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REVITALIZING AFRICAN LITERATURE: A STUDY OF CHIMAMANDA NGOZI ADICHIE'S AMERICANAH

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ABSTRACT

With a lean on Chimamanda Ngozi Adichie's Americanah (2013), the article examines the entwined historical and material conditions of the contemporary world that have resulted to structural and topical challenges in African literature. This interrogation finds voice in the fact that unlike the almost exclusively nationalist and anti-colonial perspectives of earlier African literary texts, Adichie (2013) instead x-rays a distinctly global perspective; a worldwide viewpoint which entwines with the local and generates novel thematic perspectives in literature. The article thus x-rays both contemporary ways of composing, ingesting and distributing literature, and how these novelties process and strengthen global mindfulness. Though the study celebrates the asymmetrical voices of the postcolonial and the global giving-in to each other, it as well chastises the conflicts generated in contemporary citizenry by the multiple voices that simultaneously inform the dual. Despite the article's posthuman echoes, it turns to postmodernism for analysis though principally, through Kristeva's concept of intertextuality, Baudrillard's discourses on time and space, and the destruction of the real. The paper is guided by the premise that twenty first century African literature negotiates the complexities of a globalized world and redefines the scope and relevance of the literature.

Keywords: Revitalization, Globalization, Blogs, Cybernetics, Postmodernism.

1. INTRODUCTION

If a revitalization engagement, as Wallace (1956) puts it, is a "thoughtful planned sensible struggle by a social group to cultivate a more enriching way of life" (p.265), then this has always been the focus of the African literary world. Its voices have since remained committed to fighting the confusion generated by the nonconformity of foreign voices in a literature that chronicles the continent's diverse historical moments and social realities. Its revivalist spirit finds place in the literature's engagement with a continental experience that changes with each passing day. Achebe (1958) captures the complex and changing continental realities in its three parts narrative that respectively glorifies the African past, chastises the colonial intervention and highlights an already hybrid Africa. This shifted mixed mind-set finds voice in Okwonkwo's kin not supporting him in his killing of the white man's messenger. Achebe (1964) would later applaud this crack in the traditional African set up by qualifying the world as a dancing mask whose aesthetics can only be well viewed if one makes strides towards it. Taking into consideration the position of masks in the African traditional believe system as representations of ancestors — symbols of the deceased believed to be actively involved in the lives of the living, the comparison of its dancing to a changing world and the emphasis of one

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having to watch the mask at close range would underscore a sense of African writers' obligation to keep pace with the changing time. Ngugi wa Thiong'o would later hail African writers for moving with time by referring to them as a people with the capacities of sensibly and precisely chronicling the continent's experiences (Ngugi 1982, p.47). This transformation has contributed to the revitalization of African Literature and enabled it to engage with new realities and theories.

The constituent elements of the present day's African literary text embody a full reconsideration of the ongoing processes of globalization and underlining their effects on literature. The internet for one, has been underlined as a modifier of the conduct of both human activities and literariness. It has initiated new literary conventions typical of them being the incorporation of electronic texts into narratives to the outgrowth of non-linear narratives. And the production of digital literature. This has rendered the African literary text a product of multiply voices and varied ideologies—diverse strands of meaning that give room for interpretations, to the subjectivity of truth. While these themes remain significant, contemporary African literature increasingly addresses the complexities of migration, technological advancement and transnational identities

Olaniyan (2017) positions postmodern African literature as literature of the post-global age—a period he caves out in terms of humanity living beyond the restrictions of nations and races. He defines it in relation to the concord of global needs and planetary responsibilities. Humanity he posits, is guided by the moment's conditions, typified by the information revolution that is engaging both individuals and mass agencies. It is a world demarcated by qualitative and quantitive changes that introduce the new to the redefinition of literary texts. *Americana*h, in line with the above thesis highlights newness in its multidimensional literary status that mirrors social realities, critic racial and postcolonial structures, explore identity formation amplify marginalized voices and stage transnational encounters — an eclectic outreach that ushers in a postmodernist consideration of the text. Postmodernism as a theory outlines the various principles guiding postmodernity. Perhaps this is why Joe Lee in his review of Powell (2007) positions postmodernism as a series of maps that guide people into living meaningfully in a changing world. The article leans on its theories of intertextuality, the compression of time and space and the absence of the real for the analysis of *Americana*h, in portrayal of the newness that now defines Africa and is constitutive of its literature.

Kristeva (1969) positions intertextuality within the confines of a literary text being a product of itself and other texts. Each literary text as she puts it is an absorption and a transformation of others. The text from this perspective is a connectivity that dissolves traditional boundaries— a concoction done through a variety of literary devices and techniques. This takes on, Barthes (1977) conceptual idea of the "Death of the Author" discourse on the insignificance of an author in his or her work, with the explanation that a text is composed of already existing cultural materials — a crite**ria** *Americanah* greatly adheres to.

With regards to discourses on the real and the hyperreal, Baudrillard (1998) maintains that mankind's reality is implicated in the computer and television-controlled society in which he lives. The outstanding reality is that humanity now lives with 'simulacra'— copies of the real. This is a situation he holds; humanity has gradually arrived at through the historical shrinking of time and space. The real has died, as he says, and society now lives with the 'hyperreal,', being signs and images. In his words, "Life has become TV, and TV, life. TV watches us and we watch TV watching over us" (in Powell 1998, p.64). Objects, he maintains, are now oblique and reduced to "cybernetics which minimize difference" (p. 65). Baudrillard (1987) further presents the postmodern as that world of interconnectivity in which everything has become "schizophrenic" (p.102). Communication, the text holds, is just for the sake of communicating

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as the real is not there. Thus, his principal worry is the lack of originality, for what seems new is but a photocopy of the original —which is buried with the past; an observation typical of today's cyber net world.

Americana's postmodern profile is dictated by the contemporary turn of the text. It captures the normal transactions of modern-day ordinary people and highlights how these activities underline representations of technology, popular culture and modern-day movements. While its African space is shaped by globalization, migration and a digital culture, the narrative mixes Africa's historical consciousness and contemporary transnational concerns. To demonstrate that the global is always lived in the local, the text grounds global migration and transnational identities on local experiences. The novel evidently constitutes the processes of globalization and their manifestations on literature. —what to Annesley's (2006) markets the importance of globalization to literature. Within the frame of a literature of globalization generated by entwined forces, the postmodern literary conditions of intertextuality, suppressed time, space and the absence of originality and the condition of non-linearity become defining features of the text. Though distinct literary forms, they tangle with each other, overlap and produce each other While intertextuality in *Americanah* is discernable through the varied interconnected frames definitive of it, the narrative's built on varied voices, memory and reflections hint on the non-lineal state of the text —a tenet which in its merging of the past and the present uses intertextuality, compressed time and space, and hyperreality for its development and their enhancement.

2. NONLINEARITY IN ADICHIE'S *AMERICANA*H

As a technique in 'literature, nonlinearity disrupts the traditional chronological story telling methods and relies on practices of flashbacks, multiple perspectives and shifting perspectives. It thus compels the reader to actively participate in the revealing of meaning. *Americanah* combines many discourses and voices and becomes a structural manifestation of intertextuality as readers have to connect references for the purpose of generating meaning. The story moves between past and present, and spans the spaces Nigeria, USA, and Britain; emulating the itinerant reality of the migrants, creating suspense and inviting the reader to pay attention to the processes by which the narrative is constructed.

The narrative begins when Ifemelu is already 13(thirteen) years in America, already shuttling between Princeton, New Jersey and reflecting upon her past. In the occasion of braiding her hair in a hair braiding saloon in New Jersey her psychic wanders to and fro into memories that trigger thoughts of her returning to Nigeria. Her life in America has not been what she originally anticipated. Against her wishes still, she has been culturally dislocated from her original setting, Nigeria; the place her memory constantly returns to. Implicitly, the narrative is built on Ifemelu's decision to return home to Nigeria, a setting where the identities and homes of the protagonists—Ifemelu and Obinze were fashioned by diverse histories and experiences. Complexly America and Britain respectively offered the two opportunities and alienation and logically rendered their belonging unstable. A flashback episode captures Ifemelu's life in Nigeria and early love — she grew up in Lagos with parents who were financially struggling. Obinze was her love but she had to depart to America in search for greener pastures, and Obinze's struggles. The blogs stressed the difficulty of surviving in America; factors that caused Ifemelu to experience the unexpected, become depressed and cut links with Obinze.

It is worthy of note that Adichie's main character in *Americana*h, Ifemelu, is a blogger; wither blogger being a digital content creator who researches, writes, and publishes stories, on a website. As a narrative device, the blog breaks the conventional narrative flow and creates a

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dialogue between the reader and itself; inviting the reader to reflect on his/her assumptions. Most often they are either highly satirical or deepen themes and function in creating diverse perspectives of discourse. The reader is consequently intellectually involved in the blog post. The blogs far from being only movers of the plot function as social commentaries on the basic concerns of the author and principally, alerting readers of the fictionality of the narrative. Ifemelu's blog is called "Raceteenth or Various Observations about American Blacks (Those Formally Known as Negroes) by a Non-American Black" (Adichie 2013, p. 5). Through her blog she comments on race, identity, immigration, hair and the everyday experiences of blacks in the United States of America; inviting readers to share their own views on the subjects.

Equally it is worth mentioning that the author of *Americanah*, Adichie herself maintains a significant public presence through social and mass media platforms where she discusses the basic issues that occupy her literary creativity. At one of these forums —the "International Author's Stage" (2014), she was asked why her main character was a blogger. Her response was that she intended the novel to be a special social commentary and thus she had to to say it in ways that are different from the normal way fiction is often constructed. Noticeably in *Americanah*, blog writing features as a space that is both embedded in, and, outside creative writing. Apart from its intertextual capacity, it interrupts the forward movement of the plot and renders the novel a network of voices, memories and reflections rather than a straight chronological story. It stands as a place where social realities of race are discussed without the trappings of character and action though Guarracino (2013a) holds that the separation between blogging and fiction in Americanah is far less clear-cut than Adichie's remark seems to imply. According to the critic, as the novel progresses, its social commentary moves back and forth, from blog posts to the novel and vice versa; producing a complex story line which contaminates fiction with the drive for elaboration expressed by blogging. *Americanah* within this mould offers a good case study for some reflections on the role of technology in writing.

As Ifemelu unveils, just two hours after the putting up of her first post, "The Hot White EX" (p.296), she had a follow ship of nine people! The swiftness at which the online community responded to her first post is evident of both a large contemporary population of internet readership and how distance and time have been reduced to naught by modern technological mediums. This ascertained her that she is moving towards achieving her goal. Ifemelu is happy that her blog has attracted a virtual community of hundreds of people. One of the posts earned "two hundred and seventy-four comments," all written within "two" days of its postage (p.5). According to the commentaries many of her followers were more informed on issues of race than she was, with a host of them supporting her objective of changing people's ideas on race as defined by the colour of the skin. Race from Adichie's perspective is that single humanity created by God, an ideology some commentators adhered. For her blog commentator Sapphic Darrida,, Ifemelu's blog was" thought provoking" and it had created "a space for real conversations about an important subject " (Adichie 2013, p.5).

The incorporation of blogs in into *Americanah* fortifies that intertextuality or more presumably, allusions, notably in the form of digressions, often with the intention of clarifying the writer's concerns. This mix has effectively dislocated not only the notion of an authentic single version of literary text or the view of a text belonging to an author but also the traditional chronological flow of a narrative. This is a practice typical of Adichie and her narratives. In Adichie (2006), Richard's literary initiative in book form; "The Book: The World Was Silent When We Died" too, appears to be a text within her novel, *Half of A Yellow Sun*. "The Book" appears in fragments as the story of the novel progresses, echoing the principal issues of the

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novel- the same parameter Adichie uses with blogs in Americana. Her nonlinear technique is mostly a produce of her intertextual engagements.

3. INTERTEXTUALITY IN ADICHIE'S *AMERICANAH*

Intertextuality underlines a broad literary picture on which the literary artist uses diverse texts to tell his/her stories, an eclectic nature which positions idea in postmodernism Though Postmodernism recognizes the text as the only archetypal of reality, the postmodern uproots it's traditional referent as written or verbal material and redefines it as anything that is real. In 1978 Jacques Derrida the poststructuralist asserted that all aspects of life could be read, just as one reads a text. The concept of text here takes the dimension of meaning conferred to an aspect by the reader in the capacity of language. This meaning bypasses its traditional referent as written or verbal material into anything that is real. The definition of text then greatly takes the dimension of meaning conferred to an aspect by the reader in the capacity of language. In line with Derrida's perspective of text, Stuart (1980) holds that meaning, though seemingly regular tends to change with context- adhering to Derrida's doctrine of no permanent signifier/ signified relationship. This postmodernist thought renders a literary work a frame with varied materials liable to varied interpretations to the inconsistency of its meaning.

4. LITERARY INTERTEXTUALITY IN AMERICANAH,

Literary intertextuality defines the idea that every piece of writing functions as a string of quotations, references and is shaped by its relationships with earlier works. Meaning is therefore built through allusions, references, parody and shared genres that converse with past cultures and literary traditions. Adichie actively embeds literary works from major literary works into *Americah* and seemingly, with the objectives of comparing the authors' perspectives on similar issues and developing her ideas about contemporary society.

Obinze's favorite book, *V.S Naipaul A Bend in the River* is appreciated Kelsey, the white American lady, as a book on Modern Africa (Adichie 2013, p. 189).Unlike Kelsey, Ifemelu feels the book is either about Europe or not belonging to Europe; it was about the battered sea image of an Indian man born in Africa who lives in regret for having been born in Africa. The book thus cross examines many themes principal among them being the idea of who writes African literature and the Eurocentric engagements of the text. Its discourses capture issues of displacement and the complexities of postcolonial society. It parallels the novels exploration of globalization and how African immigrants view their own shifting identities. With these multiple concerns it critics the Eurocentric vision of a single story implied in Kelsey's desire to know what the book is about and markets Adichie's critique of the single story typical of postmodernism.

Adichie as well makes references to Graham's *The Heart of the Matt*er, a classic British Book about moral conflict in colonial West Africa. Obinze finds the book on his friend, Emenike's shelf in Britain and just the sight of it takes him memory lane back to Nigeria; his mother was so attached to it. The book thus functions as a meta- literary device that underscores his own search for belonging and his physical and intellectual disconnection from his mother .She would read the book twice a year! The book may here be said to mirror the psychological and moral burdens of his mother. In the both novels therefore characters suffer from guilt, duty and compromises made when navigating foreign cultures and societal expectations. Obinze hopes that understanding the novel will bring him closer to his mother. For Adichie who has cited *The Heart of the Matter* as a nearly perfect novel, the reference might stem from her exploration of the 'grave quality' of human morality and the compromises her characters must

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untangle to find out where their own hearts truly lie. Just before Obinze and Ifemelu reunite and rebuilt their lives in Nigeria, they discuss the book and Ifemelu captioned it as real literature.

Kelsey equally underlines Achebe's *Things Fall Apart* as a book on "ancient Africa". (Adichie 2013, p. 189) Adichie references this Foundational African literary text to ground her novel in the historical trajectory of postcolonial African Literature. It highlights the cultural fractures experienced by generations of Africans. It also creates contrast between the postcolonial themes and 21st century global experiences. This allusion exposes the reality to the cultural and social differences between America and Africa. In America she discovers that African narratives are negatively valued. It reminds the reader that both America and the United States of America are each culturally valid and consequently debunks the idea of a universal culture.

Barack Obama's memoire, "Dreams from My Father": memoir acts as a crucial intellectual anchor regarding race inheritance and the specific dual identity experience of being a non-American black. The allusion symbolizes the multifaceted and often contradictory nature of black experience in America. In another direction Barak Obama features as a great intellectual and emotional pull for blacks in the text. The moment of his campaign was a uniting one for backs, with them attending his campaigns and visualizing Obama's victory and themselves a part of it.. His victory by means of the ballot box into the American presidency proved his intellectual capacity and the decaying of racist behavious in America.

In Britain we meet Obinze reading American magazines and books we the intentions of finding out what Americans eat and their way of life. This reveals Obinze's psychological disconnection from Britain, a place he lives under cover because of his illegal status. It represents Obinze's love for America, his dream western nation and echoes his desire to go to America.

This postmodern provisionary voice, according to Derrida (2001) has as objective the building of friendly relations between races, geographical locations and social life. This demands that places be directed by fitting manners of togetherness, tolerance and acceptance. Adichie, unveils today's modernity in shared values that inherently underline the inadequacies of stringent engagements. Racist tendencies create conflicts and human subjugation. The text's criticism of conflicts highlights Adichie's humanist outlook to life, a voice that sounds loud throughout Ifemelu's blog posts.

5. THE BLOG AS AN INTERTEXTUAL SPACE IN *AMERICANAH*

Blog posts appear as individual texts within the text Americana. Their subject matters give more weight to the principal themes of the novel which are race and class. They help the author to discuss race from individual experiences, a perspective that justifies the subject matter as important and worthy of reconsideration. The blog is becoming a great development in literature. It is interactive fiction which, according to Butler (1991), is a "nonlinear fiction, which invites the reader to construct a dialogue with the text" (p. 121). Literary texts, as Butler continuous then cease to be "closed and unitary structures" of authors but structures "of possible structures" (p.144). The incorporation of blog posts into *Americanah* make the novel resonate with Umberto Eco's (1974) is susceptible "to countless different interpretations which do not impinge on unalterable specificity" (p.49).

According to the above except, a text is 'closed', because it has a structure and form specific to it and 'open' because what lies inside the text is liable to interpretation. This ties with Derrida (1978, p.280) 's 'undecideabilty of meaning"); a concept which accrues as much

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from the fragmentary structures that make up the text as well as from the diverse readers that prop into the text for meaning. In *Americanah*, blogs and all new media are coloured with fragmentary data. Through them distant voices impinge upon the domestic and public spaces as these forums become battlegrounds for establishing/opposing globalization's forces, and their dictates. Adichie uses inferences to blogs, hair culture, American racial discourse and memories of Nigeria to collapse geographical and temporal distance.

The information Ifemelu once got from dreadlocked ragged clothes white in a bus that class consciousness was becoming more important than race feelings in America, later became her subject for a post. The guy had downplayed Ifemelu's information about writing blogs on the "observations about American blacks" by telling her how class consciousness was the real germ eating up the American society. Blacks were just mesmerized by race feelings and had to get over it for, "It's all about class now" (Adichie 2013, p.4). Ifemelu found wisdom in his words and was surprised at it for dreadlocks were not a normalcy in America. It is a symbol of non-conformity and of low level of education. It identifies "a singer in a jazz" (Adichie 2013, p. 204) and all that is not professional. Since Jazz music was developed by ex-slaves in the post slavery era to celebrate their emancipation and roots, dreadlocks had remained bizarre in the American society, always identifying the other. But here was a dreadlocked white- thus debunking dreadlocks as a solely black identity. His unkempt clothes equally defined him a less privileged member of the American society, a position formally occupied by blacks. Ifemelu would latter set out to find people's opinions on it on a post she captioned, "Not All Dreadlocked American Guys Are Down". Like the hairstyle "Kinky" (Adichie 2013, p. 211), it is inferior to whites who are supposed to be identified by straight or curly hair. This dreadlock white's response to Ifemelu might have been in self-exposition and in identification with the blacks. He was a non-conformist in the American society and, therefore, could not enjoy white privileges in America.

Ifemelu's investigations on class and race in America continue in her post titled "What Academics mean by white privilege, or yes, it is bad to be a poor white but try being poor and nonwhite" (Adichie 2013, pp.346-347). This idea is inspired by a poor white boys complain to Professor Hank of the horrible welfare sustained- life that he lived in West Virginia. To this guy, as Professor Hank explains, the notion of race as difference does not exist. It is all about class. race instead identifies humans, the highest set of animals created by God. The blog however exposes that in America it is better to be a poor white than to be a poor black. This is to say the social position of poor whites is higher than that of poor blacks. Obviously, a poor black in that poor white guy's situation would not have been exposed to welfare. Blogging thus gives credence to Adichie's widely quoted TED talk titled "The Danger of a Single Story" (2009). In it, she confronts the issues that inform her works and dwelt on the importance of knowing many stories and not just one; on how a knowledge of many stories can help you to free self from wrong notions and consequently empower you. As much as 'stories', here, represent literary fiction and ideas, they also take into consideration a wider range of activities—including lecturing, especially when lectures are peopled with characters and anecdotes like the many multicultural talks that Ifemelu is invited to attend in *Americanah*.. In their multicultural statuses, the lectures became enlightening grounds for the participants. Through the blog posts, Adichie celebrates the ideas of many and equally turns down the opinions of some to the extent that *Americanah* has become an intertextual field in which the author has played just a minute part in the narrative.

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Ifemelu does not desist from blog writing when she returns to Nigeria and interestingly, in the process of writing, she experiences the difference between blogging in Nigeria and blogging in the USA. The relational nature of writing in Nigeria, she notes, is explicit since everyone seems to know everyone. Blogging then turns out to be a risky venture for the content creator who at times is attacked by individuals for pointing fingers at them. This is evident when Ifemelu writes an entry on "Young women in Lagos with unknown Sources of Wealth" (Adichie 2-13, p.421) and her friend attacks her for exposing her. Though this post is inspired by the life of her friend, Ranyinudo, who though on a very low-salary scale is living ostentatiously under the care of a married man as lover, the post was a critique of this trend of life that was becoming a norm for Lagos girls. The attack Ifemelu suffers implies that in Lagos, it is not possible for the blogger to claim to be observing people without being observed by them as Rayinudo pointed out to Ifemelu how parallel their life styles were: "How is it different from you and the rich white guy in America? … You need to stop this nonsense. Stop feeling so superior!" (Adichie 2013, p.421). This shows how an author's detachment from the things she/he writes is just fiction created by blogging.

The fiction reacts creatively to the intersections between traditionally published literature and the growing field of writing in the digital sphere and can be very explicit within Ponzanesi's (2014) "multi-sited reading which varies not only across space and time but also according to the 'postcolonial literacies' entailed in the decoding" of postcolonial totalities" (p.47). Americanah relates to the market with a contrapuntal attitude that both endorses and critiques it. This, as Huggan (2001) holds, is because the text, unlike others, embraces" the dichotomy between postcolonialism as anticolonial critical practice and postcoloniality as marketability. African literary works prompts the critic to devise new tools for cultural analysis; tools that are responsible for the overlap between technology and the new articulations of literary writing in postmodern literature.

6. VIRTUAL COMMUNICATION IN *AMERICANAH*

Today's communication mostly takes place without co-presence. In *Americanah* telephone calls, emails and blogs function as forms of virtual reality– digitally mediated communication that takes place across physical borders. This new information revolution, with its cyberspace, has created a wider community with members being just anyone anywhere, with access to a computer. A look at *Americanah* captures meaningful virtual communities; online societies that are seemingly more significant than their physical counterparts – on-line groups that anchor for community life. These postmodern spaces facilitate and foster broader and more creative interactions, given that internet programs connect individuals worldwide. Gadgets of communications specifically put to test the notion of cultural uniqueness; underlining the validity of the postmodernist concept of celebrating mininaratives in debunking modernism and its metarrative outlook of live. *Americanah* thus positions modern gadgets of communication as route to global consciousness as well as portrays how these argents of technological advancement act on literature.

Adichie uses telephone conversations to maintain relationships across nations and continents, a frame from where she highlights the themes of migration, race, dystopia and belonging. When Ifemelu left Obinze in Nigeria and went to the USA they remained in touch by telephone conversations. These conversations initially sustained their relationship despite the geographic separation they were undergoing. The conversations revealed the plight of African migrants in the West as at one moment Ifemelu receive financial support from Nigeria. We equally find Obinze, while he was in Britain, communicating by phone with family and friends in Nigeria. These conversations highlighted the misery, loneliness and undocumented states of African

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migrants in their longing for home. The both protagonists later re-establish contact and telephone calls served as the medium through which they rebuilt emotional intimacy before their later physical re-union. Telephone calls thus acted as representations of the globally.

Emails too serve as another means of long-distance communication and as disseminators of the hyperreal. Obinze and Ifemelu reconnected by email before actually speaking on the phone and meeting with each other. The email thus reviewed old memories and emotions and helped to rebuild their relationship across continents. While in Britain Obinze could connect with family back in Nigeria by email. Ifemelu's correspondences with American employers during her job seeking was by emails. The advertising companies knew her by the photocopies of the documents she forwarded by emails. Advance modern information and communication here functions as a plus entity to the disconnection global village and its representative culture. It brings the menfolk together and opens up mankind's once closed physical and psychological doors.

As echoed above *Americanah* in its representation of present-day society finds strength in processes associated with globalization, with virtual networking, under the help of the internet, being prime amongst them. Castells (2001) describes the internet as a novel communal procedure and a web society with a new communicative frame that impacts all domains of social life despite the differences that define the planet. Its importance, Castells maintains cannot be underestimated given that communication is the kernel of human activity. Though his "internet galaxy" positions the hypertext (the outcome of the integration of the media) as a future gaze, he still highlights hypertexts in present day writings and positions them as, "writings and readings that evolve from the usage of the internet" (in Gupta 2006, p.177) . According to Silvio Gaggi (.1997), the hypertext challenges the concept of the author as a unitary presence as it as it encourages both collaboration in the creation of knowledge and "the capacity for a free, rapid, and unimpeded dissemination of knowledge" (p.106). This is undisputable because the knowledge that Ifemelu and all who read her blog posts realize from the blogosphere cannot be quantified in money terms, just the circulation of knowledge has not been hindered by distance.

Adichie succinctly utilizes personal blogs to consolidate her personal ideas about the American society and the world at large. Blogs, according to web sources, are created using specific publishing software and consist of entries commonly called 'posts'– forums were bloggers impact the lives of many, with their socially relevant opinions and discourses held online. The blog provides a two-way conversation, between the writer and the reader. Apparently, blogging is a product of modern technology and a vehicle for the rapid integration of the world. As Gupta (ibid) spells out though blogging constitutes a modern innovation it has defined itself by progressing beyond the limits of modernism, especially in its generating literary non-linearity, compressing distance and producing hyperreality.

The hyperreal, as *Americanah* demonstrates, acts as the source of tangible information for her research on race and class in the American society. Ifemelu's findings on the dual commenced the moment racial bias forced her beautiful love relation with Curt to come to an end. Ifemelu finds it illogical that Curt would be angry at her for cheating on him with a black man rather than at the fact that she cheated. Even at the realization that it was not a black, Ifemelu is labeled a 'whore' who abused his love for her by cheating upon him with a low-class white. His anger might have been generated more by the fact that this guy was a poor white and, consequently, a second-class citizen. She conjured how offensive blackness and class were to America and set out to investigate her opinion together with those of others on blog posts. Provoking line community to comment on American related issues, constituted her

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main idea in constructing posts. The ideas she got from her blogs later became her main source of information– material t

Interestingly, a global culture is implicit in the cyber culture as modern technology, has destroyed the notion of time and space and made a single community out of the several civilization components that defined the human race. The once performing distinctive concepts of difference have run out of their currencies. Difference is now viewed as a derogatory term arising from the unfair treatment of some of the supposedly equal subjectivities. That is Ifemelu and a cross section of her on-line followers are crying foul to racism Cyberspace has bridged the gap between state and society. As Habermas (1992) posits, contemporary man's interaction by means of the computer has created a new public sphere which, though basically private, is a publicly relevant sphere of "commodity exchange and social labour" (p. 285). Habermas describes this sphere as an arena where private people come together to share ideas on communal issues. He calls it a "virtual community" (p.275) - a borderless society in which the world's citizens freely and instantly discuss life's relevant issues. The members of this community, he explains, expose and expand upon their values and beliefs, a feature that has thrived the planet and generated a multiplicity of movements all backed by validly positioned ideologies. This is a new civilization with wide ranging effects on humanity. *Americanah* demonstrates that through the information technology and new media, contemporary life is basically lived on evidence propagated by telecommunication; a contemporary global scenario void of originality as life is now directed by signs and images; what has constituted some textuality for *the* novel.

The information Ifemelu once got from dreadlocked ragged clothes white in a bus that class consciousness was becoming more important than race feelings in America, latter becomes Ifemelu's subject for a post. The guy had downplayed Ifemelu's information about writing blogs on the "observations about American blacks" by telling her how class consciousness was the real germ eating up the American society. Blacks were just mesmerized by race feelings and had to get over it for, "It's all about class now" (Adichie 2013, p.4). Ifemelu found wisdom in his words and was surprised at it for dreadlocks were not a normalcy in America. It is a symbol of non-conformity and of low level of education. It identifies "a singer in a jazz" (Adichie 2013, p.204) and all that is not professional. Since Jazz music was developed by ex-slaves in the post slavery era to celebrate their emancipation and roots, dreadlocks had remained bizarre in the American society, always identifying the other. But here was a deadlocked white- thus debunking dreadlocks as a solely black identity. His unkempt clothes equally defined him a less privileged member of the American society, a position formally occupied by blacks. Ifemelu would latter set out to find people's opinions on it on a post she captioned, "Not All Dreadlocked American Guys Are Down". Like the hairstyle 'Kinky' (Adichie 2013, p.211) blacks identify with, it is inferior to whites who are supposed to be identified by straight or curly hair. This dreadlock white's response to Ifemelu might have been in self-exposition and in identification with the blacks. He was a non-conformist in the American society and, therefore, could not enjoy white privileges in America.

Ifemelu's investigations on class and race in America continue in her post titled "What Academics mean by white privilege, or yes, it is bad to be a poor white but try being poor and nonwhite" (Adichie 2013, pp.346-347). This idea is inspired by a poor white boys complain to Professor Hank of the horrible welfare sustained- life that he lived in West Virginia. To this guy, as Professor Hank explains, the notion of race as difference does not exist. It is all about class. Race instead identifies humans, the highest set of animals created by God. The blog however exposes that in America it is better to be a poor white than to be a poor

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black. This is to say the social position of poor whites is higher than that of poor blacks. Obviously, a poor black in that poor white guy' situation might not have been exposed to welfare. The blog helps to point out how the black is negatively painted in the African society. It implicitly questions globalization's talk of harmonization as difference and consequently conflict, has remained the dominant characteristic of Britain's and America's migrant spaces.

Ifemelu is however, happy because her blog could attract a virtual community of more than two hundred people. One of the posts earned "two hundred and seventy-four comments," all written within "two" days of its postage (Adichie 2013, p. 5). The comments indicate that the blog audience are in support of her objective of changing people's ideas on race as conditioned by skin colour. Race, as she preaches, is all about the single humanity created by God; a philosophy that cries foul to social injustices and advocates the coexistence of human beings. A blog commenter even refers to Ifemelu as a life changer who is using a "thought provoking voice to create a space for real conversations about an important subject (p.5). One of her respondents interprets Ifemelu's absence from the blogosphere as an end to the online conversations that enlighten participants on issues of race and other social ills in the American society.

It could be surprising that race, class, migration and other terms related to them turned out to attract the whole world. The world discussed these subjects on social media, specifically on Ifemelu's blog posts. The world wanted the discussions to stay on, to be everlasting and, many even wanted to finance the posts. Race turned out to be a stigma not only in America but in the whole world. This stigma could be put away just by listening to one of Ifemelu's diversity talks. Race, according to the views of many, of Ifemelu's blog audience is a bias that could be rectified with a knowledge of how biologically unique mankind is, despite diverse cultural and physical faces differentiating them. Ifemelu receives e-mails on invitations to give diversity talks to groups of people; talks that remain worthless and meaningless to some, for, after one of such talks, she receives an e-mail stating, "Your talk was baloney. You are a Racist. You should be grateful we let you into this country" (Adichie 2013, p.305). This just goes to confirm Adichie's ideology that race and racial discrimination define white America, the holders of power who place themselves above race and subjugate others.

Americanah's turn to informal discourses for literariness obviously stems from its desire to portray socio/cultural realities and redirect postmodernity; what the text has greatly handled by blog posts. As Kanchuna (2019) highlights, weblogs portray journalistic tendencies in the blog participants' abilities to describe socio political realities and chip in their views on them; ideas which in *Americnah* chronicle the philosophies of the conventional text. Adichie thus underlines blogs as containers of knowledge, as carriers of truths, and consequently as platforms for the literary studies.

7. CONCLUSION

Adichie's *Americanah* locates the internet and World Wide Web (www) as enriching contemporary experiences, and expressly articulates African literature developing a cybernetic consciousness inside itself. The article subsequently demonstrated how the *Americanah* fractures traditional narrative authority, blends high and low cultures through internet mediated discourses and functions as a broad social commentary on migration, belonging and identity. It pin pointed how *Americanah* actively deconstructs the rigid notions of text, nation, race, identity and culture through allowing each of these conventional story's function as meta-textual spaces. Most importantly it marketed the significance of digital technology in today's global society, pinpointed contemporary ways of determining and processing information and x-rayed ways by which the world's citizens interact with each other. It exposed the internet as

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a connector of virtual third spaces, an influencer of human activities and an effect on literature. The article featured examples of intertextuality, the absence of the real and the suppression of distance and time. It thus debunked the notion of a literary text as a closed and unitary structure, by depicting how globalization's forces especially advance modern technology impose on the way literature is being produced and consumed *Americanah*'s revitalization of African literature was implicit in text's capturing of postmodernity and specifically, in its understanding of human identity beyond the fixed categories of race nationality and culture.

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