existence in a globalized society.

*“The Thing Around Your Neck”* includes narratives on women's experiences with relationships and marriage, the interpenetration of political violence and trauma into the home, and reading and writing processes. These issues are handled in the backdrop of transnational movements, the gathering of people, and signs evident throughout the collection. Adichie digs into the complexities of women's lives, investigating the dynamics of relationships and marriages. She depicts these personal relationships' joys, challenges, and power imbalances. Adichie analyses how societal expectations, cultural conventions, and gender roles impact women's experiences in relationships through her characters.

Furthermore, Adichie weaves into the home realm the political violence and trauma that characterize Nigerian society. She focuses on how these more significant societal concerns influence people on a personal level, ruining their lives and relationships. The stories shed light on how political turmoil and violence may penetrate the home, affecting family emotional well-being and dynamics. In addition to these themes, Adichie delves into the reading and writing processes. She investigates how literature and storytelling may foster empowerment, self-expression, and understanding. Through her characters, Adichie illustrates the transforming power of literature and how it can influence individuals' ideas and question society's standards.

These themes are intertwined with the narratives' fundamental global movements, gatherings of people, and signs. Adichie delves into Nigerians' lives overseas, contending with cultural identity, assimilation, and the tensions between their adopted and home countries. She also discusses the interconnections of various cultures and how people manage the complications of belonging in a globalized environment. Indeed, *“The Thing Around Your Neck”* weaves a beautiful tapestry of stories about women's

experiences in relationships and marriages, the impact of political violence on the home, and the transformational power of reading and writing. Adichie provides a detailed analysis of the relationship between personal experiences and broader societal forces through these topics.

"With *Half of a Yellow Sun* (2007) and *The Thing Around Your Neck* – – Short Stories (2009), she established herself as a preeminent story-teller who uses her tales to give meaning to the totality of the world as she perceives it". ( Emenonu et al 1). Moreover, she represents that image of totality by "producing in effect, narratives that seek to shape a new world of understanding as they give expression to realities the people know and human commitments and awareness they need to know. ". (1). She examines the complex feelings that develop from spending extended periods away from one's hometown. While the protagonists in the book may have a solid connection to Nigeria, their time spent abroad can leave them feeling unharmed or disconnected from their roots. Adichie depicts this sense of alienation via the experiences of her characters, particularly those who have immigrated to the United States or other nations. Despite their passion for Nigeria and desire to stay connected to their hometown, the years spent abroad can give them the impression of being a spectator rather than an active participant in Nigerian society.

Several circumstances might cause this sense of being unharmed. The characters may suffer from cultural differences and integration issues in their adoptive nation, resulting in dislocation and disconnect from their Nigerian identity. Furthermore, the passage of time and the changes in Nigeria during their absence can add to this sense of being an outsider. Adichie depicts the individuals' contradictory yearning for connection and belonging, capturing the complicated feelings that result from this experience. They may feel nostalgic and long for their hometown while feeling like outsiders in a location they once called home. Adichie's investigation of this theme sheds light on the Diaspora's difficulties and how being away from one's birthplace may influence one's sense of self and belonging. She depicts the emotional turmoil of individuals who live in two worlds, offering a poignant meditation on the impact of time, distance, and cultural shifts on the idea of being untouched.

Her feelings of alienation are best expressed in her article "*Heart is Where the Home Was*." It is an essay "...where she describes the cosmopolitan university environment made up of a variety of races and nationalities". (Opondo et al. 35). Adichie will likely dive into the home topic. The feelings

of alienation can occur when one is separated from their place of origin in "*Heart is Where the Home Was*." She may dive into the complexities of identification and belonging, particularly for people who have spent extended periods away from home. Adichie may draw on her experiences as a Nigerian writer who has lived abroad and grappled with cultural identification and displacement difficulties. She may highlight how the passage of time and changes in one's country might lead to a sense of alienation and a longing for a home that no longer exists in the same way through personal anecdotes and introspection.

Adichie may also discuss how societal expectations, cultural norms, and political dynamics can affect a person's sense of belonging and influence their relationship to their nation. She may also investigate the importance of literature and storytelling in navigating these complex emotions and discovering one's sense of home. Overall, "*Heart is Where the Home Was*" will likely be a thought-provoking essay that dives into home, alienation, and identity issues. Adichie's distinct point of view and introspection provide understanding of the emotional and psychological consequences of being exiled from one's origin, as well as the yearning for a sense of belonging.

Adichie's stories frequently convey a dual connection with the motherland and estrangement due to years spent living abroad. Her characters wrestle with the complexity of straddling two worlds, emphasizing the tensions and emotions resulting from this experience. On the one hand, Adichie's stories show a solid connection to Nigeria and a great love for the homeland. Her characters are frequently profoundly attached to their cultural heritage, customs, and community. They hunger for the comfort and sense of belonging that comes with being in their homeland, and they frequently express a profound affection for Nigeria's landscapes, people, and cultural history.

Conversely, Adichie examines the uncomfortable sense of alienation felt by those who have spent years living abroad. Her characters may face cultural barriers, integration difficulties, and the sensation of dislocation from living in a foreign country. They may feel like outsiders or onlookers, cut off from their Nigerian identity and the changes in their absence. Adichie delivers a complex representation of the immigrant experience by presenting the strong connection with the homeland and the disturbing feeling of estrangement. She urges readers to consider the intricacies of identification and belonging and the impact of time and distance on one's sense of self and connection to one's hometown. Adichie depicts the nuances of the immigrant experience and the

conflicting feelings that might result from living between two worlds in these narratives. She delves into the longing for home, nostalgia for one's cultural roots, and the loss and displacement that can accompany being away from one's birthplace for a lengthy period. "*The Thing Around Your Neck*" by Chimamanda Ngozi Adichie is a collection of heartbreaking and thought-provoking short stories that address the numerous dimensions of the Diaspora, such as cultural displacement, identity negotiation, and the search for belonging.

## 2. Transnationalism and Luminal existence

### *Gender Othering*

Transnationalism is viewed as "a manifestation of globalization; its constituent processes and outcomes are multiple and messy too." (Vertovec 2)". Transnational formations- as well as fields and spaces - consist of combinations of ties and their contents. These positions in networks and organizations cut across the borders of at least two national states".( Schiller and Faist 74)." These women- and queer-centered art forms and activism work through cross-borders alliances..." (Deb 84)

Transnational migration has traditionally been associated with men. This perspective is frequently affected by traditional gender roles and expectations, in which men are expected to be the primary breadwinners and women to stay at home and care for the family. The paper contends, however, that this image needs to be more open and recognize women's crucial role in transnational migration. It emphasizes the importance of incorporating gender into migration debates and recognizing women's experiences and contributions in this setting. The classic narrative of international migration frequently depicts males as lone adventurers who abandon their families in quest of economic chances and success overseas. This image of the "lone, rugged male" reflects the patriarchal and historical ideas that have dominated migration discussions. This narrative ignores the experiences of women who migrate across borders. Women have historically been active migrants, whether as economic travelers, students, or family members seeking reunion. They, too, leave their homes and families behind, each with their own problems and goals.

Women have always been essential to the migratory population, even if their presence and experiences are sometimes disregarded or marginalized in international migration narratives. Chimamanda Ngozi Adichie's "*The Thing Around Your Neck*" significantly emphasises women's lives in the context of migration. The work digs deeper into women's lives on the move,



examining their experiences as refugees, students, and professionals. Adichie highlights the numerous aspects of their travels, such as the trauma and dislocation experienced by refugees, the pursuit of education and employment prospects, and how these experiences affect their identities and relationships.

In "*The Thing Around Your Neck*," Akunna's relationship with a white person becomes a public spectacle, highlighting the racial dynamics and historical backdrop of America's history of slavery and racial unfairness. Akunna's relationship defies cultural standards and expectations in the context of interracial relationships. The reactions of the American public to their multiracial pair reflect the country's deeply established racial tensions and biases. Adichie draws attention to how interracial relationships might be viewed through the perspective of America's history of slavery and racial hierarchy by presenting the public spectacle around Akunna's relationship. The novel emphasizes the residual impacts of this history, as well as the ongoing difficulties for acceptance and equality that people in interracial partnerships face. The story demonstrates how racism has deeply damaged the American public, dating back to the history of slavery. Akunna's experience in America illustrates both the notion of America as a land of liberty and independence and the paradoxical character of migration, which may provide possibilities while also subjecting people to oppression and prejudice.

Akunna's journey to America is physical and emotional, as she leaves behind her family and community. Adichie emphasizes the importance of family and community in Akunna's existence throughout the novel, emphasizing their relevance in forming her identity and offering a sense of belonging. However, as Akunna adjusts to her new life in America, she is overcome with loss and longing. "She missed her mother's voice, her father's laughter, the way her sisters teased her about her love of books," the narrator says. This text emphasizes Akunna's profound emotional connections with her family and the gap that their absence creates in her life. The loss of family and community emerges as a recurring topic.

"Sometimes, you sat on the lumpy mattress of your twin bed and thought about home aunts who hawked dried fish and plantains, persuading customers to buy and then shouting insults when they didn't; your uncles who drank local gin and crammed their families and lives into single rooms; your friends who had come to say goodbye before you left, to rejoice because you won the American visa lottery, to confess their envy; your parents who often hold hands as they walked



on Sunday morning, the neighbours from the next room laughing and teasing them; your father who brought back his boss's old newspapers and made your brothers read them; your mother whose salary was barely enough to pay your brothers' school fees at the secondary school where teachers gave an A when someone slipped them a brown envelope". (Adichie 117 – 118)

When Akunna begins dating a white man, her sentiments of rejection in America are heightened. The racial complexities and power factors at work in American culture become obvious as Akunna navigates her relationship. She becomes intensely aware of the racial prejudices and stereotypes that abound, reinforcing her sense of alienation. Adichie depicts the difficulties and tensions that occur due to Akunna's interracial romance, highlighting the profound racism that continues to impact social relationships in America. The novel emphasizes the pervasive influence of racism on human relationships and the additional layers of rejection and isolation that persons like Akunna may suffer through Akunna's experiences. The contrast between Nigeria's rich community life and social connection and Akunna's feelings of rejection in America underscores the far-reaching effects of racism and the challenges faced by migrants seeking acceptance and belonging in a new society.

Akunna's early experiences with America's subtle racism are comparable to Adichie's. Akunna's American friends express surprise at her proficiency in speaking English, much like Adichie's roommate in her own experience. This reaction highlights the preconceived notions and stereotypes about African immigrants and their ability to speak English fluently."...the struggle to be *perceived as competent speakers of English* was a surprising, significant, and ongoing problem. (Creese 43). American friends also want to know if Africans have genuine residences and if they possess automobiles. Akunna's encounters with racial gaze and stereotyping in "*The Thing Around Your Neck*" strongly rebukes America's often-touted liberalism. Despite claims of equality and progress, America is still grappling with the profoundly rooted racism engraved into its past. Adichie underscores the lasting impact of racism and how it undermines the principles of a liberal society by subjecting Akunna to racist gaze and stereotyping. The depiction of Akunna's experiences highlights the disparity between America's professed beliefs and the daily reality of marginalized people. It calls into question the idea that racism is a thing of the past and highlights the continual quest for true equality and justice.

Adichie depicts the racial dynamics and prejudices that arise when Akunna enters an interracial relationship. The general public's reaction to their connection is one of curiosity, judgment, and, at times, downright animosity. This scrutiny and judgment from others highlights societal racial tensions and biases and creates a sense of otherness for Akunna. She becomes painfully aware of being perceived as different and vulnerable to preconceptions and assumptions due to her relationship. This othering event highlights people's difficulties when they question cultural norms and expectations, particularly in interracial partnerships. Akunna expects to hear the usual white American patronizing talk about donations made to cure AIDS in Africa or their love of elephants. She wants to go on safari the first time she meets the man who becomes her lover. She is taken aback when, instead of "donations" and "elephants," he talks about his love of Okot p'Bitek's poetry and Amos Tutuola's novels, both of which he has read "a lot about sub-Saharan African countries, their histories, their complexities" (Adichie120). Akunna is cautious because "white people who liked Africans too much and those who liked Africans too little were the same – condescending" (120). She opposes his planned tourism trip to Nigeria because she does not want her country to become just another addition "to the list of countries where he went to gawk at the lives of poor people who could never gawk back at his life" (124-5).

While some male migrants romanticize their hometown or regard it as a source of nostalgia and longing, Akunna's viewpoint is more nuanced. Despite her difficulties in America, she does not idealize or view it as a utopia. Instead, she acknowledges her Nigerian hometown's weaknesses and limitations, noting its issues. This difference in attitude implies that Akunna has a more realistic and nuanced perspective of her hometown, acknowledging that no location is flawless and that difficulties must be addressed everywhere. How the American public reacts to Akunna's love affair reflects America's subliminal bigotry."Akunna's white boyfriend and his parents demonstrate an understanding of Africa beyond the usual stereotypes, yet, ultimately, Akunna is unable to overcome her feelings of being 'abnormal' and returns home to Nigeria". (Purushothama191). Older white men and women's critical and conservative reaction to Akunna's love affair indicates their devotion to traditional values and societal conventions. They see interracial dating as a departure from what they deem appropriate or proper. Their criticism derives from deep prejudices and a refusal to embrace diversity or challenge established cultural limits. Their conservative

worldview reflects a reluctance to change and reinforces long-standing racial hierarchy.

“The interracial couple's heightened appreciation may arise from a fascination with their apparent exoticism or distinctiveness. It could be motivated by a desire to be perceived as progressive or accepting of people of diverse races and cultures. Gaertner and Dovidio draw the term ‘aversive racism,’ the idea of a conflict between racist feelings and an egalitarian conscience, and the centrality of avoidance “rather than a desire to dominate the racial other”. (Wright 195). Their adoration for the multiracial pair appears to reveal privately held prejudices.

Indeed, Adichie examines the problems, conflicts, and disillusionment that often accompany the pursuit of the "American Dream" through the lens of women's viewpoints. She emphasizes the challenges that female migrants experience when adapting to a new culture, negotiating unfamiliar social dynamics, and overcoming systemic disadvantages. These stories offer an alternative perspective to the romanticized picture of America as a nation of limitless chances and riches. Adichie's female protagonists face various trials and tribulations that expose the limitations and contradictions of America's purported liberalism. They confront discrimination, bigotry, and cultural misunderstandings that question their aspirations of a more open and egalitarian society. These encounters help to bridge the gap between liberalism's rhetoric and the lived experiences of marginalized people. Allusions to incredible American political and cultural historical artefacts skillfully and quietly represent slavery.

### 3. *Diasporic Identity*

Adichie and her colleagues challenge the concept of a monolithic national identity, recognizing Nigeria's many ethnic, cultural, and historical foundations. They question the dominant narratives that have frequently been produced by past generations of writers, which may have depicted a more unified or homogeneous view of the nation."..; the earlier age of writers' commitment to nationalist projects applies less to women and African Asian writers. For example, Buchi Emecheta reacted against what she perceived as the patriarchy invested in those traditions". (Cooper 166). Due to migration and population dispersion, individuals from Nigeria and other countries live in different parts of the world, often spanning several cultural, social, and national identities. This diasporic experience calls into question traditional concepts of belonging based on a fixed geographical place or a single national identity. Adichie deals with the complexity of the Diaspora experience in

*Americanah* and "*The Thing Around Your Neck*," examining how it impacts the characters' sense of identity and belonging. She digs into people's difficulties when navigating between cultures, dealing with concerns of assimilation and cultural preservation, and confronting issues of race, class, and gender in their new contexts.

Diasporic characters in Adichie's books have various approaches to cultural integration or assimilation. Some characters need help fully assimilating into the American system, clinging to their cultural background and opposing assimilation. These people encounter problems navigating American society, such as feeling like outsiders or having cultural clashes. They may need help to balance their cultural roots and the pressures to conform to the prevailing culture. On the other hand, some characters embrace assimilation, frequently adopting American beliefs and ways of life at the expense of their ethnic roots. They may feel compelled to abandon their cultural identity to integrate and prosper in American society.

a. The Image of the Nigerian Woman in Diaspora

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In Adichie's works, the attribute of little balance in attitudes towards cultural integration or assimilation frequently plays an essential part in moulding the characters' roles. One such instance may be found in the novella "*The Thing Around Your Neck*," which also serves as the collection's title. Adichie challenges Americans' prejudices about Africans in this story and the opposite viewpoint. The viewpoint of Akunna's uncle is that assimilation into American society is the key to reaching the so-called American Dream. He urges her to adopt Westernized behaviours and ideals, believing that doing so will give her a better life. However, as the story progresses, it becomes clear that the American Dream is not the ideal reality Akunna imagined:

You thought everybody in America had a car and a gun; your uncles, aunts, and cousins thought so. After winning the American visa lottery,

they told you you would have a big car in a month. Soon, a big house. However, do not buy a gun like those Americans (Adichie 115).

Akunna's experience in America demonstrates the truth of encountering prejudice and preconceptions. As she begins her community college classes, her classmates ask her disrespectful and foolish questions. These questions illustrate preconceptions and misconceptions about Africa and its people that many Americans may have. Her uncle, who registered her for the lottery, says she should expect "a mixture of ignorance and arrogance, he called it". (Adichie 116). Far from being helpful, he then attempts to rape her, claiming that this is what educated women in America do all the time: "The trick was to understand America, to know that America was give-and-take. You gave up a lot, but you gained a lot, too". (116). Akunna decides to leave her uncle's house and relocate to Connecticut to pursue a better life after declining his offer. Her experiences in Connecticut, on the other hand, eventually undermine her idea of the American Dream. Akunna's financial difficulties are revealed when she accepts a waitress job that pays less than her peers. This income disparity underscores her economic struggles and difficulty making ends meet in America. She pretends to hide her failure: "At night, something would wrap itself around your neck, something that nearly choked you before you fell asleep". (119).

"On Monday of Last Week," Kamara's experience echoes a similar topic of the American Dream's progressive disintegration and the attendant feelings of disappointment and disheartenment. Kamara's choice to relocate to Philadelphia with her husband to achieve the American Dream goes differently than planned. She gives up her Master's degree to work as a babysitter for his husband, Tobechei. Tobechei came to America with high hopes, only to be met with a harsh reality:

They both knew America was about hard work; one would make it if one were prepared to work hard. Tobechei would get to America, find a job, work for two years, get a green card, and send for her. However, two years passed, then four, and [...] Tobechei could not send as much money as he wanted to because most of it was going into what he called "sorting his papers". Her aunties' whisperings became louder and louder: What is that boy waiting for? (*On Monday of Last Week* 84)

Kamara's experience parallels the collection's broader topic of cultural assimilation and the mismatch between aspirations and reality. Adichie delves

into the intricacies and tensions that face immigrants pursuing the American Dream, emphasizing how it can lead to disappointment and disconnection.

The diasporic experience, as represented in Adichie's stories, includes the difficulties and tensions that people with many cultural identities endure. Her characters struggle with their feeling of belonging and cultural identification as they navigate the complications of living between two worlds. Adichie's analysis of the diasporic experience encourages readers to rethink and challenge conventional concepts of nationhood. Her literature emphasizes the fluidity and mutability of identities, emphasizing that national identity is not set or static. It is, instead, a complicated and ever-changing idea shaped by personal experiences, societal influences, and the intersections of many identities. Adichie adds to the reformulation of the concept of nation by providing characters who question and challenge established notions of national identity. Her stories invite readers to reassess and broaden their idea of what it means to be a citizen of a country, allowing for a more inclusive and diversified view of identification and belonging.

The stories in "*The Thing Around Your Neck*" by Chimamanda Ngozi Adichie portray the difficulties, disappointments, and disillusionment that often accompany the pursuit of the American Dream. She emphasizes the contrast between the idealized image of America as a land of opportunity and the hard reality that migrants experience, such as financial difficulties, cultural hurdles, and a sense of displacement. Adichie's characters express ambivalent reminiscences of home and criticize the American Dream. While they may have left their home countries for a better life, they remain attached to their roots. Even as they handle the intricacies of their new life, they frequently feel a sense of longing and nostalgia for their birthplace.

*b. Unhoming and Alienation*

Chimamanda Ngozi Adichie's "*The Thing Around Your Neck*" contains reoccurring themes about family and Exile. Many of her characters are forced or choose to live away from home, resulting in a sense of alienation from their native land and culture. Some stories feature characters compelled to flee their homeland due to violence, terror, or the quest for a better life. These characters frequently struggle with adjusting to a new environment, managing cultural differences, and retaining links with their family and roots. Even in stories not immediately tied to physical Exile, there is a more excellent investigation of the changing borders of the self. Adichie dives into the internal.



Characters in these stories may have a shift in their understanding of themselves, their relationships, and their role in the world. They wrestle with issues of belonging, cultural identity, and the impact of their past and present circumstances on their sense of self. Adichie's investigation of the shifting borders of the self broadens the concept of Exile beyond physical dislocation. It includes the emotional and psychological effects of being uprooted or removed from one's home and culture. By digging into these subjects, Adichie asks readers to ponder the familiar sensations of longing, displacement, and the search for identity. She questions the idea of set and solid borders of the self, emphasizing the fluid and changing nature of personal identity. The desire for education and economic prospects frequently drives these people to flee their nation for a better life elsewhere. They must adjust to new cultures, navigate unfamiliar situations, and confront both possibilities and hurdles in their pursuit of success.

Despite their physical separation from Nigeria, their roots are profoundly embedded in their hearts and thoughts. Adichie depicts her characters' intense longing and desire for home while they are away. They hunger for the comfort, warmth, and sense of belonging that Nigeria provides. Chimamanda Ngozi Adichie's "The Thing Around Your Neck" delves into the issue of Exile that "can be very productive as a form of intellectual exodus. Of course, there are those unable to handle the pressure of Exile: some commit slow suicide simply by drinking themselves to death. However, for others, life in Exile becomes an essential instrument of combat, wielded in defence of those they have left behind at home". (Anyidoho 11).

Most importantly, Exile profoundly impacts the characters' search for identity and belonging. Adichie's protagonists navigate the problems of living away from their hometown, Nigeria, through physical and mental displacement. This essay will examine the collection's recurring topic of Exile, exploring the characters' experiences, the relevance of Nigeria as their homeland, and the shifting borders of the self.

Characters in "*The Thing Around Your Neck*" are physically exiled from Nigeria in numerous stories owing to violence, fear, or the quest for a better life. The narrative "Therefore not only provides a possibility of narrativizing the broad range of diasporic experiences in Nigerian literature but also signals the extent of a character's continuing attachment to their old home as well as of their process of arrival in and adaptation to the new place". (Löschnigg 76). In "The American Embassy," for example, Akunna escapes Nigeria after her university is attacked during a riot. Akunna is forced to

tackle the difficulties of adjusting to a new environment and navigating cultural differences due to his physical dislocation. Adichie depicts the sufferings of exiled characters, emphasizing the solitude and sense of alienation felt in a distant environment.

While some characters are not physically banished, they are emotionally and psychologically separated from their homes. In "Jumping Monkey Hill," Ujunwa, a Nigerian writer attending a writing workshop in South Africa, struggles with the conflict between her Nigerian identity and the Western literary establishment's expectations. This internal conflict represents her emotional Exile as she assimilates into a strange cultural milieu. Adichie's portrayal of emotional Exile emphasizes the devastating impact of dislocation on the characters' sense of self and desire for identity.

Nigeria is central to Adichie's characters as their homeland and cultural foundation throughout the collection. Namibia, who has been imprisoned for his role in a campus cult in "Cell One," yearns for the warmth and familiarity of Nigeria while in Exile. This longing for home emphasizes the protagonists' emotional connection to their birthplace despite physical distance. Nigeria represents their cultural heritage, traditions, and sense of belonging, which they work hard to maintain even when they are far away. Characters' relationships with their families, communities, and cultural heritage are strained due to Exile. The protagonist's relationship with her spouse deteriorates in "The Thing Around Your Neck" as she adjusts to life in America. The physical and emotional distance caused by Exile affects their relationship.

Furthermore, banishment tests the protagonists' awareness of their own identities. In "The Shivering," Nwamgba confronts the conflict between her Igbo roots and the Western influences of her schooling abroad. Exile forces her to reconsider her identity and shows the shifting boundaries of the self.

Furthermore, Exile threatens the protagonist's sense of self in "*The Thing Around Your Neck*." She struggles with a sense of Exile and a longing for her cultural background as she navigates life's complications away from Nigeria. She tries to reconcile her Nigerian identity with the realities of her new environment while feeling pressured to fit in with American society. As she confronts the shifting bounds of her identity in Exile, she is forced to rethink her values, beliefs, and sense of self. Adichie skillfully depicts the inner agony and psychological ramifications of Exile and isolation throughout the book. The characters' difficulties with isolation and detachment emphasize the significant impact that being uprooted from one's birthplace

can have on an individual's sense of self and belonging. Adichie's treatment of these issues in "The Thing Around Your Neck" provides a heartbreaking meditation on the shared human experience of yearning for a place to call home and the difficulties of establishing one's identity in a new location.

#### 4. CONCLUSION

In brief, Adichie's diasporic characters in "*The Thing Around Your Neck*" can be interpreted as fictional depictions of individuals seeking self-definition within fractured identities and discourses. They negotiate the tensions and obstacles that emerge from living between numerous cultural and national identities. Adichie's presentation of these persons necessitates a rethinking and remodeling of the concept of national belonging. The traditional definition of nationhood, which frequently presumes a single, stable identity, cannot reflect the experiences of these dispersed individuals. Adichie questions the idea that people can be cleanly classified as a "compound of separate, constructed national identities. Adichie's stories, on the other hand, emphasize the fluidity and diversity of identities, emphasizing how individuals can embody numerous cultural and national affinities at the same time. She invites readers to recognize and appreciate identity's rich and multifaceted character while challenging traditional notions of nationhood. Adichie invites readers to reconsider and reimagine their idea of nation-belonging by showing characters who navigate shattered identities and discourses. She pushes for a more nuanced and inclusive worldview, recognizing persons' different experiences and identities in diasporic communities.

Conversely, Adichie doubts Nigeria's homogeneity and challenges the notion of a single story. She recognizes and appreciates the country's diversity, recognizing the existence of many narratives, views, and identities. The stories in "*The Thing Around Your Neck*" by Chimamanda Ngozi Adichie show the complexities and diversity of contemporary Nigeria. She dives into the lives of people from various areas, races, and social origins, revealing Nigerian society's unique fabric. By challenging the singular tale of Nigeria, Adichie encourages readers to recognize and value the country's varied perspectives and experiences. She questions whether a single story can reflect the complexity and nuances of a country as diverse as Nigeria. Adichie's work emphasizes the significance of considering the experiences of the Nigerian Diaspora, as well as the difficulties they encounter in shaping their relationships with their homeland and the host country. Navigating the complications of living between two worlds and juggling numerous cultural

and national identities is part of the Diaspora experience. Adichie's characters in "*The Thing Around Your Neck*" mirror these problems and investigate how Diaspora individuals seek to define their sense of belonging and build relationships with their origin and the new environment.

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