

# **Beyond Borders: Racial Lachrymosity And Psychic Trauma In Adichie's Americanah**

**Ikechukwu Emmanuel Asika**

PhD Department of English Chukwuemeka Odumegwu Ojukwu University, Igbariam.

---

## **Abstract**

This paper interrogates racial construct and its traumatic effects in Adichie's *Americanah*. Chimamanda Adichie's *Americanah* ranks very highly among the prodigious stories that have emerged from the African continent. A powerful and thought provoking tale that cut across three continents, *Americanah* is a testament on the ever present and prevalent hydra-headed racial monster in America, Europe and other countries on the 'other privileged' side of the planet. Through primary data obtained from the novel and other sources, the paper weighs Adichie's standpoint regarding racism most especially in Europe and America. The paper discovers that racism, a crime against humanity, has defiled the long-wedged war and continues to escalate in new forms and guises as clearly seen Adichie in *Americanah*. Again, that more than other climes, the racial curve in America remains unabating and continues to rob the blacks their certain inalienable rights as humans. The paper concludes that racism is not devoid of severe psychological and traumatic effects capable of depressing individuals and largely contributes to an unhealthy society and that America and the rest of the world, should in reality, live up to the ideology that that all men are born equal and with equal opportunity to survive devoid of colour and race.

**Keywords:** Racism, prejudice, lachrymosity, borders, race, colour, trauma.

## **Introduction**

Adichie's third novel, *Americanah*, is a very ambitious narrative, a coming of age story that cut across many continents of the world. *Americanah* is a story of love, love in its multi-faceted dimension. In the novel, we encounter love adventures trapped in the web of continental dreams and practices that leave a reader with several thrilling experiences, and memorable encounters which in the end confirm Adichie as a rare writer who seem to have instituted a literary bench mark with which the success of many other novels coming from the continent will be measured and accessed. Asika agrees that "nothing could be said of Chimamanda Adichie which one may term as exaggeration. Unarguably, Chimamanda remains not just the most celebrated Nigerian writer in the 21st century but in the whole of Africa. Chimamanda has taken the literary world by

a storm and in less than six years of writing, she has taken the stage, achieving far more glorious deeds worthy of accolades, what many of her predecessors could not achieve in a whole lifetime career as writers”(6).

Adichie’s characters in *Americanah* are memorable and are prototypes of many caught in the web of socio-political quagmire, corruption, and monumental leadership failure that have become the bane, not just in Nigeria but in many other third world countries. These characters in their bid to escape their sordid lives and carve out better niche take their fate in their hands and escape abroad. It is that ‘movement away’ that ushers them into the American and European environment already in wait to redefine and reorder their existence, worldview and humanity. Though these issues are not new subjects in literature, what is new is the subtle, robust, insightful, and provocative manner of exposure in Adichie’s *Americanah* which paved the way for its admittance and ascendancy in the literary hall of fame of African literature and beyond.

### **Adichie: Writing, Race, and Criticism**

Ever since the publication in 2013, Adichie’s *Americanah* has been greeted with a potpourri of critical opinions confirming the rare creative sublimity and profound human concerns it addressed that endears it to teeming readers around the world. Rebecca Jageo supports that: “This new book is something of a departure for Chimamanda, whose famous novel *Half of a Yellow Sun* told of the horrors of the Nigeria-Biafra war with lyrical subtlety...the latter is a novel unashamed in its stance, yet it feels neither like an attempt at worthiness, nor a speech being shouted from a soapbox, for above all this novel is a highly enjoyable and engaging read, with a strong emotional core. Yes, it is more outspoken than her previous efforts... (NP) Day Elizabeth further attests that:

There are some novels that tell a great story and others that make you change the way you look at the world. Chimamanda Ngozi Adichie's *Americanah* is a book that manages to do both... *Americanah* is a deeply felt book, written with equal parts lyricism and erudition. More than that, it is an important book – and yet one that never lets its importance weigh down the need to tell a truly gripping human story. (NP)

Adichie’s *Americanah*, like Achebe’s *Things Fall Apart*, will remain timeless even to the next generation whom coincidentally, she dedicated the classic piece to. “With *Americanah*, Adichie has chosen to loosen that tightrope – to step on to the more dangerous slackrope... No issue is left uncovered. Everything is held to account... (*Americanah*) will challenge the way you think about race and show you a radically defamiliarised version of western society, as seen through African eyes” (Lowdon NP). On the question of the practicality and reality of what makes Adichie’s *Americanah* worth its creative salt, Subashini Navaratnam offers a worthwhile explanation that “as a novelist, however, Adichie is not interested in passing judgment, which is what makes her a likeable writer. What makes *Americanah* powerful, however, and ultimately quite devastating in parts, is its refusal to refrain from pulling punches (NP).

Americanah inspires readers across continents and stimulates critical discourses that make Adichie one of, if not the most wildly discussed African writer of the 21st century and the most widely read too. Like Achebe's *Things Fall Apart*, *Americanah* further invites foreign critics into the emerging and intriguing literary oeuvres in Africa. Her handling of racism in her novel attained a height of patriotism, boldness and dexterity which unarguably *Americanah* enjoys. This accrues from the fidelity with which she handled the racial issues from the viewpoint of a faithful observer. Of course, Adichie has a very high stake to discuss racism owing to her years of exposure to the outside world and as a member of the American society. She is part of it and is close enough to tell about it in the gripping, fearless manner with which she did. Colum McCann praises that:

Adichie's great gift is that she has always brought us into the territory of the previously unexplored. She writes about that which others have kept silent. *Americanah* is no exception. This is not just a story that unfolds across three continents, it is also a keenly observed examination of race, identity and belonging in the global landscapes of Africans and Americans. (*Americanah* I)

Adichie's *Americanah* is a mature thriller; a coming of age narrative, with varying thematic concerns explored by the novelist: "Love... racism, displacement, migration, border-crossing and borderlessness, liberalism, Nigerian middle class apathy, Nigerian ruling class exploitation, colourism..." (Navaratnam NP). Nevertheless, irrespective of the multifaceted themes and ideologies explored in the novel, race and racial discrimination occupy the centre stage in the narrative and critics overtime have turned attention to the issue of race and racial prejudices as core to Adichie's narrative in *Americanah*. One of such criticisms is the observations of Asha Manorah and K. Shibila that the novel "offers a wide approach to the intricate relations between blacks and whites." And Adichie "expands her boundaries into portraying the relationship amongst blacks in different parts of the world. Ifemelu, the protagonist of *Americanah*, is a powerful character with different prospects and objectives in life affected and influenced by her race" (23). Further, "the novel explores the various manifestations of differing cultural values; what is held in esteem and what is stigmatized; how one is perceived and how one perceives oneself: and collectively, how all are defined by the topic of race. A well-crafted and articulate read, *Americanah* is a pertinent reminder that while racism may be outlawed in Western countries, it is still written into institutional structures as well as outdated private opinion" (Jagoe NP). Subashini Navaratnam makes bold to attest that: "In *Americanah*, Race-in-America is as much a character as Ifemelu and her first love, Obinze." (NP). Eleanor Dasi supports that: "Adichie's novel, *Americanah*, ruminates on the politics of beauty in relation to race and identity. It has triggered some conversations from critics on the current situation of race and identity in the American society" (142).

To this end, though critical insights have been revealed regarding racial issues in Adichie's *Americanah*, nevertheless, much remain unsaid. The novel, *Americanah*, still begs for a more clinical review on racial atrocities with emphasis on the psychological and traumatic effects of this continual abuse on individuals especially the black race that are usually caught up in the middle of the cultural crossfire. Therefore, it is this hiatus discovered which could advance more radical

academic approach to the issue of racism from the lenses of Adichie's narrative that informed this present study.

### **Racial Lachrymosity and Psychic Trauma in Adichie's *Americanah***

In the novel *Americanah*, Chimamanda Adichie, while telling an epic story that cuts across three continents, recreates the fate of the blacks in America under a very hostile and racial conscious environment as America. Adichie recreates many characters from Africa, and the Caribbean who left their fatherland while escaping several unbearable situations that have become part of their 'doomed' countries to America and Europe. This is the case of the likes of Auntie Uju, Emenike, Ifemelu, Obinze, Ginika, among the long list of Nigerians emigrants. These characters leave, armed with nothing but hope to survive and pursue their dreams in America, Europe and Asia only to be ushered into another vista of experience and torture. In America as elsewhere, these characters encounter a racial world that in most situations blurs their views, reduces them and force a new identity on them. The psychological and traumatic effects of these experiences reform these characters, upturn their values and personhood and in their place, a new person emerges, blighting out the lights of who they formally were before the movement away to America and Europe. Few who could no longer guarantee their sanity in check, take the bold decision to return home. The rest are consumed by it and bit by bit, the racial world tears them psychologically apart as they sacrifice their personhood to the American myth and dream. Adichie's Auntie Uju, Ifemelu among others comes handy in this regard.

Auntie Uju in America had a rough time surviving in America and in obtaining her medical certificates. Later, she succeeds in securing her certificate and begins to practice. It is psychologically depressing as she encounters other shades of racial prejudice that is not just soul torturing but traumatic too. While she is practicing in America not many American patients would allow her touch them or attend to their medical needs simply because she is a black doctor. Some patients at the sight of her colour would demand immediate transfer to another hospital where they believe their lives would be 'safe' and could be well taken care of. Others who managed to see her, often exhibit that disposition that they are doing her a favour (Adichie 171). Auntie Uju bears all these silently and allows the environment to take its toll on her. She determines to survive and is ready to sweep the racial prejudice under the carpet if not for the hand of fellowship the racial 'monster' extended to her son, Dike. Dike faces a lot of discrimination in American schools because he is black. Once, the writer captures Auntie Uju her sour mood pondering on America and racism as she explains to Ifemelu thus:

'Dike's teacher said he is aggressive,' she told Ifemelu one day, after she had been called to come in and see the principal. 'Aggressive, of all things. She wants him to go to what they call special ed, where they will put him in a class alone and bring somebody who is trained to deal with mental children to teach him. I told the woman that it is not my son, it is her father who is aggressive. Look at him, just because he looked different, when he does what other little boys do, it becomes

aggression.... I refuse completely that they should put him in a special classroom.  
(Adichie 171)

Aunty Uju, when she could not bear many racial provocations, relocates to another part of America only to discover that racial molestation is alive in all parts of America. It is agonizing and worrisome from the expose in the novel to realize that Americans are fast to attribute crimes to the blacks. The blacks, they believe, commit a lot of crime and so they are first to be suspected at the event of any crime or unwarranted act. This is the case of Dike in his new school where he is suspected to have hacked into the school computer with claims that they have information. It hurts Aunty Uju greatly because she had been with Dike all through the said date of the incident and he had no access to computer: "Imagine you just wake up and blame my son. The boy is not even good with computers I thought we had left them behind in that bush town.... 'I don't even know how to hack,' Dike said drily. 'Why would they do this sort of rubbish?' Ifemelu asked 'You have to blame the black kid first,' he said and laughed" (Adichie 349). Dike may have laughed at the end of the statement but it is more or less an ironic laughter. It is laughter on the collective fate of Africans in America. Dike recounts other problems he had as a black kid growing up among the white boys. They always suspect him to possess some dangerous stuff like weed. Once in the church, a white pastor greeted all other white kids with 'Hello' and spewed out a miserable 'what's up?' to Dike. These are among several incidents of racial prejudice which Dike could not help but notice as a child growing up.

Ifemelu's on her part has several firsthand encounters with racism in America. One of the encounters that stand out is her encounter with the carpet cleaner. It happened that Ifemelu was in the tastily furnished apartment of the Turners when the carpet cleaner arrived. The white man is surprised to meet a black girl whom he erroneously thought was the owner of the magnificent apartment. His mien changes at once to abject hostility that he would not mind rejecting the job: 'You need a carpet cleaned?' he asked, as if he did not care, as if she could change her mind, a taunt in her eyes, prolonging a moment loaded with assumptions: he thought she was a homeowner, and she was not what he had expected to see in this grand stone house with the white pillars" (Adichie 166). Ifemelu, tired of the racial game playing out before her decides to reveal the truth. The revelation brought back peace in the man's self: "It was like a conjuror's trick, the swift disappearance of his hostility. His face sank in a grin. She, too, was the help. The universe was again arranged as it should be" (Adichie 166). This experience is pivotal in making Ifemelu to decide to start up a blog with which she hopes to purge her thoughts and feelings on the alarming and excruciating height of racism in America: "Sometimes in America, Race is Class.... In America's public discourse, 'Blacks' as a whole are often lumped with 'poor whites'. Not Poor Blacks and Poor Whites. But Blacks and Poor Whites. A curious thing indeed" (Adichie 166).

As the plot of the story deepens, Ifemelu's encounter and provocation with the height of racial prejudice continue to rise. Another worthy instance is her encounter with a group of women, black and white in a dinner party at Manhattan, just a day after Barack Obama became the Democratic Party's Candidate for President of the United States. The guests in the party are brewing with fervent hopes that Obama will end racism in America. There in the party, a stylish poet from Haiti

tries to downplay the reality of race in relationships with white men citing her three year old relationship with a white man as example. Ifemelu knows she is lying and takes out on the woman: “the only reason you say that race is not an issue is because you wish it was not. We all wish it was not. But it’s a lie. I came from a country where race was not an issue; I didn’t think myself as black and I only became black when I came to America. When you are black in America and you fall in love with a white person, race doesn’t matter when you’re in love with a white person, race doesn’t matter when you’re alone together because it’s just you and your love. But the minute you step outside, race matters...” (Adichie 291).

Then there is an incident, before Ashleigh’s wedding, when Curt took Ifemelu to shape her eyebrows in a small spa near his home. Since she is black, the Asian woman refused to render her their services. It took Curt’s intervention and threats to compel them to do the curly even when Ifemelu had lost interest. Curt did all he would to placate her and make her downplay the effect of what happened, their refusal to fix her eyebrows in a densely white neighbourhood because she is black. Ifemelu, not placated remembers other incidents, many tied to her relationship with Curt:

She had seen that look before, on the faces of the white women, strangers on the street, who would see her hand clasped in Curt’s and instantly cloud their faces with that look. It was not merely because Curt was white, it was the kind of white he was, the untamed golden hair and handsome face... if he were fat, older, poor, plain, eccentric or dreadlocked, then it would be less remarkable, and the guardians of the tribe would be mollified...the looks had begun to pierce her skin.... (Adichie 292)

There are many other incidents which glorified the ever annoying presence of racism in America. Racism seems to have become an acceptable norm with its stench oozing at every corner Ifemelu and the rest of other characters turn to in America. Once Curt takes her to a restaurant and the host ignoring Ifemelu standing next to Curt asks him if she should arrange table for one person: “Table for one?” Curt hastily told her that the host did not mean it ‘like that’. And she wanted to ask him, ‘How else could the host have meant it?’ When the strawberry-haired owner of bed-and –breakfast in Montreal refused to acknowledge her as they checked in, a steadfast refusal, smiling and looking only at Curt, she wanted to tell Curt how slighted she felt, worse because she was unsure whether the woman disliked black people or liked Curt. But she did not, because he would tell her she was overreacting or tired or both. There were, simply, times that he saw and times that he was unable to see (Adichie 294).

Racism in America seems to occupy the centre stage in Adichie’s narrative but Europe is not left out in the sordid tale of a pathetic racial culture feeding fat in the continent and robbing Africans and people from ‘other’ parts of the world their sense of humanity. Adichie pictures England as the epicenter of racism in Europe in her narrative as clearly seen in the experiences of Obinze, Emenike, Georgina and the rest of other characters that fate took to London rather than America. We see Emenike intimating Alexa on the level of racism in London. According to Georgina, Alexa does not need to visit America to encounter racism since it is part of their existence in England. But from the flow of their dialogue, Adichie tries to engage the characters in a comparative

discussion on racism across borders, the borders of Europe and America and ends up showing the different sides of the racial coins. Emenike projects that: 'it seemed to me that in America blacks and whites work together but don't play together and here blacks and whites play together but don't work together (Adichie 274). Obinze concludes the argument thus:

'I think class in this country is in the air that people breathe. Everyone knows there place. Even the people who are angry about class have somehow accepted their place,' Obinze said. 'A white boy and a black girl who grow up in the same working class town in this country can get together and race will be secondary, but in America, even if the white boy and black girl grows up in the same neighbourhood, race would be primary.' (Adichie 275)

It seems Adichie is a little bit mild in her treatment of racism in Europe represented by London when compared to America, but that is considered insignificant and does not in any way exonerate Europe from the racial crime against 'other' humans of the world which is still prevalent and rather than abating escalates and assume new guises. This racial prejudice is felt in all spheres of engagement as Africans seemed the most affected and abused in the entire racial construct.

Just like the style of narrative she employed in her other novel, *Half of a Yellow Sun*, when she used what could be referred to as "In-between tale narration", Adichie takes some portion of the narrative to unveil not the thoughts her characters this time but her thoughts. The writer takes a greater portion of the narrative in *Americanah* to vent her anger and exasperation culminating from the sum total of her characters' experiences. One of such instances reads:

In America, tribalism is alive and well. There are four kinds- class, ideology, region and race.... There's a ladder of racial hierarchy in America. White is always on top... and American Black is always on the bottom, and what's in the middle depends on time and place. (Or as that marvelous rhyme goes: if you are white, you are all right, if you are brown, stick around; if you are black, get back! (Adichie 184)

This author's direct meddling is a peculiar style of narration in Adichie's writing. This is done in the form of Ifemelu's blog. In the surface level, they appear like her blogs but in reality one can argue that they are the writer's thoughts and experiences which she wishes to unveil to the world about America. In the guise of the blog, Adichie discusses the quality of being black:

Dear none American Black, when you make the choice to come to America, you become black, stop arguing, stop saying I'm Jamaican, or I'm Ghanaian. America doesn't care. So what if you weren't "black" in your country? You are in America now. We all have our moments of initiation into the society of former Negroes..... you say "I'm not black" only because you know black is at the bottom of America's race ladder. And you want none of that. Don't deny now, what it being black had all the privileges of being white? Would you still say "Don't call me black, I'm from Trinidad? I didn't think so. So you are black, baby. (220)

All these are bitter indictment on America and the criticism of their racial world. The psychological effects of this racial caste often propel the blacks to seek escape routes. The writer urges them, in

the guise of Ifemelu's blog, to stop fighting and accept the inevitable they could not change nor alter: "You must nod back when a black person nod at you in a heavily white area. It is called the black nod and it is a way for black people to say "You are not alone, I am here too"... When a crime is reported, pray that it was not committed by a black person, and if it turns out to have been committed by a black person, stay well away from the crime area for weeks, or you might be stopped for fitting the profile. If a black cashier gives a poor service to the non-black person in front of you, compliment the person's shoes or something, to make up for the bad service, because you are just as guilty for the cashier's crime... (Adichie 221).

Adichie, through the tone of her narrative, hopes to win sympathy for these 'blacks' all over the streets of America constantly reminded that they are not needed, that America is only been benevolent to accept them and that someday there certainly would be limit to her benevolence. The writer further advises that if you are telling a non-black person about something racist that happened to you, make sure you are not bitter. Don't complain. Be forgiving. If possible, make it funny... Black people are not supposed to be angry about racism. (Adichie 221). Hurtful and traumatizing as this is, it is inevitably the way the blacks ought to accept America. From the expose, it is clear that America is doing them a favor by allowing them to stay within her walls. In returning this favour, they ought to accept the racial situation and simply laugh it off while wallowing in self deprivation, loss of personhood and dignity if they hope to survive and engage in something meaningful in America and elsewhere.

Somewhere in the novel, Ifemelu, through her blog, suggests love as a panacea to solving America's hydra headed racial issues: "The simplest solution to the problem of race in America? Romantic love. Not friendship. Not the kind of safe, shallow love where the object is that both people remain comfortable. But real deep romantic love, the kind that twists you and wrings you out and makes you breathe through the nostrils of your beloved." (Adichie 296). But she admits a lot of shortfalls in this: "And because the real deep romantic love is so rare, and because American society is set up to make it even rarer between American Black and American White, the problem of race in America will never be solved" (Adichie 296).

Ifemelu's psyche, like that of many of her counterparts, is wrecked by the racial violence. It transformed her person like it did to Auntie Uju and some other characters. It soon begins to grow into an unknown bitterness, anger, a suppressed violence with the world. It is in anger to destroy everything, shatter America and replace it in the shape she would wish it to be for her. Racial hostility impacted greatly on the lives of Ifemelu and other immigrants, a reality Ifemelu refused to ignore. She opens her blog to fight race. Though it brought her money and a fellowship in Princeton, regrettably, she realizes that the much someone can do about race in America is to discuss and speak of it. It does not change anything in reality. That was why she has to close her blog. She leaves America and returns to Nigeria the only place she does not have to explain her colour and race or sound apologetic about it to anyone.

To this end, it is clear that Adiche did much to reinforce the realities of racial prejudice from the perspective of many of her characters in the novel. Almost all the characters created by the writer

suffer heavily and were deeply affected, physically, environmentally, psychologically, and other wise by the constant racial exposure in the various parts of America and Europe where they found themselves the moment they left their fatherland in search of greener pastures and survival in the 'other' side of the earth.

## **Conclusion**

The novel, *Americanah*, will continue to survive as a testament against racism and will forever bear witness to the realities of the various shades of racial prejudices in America and other leading world countries. The novel indicts America on the realities of the evils of racism that is still part of the cherished foundation of the continent. If the American dream is something to take to the bank when considering people from 'other' worlds, then human beings in living out the long dream of Martin Luther King Jr., should not be judged by the colour of their skins but on the content of their characters and beyond borders, humans beings should be free and attain to their desired height of dreams devoid of racial encumbrances and oppressive acts that debase them and rob them of their humanity. But it is with great sadness and deep anguish that we realize that the long-aged war against racism has done little or nothing to abolish racial prejudice. It seemed to be in the increase. To echo Sajna Najma: "*Americanah* works as an intervention, a welcome caesura in a dirge of immigrant abjection often made inaudible or incomprehensible by the continuous popular urging that the world is post-race. The novel serves a gentle reminder that racism is very much alive and growing stronger...This process of becoming black, of being marked and cast in shadow, is experienced by both the American black and the non-American black, the imperial subject and the colonial subjects" (276). This is the bitter, ugly but realistic exposure of Adichie in *Americanah* and the task before us, critics and scholars alike is to begin to look beyond these racial practices rather to articulate holistically the psychological and traumatic effects of racial violence among the affected races and how they promote an unhealthy human world. This is the bold step Chimamanda has taken in her work which endures it to our hearts as we fix our determined gazes at the future, with fervent hopes for a pragmatic shift in the racial curves around the world geared towards a unified humanity and an end of the lachrymal tears of the humans from the 'other' side of the earth.

### Works Cited

Adichie, Chimamanda. *Americanah*. Farafina Ltd, 2013.

Asha, Manorah and Shibila, K. "Racism in Adichie's *Americanah*." *Research Journal of English Language and Literature*, Vol.5, no 3, 2017, pp 23-31. [www.rjelal.com/5.3.17b/586-588%20A.%20ASHA%20MANORAH%20JENEFER.pdf](http://www.rjelal.com/5.3.17b/586-588%20A.%20ASHA%20MANORAH%20JENEFER.pdf)

Asika, Ikechukwu. "Home, Sweet Home; The Portrait of a Nation in the Miasma of Corruption and Social Decadence: Lessons from Chimamanda Ngozi Adichie's *Americanah*." *ANSU Journal of Arts and Social Sciences*, vol.3, no.2, November 2014. pp 49-65.

---. The Novelist as a Psychologist: A Psycho-Sexual Study of Chimamanda Ngozi Adichie's *Americanah*. *ANSU Journal of Language and Literary Studies*, vol.1, no. 4, 2017, pp 113-144.

Asika, Ikechukwu and Ifechelobi Jane. "The Writer as a Psychiatrist: A Psychoanalytical Reading of Chris Abani's *Becoming Abigail*." *International Journal of Research on Humanities and Social Sciences*, vol 5, no. 5, 2015, pp 119-215.

Dasi, Eleanor, "The Intersection of Race, Beauty and Identity: The Migrant Experience in Chimamanda Ngozi Adichie's *Americanah*." *Studies in Linguistics and Literature*, vol 3, no 2, 2019, pp 140-154. [doi.org/10.22158/sll.v3n2p140](https://doi.org/10.22158/sll.v3n2p140).

Day, Elizabeth. "Americanah by Chimamanda Ngozi Adichie: Review." *The Guardian*, 15 April 2013. [www.theguardian.com/books/2013/apr/15/americanah-chimamanda-ngozi-adichie-review](http://www.theguardian.com/books/2013/apr/15/americanah-chimamanda-ngozi-adichie-review).

Jagoe, Rebecca. "Chimamanda Ngozi Adichie's 'Americanah': A Tale Of Love And Race." *Culture Trip*, 11 October 2016. [theculturetrip.com/africa/nigeria/articles/chimamanda-ngozi-adichie-s-americanah-a-tale-of-love-and-race/](http://theculturetrip.com/africa/nigeria/articles/chimamanda-ngozi-adichie-s-americanah-a-tale-of-love-and-race/).

Lowdon, Claire. "Americanah by Chimamanda Ngozi Adichie: An Issues Novel Unashamedly Open about its Intentions." *Newstateman*, 19 July 2013. [www.newstatesman.com/culture/2013/07/americanah-chimamanda-ngozi-adichie-issues-novel-unashamedly-open-about-its-intentio](http://www.newstatesman.com/culture/2013/07/americanah-chimamanda-ngozi-adichie-issues-novel-unashamedly-open-about-its-intentio).

Najmh, Sajna. "Unmasking Racism in Chimamanda Ngozi Adichie's *Americanah*." *Indian Journal of Applied Research*, vol.4, no. 11, 2014, pp 274-276. [www.worldwidejournals.com/indian-journal-of-applied-research-\(IJAR\)/fileview/November\\_2014\\_1492774323\\_\\_79.pdf](http://www.worldwidejournals.com/indian-journal-of-applied-research-(IJAR)/fileview/November_2014_1492774323__79.pdf).

Navaratnam, Subashini. "Race-in-America is a Central Character in Americanah" Pop Matters, 08 Aug 2013. [www.popmatters.com/173884-americanah-by-chimamanda-ngozi-adichie-2495737576.html](http://www.popmatters.com/173884-americanah-by-chimamanda-ngozi-adichie-2495737576.html).