



# Chimamanda Ngozi Adichie's Feminist Manifesto as a Compilation of Her Major Topics

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**Abstract.** Her award-winning novels and thought-provoking TED talks propelled the Nigerian writer Chimamanda Ngozi Adichie into the public consciousness and sparked a worldwide discourse about feminism in the late 2010s. Adichie uses her work to empower women all around the world to dismantle gender constructs, stereotypes, and sexualities designed to enslave women in society. Several researchers have successfully construed common motifs in her fiction. This paper draws on recent studies undertaken by Moffat Sebola, who affirms that Adichie's *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions* (2017) is not only a list of proposals; with closer examination, the manifesto reveals the recurring themes throughout Adichie's writing. Furthermore, for analytical convenience, Moffat Sebola (2022) selects only seven of Adichie's fifteen suggestions, identifies the elements that reflect her authorial perspective, and utilizes them as filters in analysing the author's novels. The main objective of this study has been the presentation of the elements of Adichie's fiction in all fifteen manifesto statements. In order to achieve this objective, themes of womanhood, femininity, love, history, culture, gender equality, and otherness are discussed in separate sections with examples from her novels. The first section of the paper provides a brief overview of African feminist fiction within which the work of this third-generation Nigerian writer is embedded.

**Keywords:** Chimamanda Ngozi Adichie, feminism, otherness, womanhood.

## Introduction

The primary characteristic exhibited by third-generation Nigerian writers is their persistent preoccupation with the postcolonial turmoil that serves as the underlying foundation of the domestic realm inhabited by the central protagonists (Hewett 2005, 73). Adesanmi and Duncan state that the representative traits that define Nigeria's third-generation writers are derived from the tropes of nomadism,

exile, displacement, and deracination (2005, 16). According to Adesanmi and Duncan, these writers have developed an artistic approach characterized by the portrayal of anguish, which serves as a means to depict their aspirations that have been tragically stunted by the Nigerian societal structure. The term “aesthetics of pain” effectively characterizes the literary endeavours of numerous contemporary women writers, such as Adichie, who have delved into the realm of women’s corporeal encounters through their works of fiction and poetry.

The twentieth century marked the culmination of two centuries of struggle for cultural roles and socio-political rights for women all over the world. The historical trajectory of feminism in Africa diverges from that of the Western context. According to Minna Salami, “all strands of African feminism are informed not only by discourses about patriarchy but also about colonisation, imperialism, heteronormativity, ethnicity, race, and class, as well as human rights issues, such as poverty reduction, violence prevention, and health and reproductive rights” (2022, 2).

Furthermore, Davies asserts that literature produced by contemporary African women possesses an inherent transgressive quality, characterized by a series of boundary crossings. This literature serves to challenge established notions and definitions pertaining to subjectivity and the act of writing. There are numerous obstacles that prevent women from asserting their voice. The challenges encompass a wide spectrum, ranging from the endeavour to confront the patriarchal frameworks inherent in one’s specific society to the recurring dearth of literary female predecessors (Davies 1994, 4).

One of the most acclaimed contemporary African writers, Chimamanda Ngozi Adichie, openly proclaims in public and also elaborates further in her works that she is a feminist. Regardless, it would prove to be erroneous to study her works only through the lens of Western feminism. Adichie was not merely presented in this article as a feminist; rather, the emphasis was placed on her work as an African feminist. Her work, *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions* stands at the foundation of this study. After a thorough analysis of the fifteen suggestions, I have investigated two major themes that constitute the recurrent themes of her prose. These themes, which reflect Adichie’s philosophy, authorial vision, and ideology, are presented with examples from her novels and essays.

## **Chimamanda Ngozi Adichie’s Works and the Main Characteristics of Her Fiction**

Chimamanda Ngozi Adichie is one of the most promising and award-winning writers in Africa, whose works have been translated into numerous languages. The authoress was born and raised in Nigeria and much of her writing deals with

subjects that have close ties to her home country, including its history, its ordeals, and its challenges.

*Purple Hibiscus*, Chimamanda Ngozi Adichie's debut novel, was released in 2003 and eventually won the Commonwealth Writers' Award for the best first novel in 2005. After that, she wrote the novels *Half of the Yellow Sun* (2006) and *Americanah* (2013), in addition to a number of essays and short stories. Adichie is well-known not only for her works of fiction but also for her speeches and essays. The topics she discusses in her two incredibly well-attended TED lectures are echoed across the artist's other creative endeavours. She gave a talk entitled "The Danger of a Single Tale" at the TED Global Conference in 2009, in which she presented the effects that stereotypical portrayals can have in both fiction and real life. In her 2012 TED Talk entitled "We Should All Be Feminists," she presented a list of suggestions on how to raise both boys and girls in order to have a more equitable world. In 2017, the author published a book with the title *Dear Ijeawele, or A Feminist Manifesto in Fifteen Suggestions*, which is a detailed version of the previously mentioned TED Talk.

Her manifesto began as a letter written in response to a friend's inquiry about how to raise a girl to become a feminist. She elaborated on it as an answer to her friend's question, including fifteen suggestions. At first glance, Adichie's work may appear to be nothing more than a parenting manual, but upon further inspection, it becomes clear that it is in fact a synthesis of her authorial perspective, ideology, and feminist worldview. This list of ideas includes some of the important topics that have been discussed in her books and essays with a dominant feminist touch that has interwoven them, as the title of the book suggests.

After a thorough analysis of Adichie's suggestions, I have identified the following reoccurring themes: the significance of one's heritage, culture, traditions, and sense of identity; womanhood, femininity, and love; importance of education and otherness. It should go without saying that each of these categories is deeply intertwined with the others, and the main perspective is feminism. In the following, I will go into further detail regarding each issue, providing examples from Adichie's novels.

## **Femininity, Womanhood, and Love**

Chinua Achebe's examination of the interconnections between religion and colonialism, and their consequential impact on traditional Nigeria is complemented by Adichie's contribution, which expands the scope of the investigation to include the dimension of gender. Adichie engages in "feminist revisioning", or reinterpretation, as Adrienne Rich (1972, 18) terms it, employing the tactics of "appropriation" and "inversion."

Adichie asserts that the concept of “feminism” has undergone a significant distortion, resulting in the erosion of its intrinsic principles and the loss of its authentic essence. In a passage taken from her book entitled *We Should All Be Feminists*, she says: “The word feminist is so heavy with baggage, negative baggage: you hate men, you hate bras, you hate African culture, you think women should always be in charge, you don’t wear make-up, you don’t shave, you are always angry, you don’t have a sense of humour, you don’t use deodorant” (2014, 11).

In fact, matters are considerably less complex. One’s stance on the complete parity between males and females can be categorized into two distinct beliefs: either one subscribes to this notion or one does not. In the previously mentioned literary work, the author presents her own definition: “a feminist is a man or a woman who says, ‘Yes, there’s a problem with gender as it is today, and we must fix it; we must do better’” (Adichie 2014, 48). Explaining the usage of the notion “feminist” for a wider meaning, she says: “‘Why the word feminist? Why not just say you are a believer in human rights or something like that?’ Because that would be [...] a way of pretending that it was not women who have, for centuries, been excluded. It would be a way of denying that the problem of gender targets women” (Adichie 2014, 41).

In the subsequent discourse, I shall elucidate a selection of her propositions pertaining to femininity, womanhood, and love within the framework of feminist ideology. Promoting gender equality is one of Adichie’s central preoccupations. Adichie’s second proposition addresses the matter of how parents ought to allocate domestic responsibilities within the household. Adichie posits that, within an ideal societal framework, it is desirable for spouses to assume an equitable distribution of responsibilities pertaining to household management and the rearing of their offspring. This proposal is closely interconnected with the first proposal and advocates for increased paternal engagement in childcare, thereby affording mothers greater autonomy to pursue alternative endeavours. The following quotation exemplifies the previous point: even though “our culture celebrates the idea of women being able to ‘do it all’ [...] domestic work and caregiving should be gender-neutral” (Adichie 2017, 11).

According to Adichie, there is a prevailing notion that our gender plays a determining role in our aptitude for specific tasks or our reactions to specific situations. The inherent constraints imposed by gender significantly shape our identities and restrict our potential as individuals. From this perspective, it is argued that gender ought to be perceived as an inherent characteristic, akin to an innate facet of human existence that is universally present from birth. However, the author argues that this assertion is completely false. The user posits that the imposition of gender roles on infants is primarily a result of societal influence, whereby they are socialized to exhibit distinct behaviours based on their assigned gender. An illustrative instance of this concept is as follows: “Children should be

seen according to their strengths or weaknesses, in an individual way, not on a scale of what a girl or boy should be. They should be measured on a scale of being the best versions of themselves" (Adichie 2017, 19).

In the eighth part, with the subtitle "Teach her to reject likeability," Adichie goes on to discuss the topic of integrity and gender equality, focusing on the disparity between meeting other's expectations, being likeable versus being integral and capable of making decisions. The following is an illustration of this idea: "Girls should be taught to be honest and brave, they should be encouraged to speak their minds, to say what they really think, to speak truthfully. They should be praised when they take a stand that is difficult or unpopular because it happens to be their honest position" (Adichie 2017, 37).

In the seventh proposition of her feminist manifesto, the author presents a critique of the belief that marriage should be regarded as an achievement. Furthermore, she claims that girls, in contrast to boys, are socialized to aspire to marriage, resulting in a lifelong preoccupation with the institution of marriage. The author contends that every married woman should be afforded the choice to retain her maiden name, yet acknowledges the pervasive societal pressure to conform to traditional norms. Consequently, the author argues against the expectation that women undergo marital adjustments that are not similarly demanded of men (Adichie 2017, 34).

Investigating her novels, one of Adichie's characters in *Americanah*, Aunt Uju, distinguishes herself from other characters by her willingness to submit herself to any type of relationship for the assurance of comfort, driven by her motto: "You do what you have to do if you want to succeed" (Adichie 2013, 119). Her initial attraction to the American man, Bartholomew, appears to stem from a desire to replicate her life with her ex-lover, The General, and she abandons him when she realizes he cannot bring her success. Adichie places Aunt Uju's constant self-deception in contrast to Ifemelu's voyage of self-honesty.

Another issue worth mentioning is that Adichie investigates the connection between the colour of the skin and the implications it has on a person's life. In the tenth suggestion of the manifesto, the authoress concludes that among Africans, those with a lighter complexion are more commonly perceived as attractive. The importance of skin colour stereotypes as a factor in establishing racial identity is also emphasized, as illustrated by the subsequent citation: "I think you Yoruba because you dark and Igbo fair" (Adichie 2013, 14). Having fair skin is not only linked to attractiveness but is another feature that plays a significant role in the selection of a partner. The following quotation exemplifies the previous idea: "I was happy when I saw your picture, you were light-skinned. I had to think about my children's looks. Light-skinned blacks fare better in America" (Adichie 2009, 184).

The next theme that predominates throughout Adichie's writing is an issue that greatly preoccupies African women. In addition to the colour of their complexion,

the topic is the texture of their hair. She warns that young girls are perceptive of the type of attractiveness that is valued in the mainstream world. They will notice that whiteness is highly appreciated and experiment with various means of lightening their skin. Furthermore, they will observe that valued hair textures are straight or wavy and that valued hair falls rather than stands up. Adichie advocates for black women to embrace their individual hair textures.

In the provided excerpt from *Americanah*, the authoress celebrates the hairstyle of the main character's mother, drawing a parallel between this hairstyle and regal adornments: "It was black-black, so thick it drank two containers of relaxer at the salon, so full it took hours under the hooded dryer, and when finally released from pink plastic rollers, sprang free and full, flowing down her back like a celebration. My father called it a crown of glory" (Adichie 2013, 41).

By emphasizing the more admirable qualities associated with being black, Adichie hopes to instil a sense of pride among black women. The process of black women becoming comfortable in their own skin is essential to their emancipation from idealized notions of beauty, if they are able to withstand any and all types of pressure to modify who they are as individuals in order to fit into preconceived ideas of what attractiveness constitutes. Adichie seizes every opportunity to encourage and inspire African women to believe in themselves. She goes further, saying in her manifesto that it is illogical to have a single conventional beauty standard when taking into account the myriad of diverse sorts of cultures that exist: "Girls should be aware that both slim white women and non-slim non-white women are attractive" (Adichie 2017, 45).

In the twelfth and thirteenth suggestions, Adichie refers to resistance against oppression and patriarchy when speaking about sexuality, love, and romantic relationships. The sexualization of the female body is frequently found to go along with the process of commodifying the female body (Sebola 2022, 5). When endeavouring to delineate the concept of love, according to Adichie, it is paramount to consider the prominent factors of respect and admiration: "whatever kind, however you define it, but I think of it as being greatly valued by another human being and greatly valuing another human being" (Adichie 2017, 55).

## **The Significance of One's Heritage, Culture, Traditions, and Sense of Identity**

In accordance with the ninth recommendation outlined in Adichie's list, it is advocated that girls should receive instruction on their cultural heritage. It is imperative that individuals are nurtured to develop a strong sense of cultural pride as part of their identity. Individuals ought to wholeheartedly embrace the aesthetically pleasing aspects of their cultural heritage, which notably prioritize

communal harmony, collective decision-making, and diligent effort. Furthermore, the linguistic expressions and traditional sayings within their culture exhibit remarkable elegance and impart profound insights (Adichie 2017, 39).

In one of her lectures, Adichie asserts the following: "Our histories cling to us. We are shaped by where we come from. Our art is shaped by where we come from" (2012, 1). There is a consistent engagement with Igbo epistemologies throughout Adichie's writing, which underscores the continued significance and influence of the past in our contemporary lives. Adichie locates her writing within a lengthy tradition of Igbo literary and cultural production by invoking the oral tradition. Moreover, she recognized the significance of this literary and cultural inheritance throughout her literary career (Itang 2018, 28).

Similarly to her great predecessor, Chinua Achebe, Adichie has equally retained both the awareness of her responsibility towards her society and her art of using English as the medium to communicate with the world and her people. Her novel entitled *Half of a Yellow Sun* employs textual strategies that are firmly grounded in the cultural tradition of orality. The African oral heritage and the Igbo language have not only offered the author a valuable repository of cultural memories and histories, but they have also served as a source of inspiration for employing linguistic and oral techniques in her written work. Holloway refers to this particular genre of novel as "the written talk" and identifies them as texts that exhibit a "persistence of speech" (1991, 15). *Half of a Yellow Sun* serves as a manifestation of the marginalized perspectives that have endured suppression for an extended period under patriarchal, colonial, and neo-colonial structures. Adichie has skilfully constructed a recursive discourse that effectively amplifies the voices being represented (Ghabeli 2021, 197).

Moreover, the text of the previously mentioned novel maintains its reliance on the indigenous Igbo language and culture through the preservation of traditional formulaic structures of storytelling, within which contemporary political, social, and personal circumstances are intricately interwoven (Egbunike 2017, 17). Another notable characteristic of oral languages and their poetry is their inclination towards an empathetic and participatory tone, as opposed to an objective one, when addressing their subject matter and characters (Ong 2002). The final characteristic of the orally based narrative style pertains to its situational nature, as opposed to being abstract and philosophical (Ghabeli 2021, 199).

The direct incorporation of Igbo words, phrases, sentences, proverbs, and occasionally longer extracts of poetry into the primarily English text demonstrates the influence of the rich oral heritage on the novel. This inclusion of Igbo elements serves to decentralize the text. The utilization of an episodic structure, coupled with a diverse range of perspectives and a fluctuating narrative voice that blurs the boundaries between the narrator, the character, the author, and even the reader, can be traced back to indigenous oral traditions (Ghabeli 2021, 199).



Additional cultural elements can be investigated in Adichie's 2003 novel, *Purple Hibiscus*, in which Adichie skilfully portrays characters who effectively convey their African (specifically Igbo) cultural identity through their use of language. The characters demonstrate the preservation of their African traditional values through the use of language. In addition to the use of linguistic devices, Adichie moulds her characters based on their personality features. Auntie Ifeoma is modelled after the traditional Igbo women who served as complements to the men in their respective jobs, and Adichie designed her in that image. Auntie Ifeoma instils in her kids a strong belief in Africa and a sense of pride for their heritage; she also educates them on the principles that guide African societies. Ifeoma, as an Igbo woman, educates her children to perform their domestic chores independently. She expresses her cultural heritage by teaching her children to speak Igbo and allowing them to speak it freely. This is in contrast to Eugene, who does not allow his children to speak Igbo in public places because he believes his children are civilized, implying that those who speak Igbo in public are not civilized. This demonstrates that he does not take pride in his ancestry in any way (Ghabeli 2021, 66).

Another expressive character, Amaka, continues in her mother's footsteps by refusing to accept an English name during her confirmation, stating that "When the missionaries first came, they didn't think Igbo names were good enough. They insisted that people take English names to be baptized" (Adichie 2003, 204). In doing so, Amaka is protecting the traditional history of her people, just as her mother did before her. She attaches great importance to her Igbo name and is unwilling to use any of the English names that have been suggested to her as a confirmation name. Amaka's decision not to take an English name is symbolic of Africa's decision not to accept foreign dominance and incorporation into its culture. Due to the fact that Africans continue to appreciate their own cultures, traditions, norms, values, and way of life, Amaka's stance is representative of Africa's stance against the exploitation of cultural practices. Amaka is aware that African names connect Africans to their cultural background and ancestry, despite the fact that she is still a young child.

The missionary school system placed African people on the margins, and this mentality has had long-term consequences both metaphysically and psychologically (Adichie 2010, 96). Adichie emphasizes how important it is for parents to show their children intentionally "the enduring beauty and resilience of Africans" (Adichie 2017, 39). The superiority of white achievement and white beauty standards prevails in accordance with the power structures of the world. Adichie's mission is to defy such ideologies and inspire youngsters to take pride in their African culture and traditions.

Furthermore, Adichie is well aware of the fact that traditional beliefs and outdated concepts that have been passed down through generations in a given



culture can cause some of its members a great deal of suffering. The patriarchal structure has been predominant in Nigerian society for generations, which is why “biology is often used to explain the privileges that men have, the most common reason being men’s physical superiority. Evolutionary biology is often used to explain male promiscuity” (Adichie 2017, 48). Adichie stresses the importance of never relying on such ideas, even though they seem to justify established societal norms, “question our culture’s selective use of biology as ‘reasons’ for social norms” (Adichie 2017, 48). To demonstrate this, contrary to tradition, in *Half of the Yellow Sun*, Adichie presents female characters that are strong and courageous enough to fight alongside males in the Biafra war. They “thrust a fist in the air, and shout, ‘Give us guns!’” (Adichie 2006, 185).

Moreover, Adichie constantly emphasizes the importance of disseminating literacy, as she believes that education is not only a fundamental human right but also a prerequisite for poverty reduction, the development of prosperous, resilient economies, and the maintenance of tranquil, stable societies, as indicated by the subsequent excerpt: “Books will help her understand and question the world, help her express herself, and help her in whatever she wants to become” (Adichie 2017, 25). In her sixth proposal, she largely discusses the influence that words may have on children and the significant effect that this can have on their lives. She concludes that one should question language, as “language is the repository of our prejudices, our beliefs, and our assumptions” (Adichie 2017, 26).

## Otherness

Adichie is renowned for advocating for the rights of African people and expressing opposition towards their marginalization through her literary contributions, exploring themes related to migration, displacement, identity crisis, Othering, and racial issues. The authoress appreciates and values the concept of otherness while also placing importance on the significance of embracing and respecting differences. According to her perspective, the veracity of her society lies in the presence of disparities, which pertain to the multitude of variations among individuals. Individuals exhibit a diverse range of characteristics, encompassing their physical attributes, personal inclinations, aspirations, perspectives, linguistic abilities, and lifestyles, among other factors. Adichie says in the fifteenth suggestion of her manifesto: “Make difference ordinary. Make difference normal” (Adichie 2017, 59).

Her 2013 novel, *Americanah*, courageously delves into the intricate fabric of Nigerian, British, and American societies, exposing the impact of discriminatory forces on individuals striving to adapt to their new and complex environments. According to Amonyeze, “*Americanah*, a keen analysis of race and identity in

contemporary Western societies, is an insurrectionary narrative challenging the negative perception of the African immigrant and interrogating Western norms of cultural assimilation, metaphysical constructs of self, temporality, and history” (2017, 1).

In the aforementioned novel, Adichie effectively describes the unfavourable portrayal of Africa and the marginalization of its migrants from the dominant culture. The authoress depicts the experiences of Nigerian immigrants who hold exaggerated views regarding America and the United Kingdom and who exert great effort to accomplish their aspirations, only to ultimately return to their country of origin with a sense of disillusionment.

The narrative of *Americanah* humanizes the undocumented immigrant by showcasing his economic struggles and the resulting desperation that led him to engage in unlawful acts such as identity theft. “Adichie’s redemptive narrative of Obinze’s failure overseas and feat of success in the backwaters of Nigeria highlights the possibility that marginalized persons can defy the racist master narrative and write their own success story” (Amonyeye 2017, 1).

Frequently, the phenomenon of racial Othering is portrayed in a dichotomous framework of white versus black, in which whiteness is viewed as a position of advantage or superiority. Furthermore, *Americanah* delves into the marginalization of black people in American and British culture, as well as the intra-marginalization of black Africans by their fellow Africans in the diaspora. This aspect of her work renders it multifaceted in its engagement with various postcolonial discourses.

The adverse perception of the identity of Adichie’s main characters, highlighted by their physical properties and status as migrants, undoubtedly poses a challenge to their survival. As a result, achieving complete assimilation into a society where racial stratification exists can be difficult without making some sort of concession. The process of renegotiating and transforming one’s identity through transgression and cultural hybridity holds great significance in Adichie’s *Americanah*.

The intersection of Otherness, transgression, and hybridity sheds light on the interaction of racial issues. Adichie’s diasporic characters demonstrate that in the pursuit of integrating the “Othered” identity, the authentic identity may be modified or even suppressed. These characters are compelled to transgress their identities in order to assimilate into predominantly white spaces due to the significance of their blackness. The aforementioned transgressive measures manifest in various forms such as abandonment or concealment of one’s true identity through alterations in hairstyle, accent, identity theft, body size, and fraudulent marriage or immigration scams.

As evidenced by the subsequent quotation, the protagonist of *Americanah* demonstrates an awareness of her own unfamiliarity with American customs

and linguistic patterns. This notable realization represents her initial step towards re-establishing her Nigerian heritage, embracing her authentic identity, and discontinuing the imitation of the accent, which deviates from her usual behaviour: "She had won, indeed, but her triumph was full of air. Her fleeting victory had left in its wake a vast, echoing space, because she had taken on, for too long, a pitch of voice and a way of being that was not hers" (Adichie 2013, 175).

Adichie highlights the traumatic impact of Otherness on those who experience it. The author emphasizes that linguistic racism, which involves discrimination based on accent and is often associated with the concept of Otherness, represents a nuanced means of establishing social hierarchies. Frequently, it initiates feelings of inferiority that can result in social isolation, diminished self-assurance, reduced self-regard, and heightened apprehension.

Ultimately, after recognizing her inability to conform to certain cultural norms of her adopted community, Ifemelu embraces her Nigerian accent, abandons her hair extensions in favour of a more traditional African hairstyle, and begins to take pride in her cultural heritage. According to the claims made by Amonyeze, "She opts for an English language that will be able to carry the weight of her African experience. Achebe describes this type of language as 'a new English,' still in full communion with its ancestral home but altered to suit new surroundings" (2017, 1).

Adichie's work illustrates how differences in skin colour serve as a direct hindrance for African transnational migrants in their ability to access social privileges. The experience of being Black presents obstacles to one's perceived visibility and competence, necessitating a continuous demonstration of these qualities. As observed in *Americanah*, where the highly professional characters are compelled to transgress their true selves in order to achieve their goals, "I have to take my braids out for my interviews and relax my hair... If you have braids, they will think you are unprofessional. [...] You are in a country that is not your own. You do what you have to do if you want to succeed" (Adichie 2013, 119).

## Conclusions

The findings of this study clearly show that the African perspective of feminism has much broader connotations than the Western one. Although some people on the continent incorrectly associate the term feminism with an anti-male, anti-culture, and anti-religious movement, African feminists do not seek subjugation of males but gender equality. African feminism addresses a range of socio-historical factors unique to the continent, including colonialism, imperialism, and human rights concerns.

What is more, the performed analysis proves that Adichie's manifesto is not merely a parental guide for raising feminist daughters but also a compilation of

her major topics and a reflection of her ideological and philosophical perspective. The three groups of themes that have been identified in the fifteen suggestions interweave all of Adichie's works.

The investigation has revealed that Adichie's repertoire of subjects encompasses a significantly wider range than those referenced in the manifesto. The veracity of this claim was substantiated by the findings made during the course of the investigation. Chimamanda Ngozi Adichie delves into significant themes within her literary works such as colonialism, emancipation, rootlessness, oppression, and displacement. These topics are notably absent or minimally addressed in the manifesto. Due to the enormous amount of material, further investigations on selected topics are needed.

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