

## I. Adichie, Irony and Nigerian People

The paper argues how an author constructs irony. Irony, to Adichie, is not a trope, mere device which is in principle interpreted according to the speaker's intention earlier. Later, Adichie deconstructs and radicalizes irony by positing it as a trope of racism a deconstruction that underpins theorized in western democratic countries on term of class. The research will present whether non-American Black girl / emigrants are treated inhumanely or boy too. In this ongoing globalized age, what sorts of inversion as a distancing ironic device help Ifemelu to negotiate the unconventionality of her own mimicry with her western colleagues who reside the cultural values that stress moral restraint and fairly femininity and nationalistic.

Ifemelu is comfortable with herself as an American citizen, but now less so as a Nigerian. An important part of Ifemelu's character and identity is a restlessness and dissatisfaction, a desire to know herself and explore every option. Her decision to move back to Nigeria is the initial impetus for the novel's action. Adichie explores in depth these are women from various African countries who are now struggling in America, where they find that they are second-class citizens. America is not the paradise they may have imagined, but in fact a hot and uncomfortable place.

Every text is characterized by its potential for irony, its capacity to mean something other than the common sense of everyday use of language. Irony is a type of allegory: as one way among others for saying one thing and meaning another. It is a way of making what one says and means more effective. It is ultimately in the service of getting one's point across. The definitions of irony cover everything from simple figures of speech to entire historical epochs. Irony can mean as little as saying, 'Another day in paradise', when the weather is appalling. It can also refer to the huge

problem of post modernity; our very historical context is ironic because today nothing really means what it says.

This dissertation on *Americanah* attempts to show the vivid picture of the African teenagers, Ifemelu, the protagonist of the novel, who is presented as the intended of America but in the end she is ironically shown as an exploited. She has all the privileges and possessions that Africa has to offer but her possessions refuse to remain as assets. The USA is her heaven for seduction and than she constructs her own truth and values that depends upon random and unsuitable sexual encounters, unlimited mediation upon death and alienation from her family. Though, she has all sorts of possessions and facilities, she cannot entertain herself and finally becomes unbearable that leads to her own destruction resulting into politics of irony.

This research is focused on Chimamanda Ngozi Adichie's short story colhanism of ironies of good lifestyle and cultural irony to find the experience of the Nigerian people in the country and abroad. The book contains three parts and represents several different parts where Nigerian people in the country and abroad lives. The present study especially focuses on the issues of good life style and after good lifestyle what happens to result, irony.

The story of a young Nigerian woman, Ifemelu, emigrates. Adichie a hawk-eyed observer of manners and distinctions in class brings a ruthless honesty about the ugly and beautiful sides of both the United States and Nigeria. *Americanah* covers race, identity, relationships, community, politics, privileges, language, air, ethnocentrism, good lifestyle , intimacy, estrangement, blogging, books and Barak Obama. It covers three continents, spans decades, leaps gracefully, from chapter to chapter, to different cities and other lives. Adichie weaves them assuredly into a thoughtfully structured. She likes Princeton, but its population is mostly white

and so there are no hairdressers there who know how to braid her hair. She gets on the train and looks around at the passengers, wondering if they would make good subjects for the lifestyle blog she used to run, which was called “Various Observations About American Blacks. Ifemelu is comfortable with herself as an American citizen, but now less so as a Nigerian. An important part of Ifemelu’s character and identity is a restlessness and dissatisfaction, a desire to know herself better and explore every option. Her decision to move back to Nigeria is the initial impetus for the novel’s action.

Adichie tells the novel’s story in a complex way, framing memories within back parts and scattering scenes from different times throughout the narrative. Adichie explores in depth these are women from various African countries who are now struggling in America, where they find that they are second-class citizens. America is not the paradise they may have imagined, but in fact a hot and uncomfortable place. Aisha says that Nigerian films used to be bad but now are good, and Ifemelu is pleased to hear Nigeria praised. She has been looking for good omens about her decision to return home, as everyone she knows seems to think she is making a bad decision. Aisha asks how long Ifemelu has been in America, but Ifemelu decides then that she does not like Aisha, so she ignores the question and checks her phone.

Mostly in underdeveloped countries like Nigeria people have a dream to migrate to European countries for the betterment of their family and to secure their children’s life and future. Because in the homeland there are many problems such as insecurity, poor education, lack of infrastructure, corruption, unstable government, no law and justice, crime, conflict, cultural riots, unemployment and so on. They think migrating to the countries like the USA is a better option than staying in the country

which is underdeveloped and which is far from western technology and development. Nigeria is in the same state and following the old tradition and culture. They manage to migrate with a great difficulty and hope for the better life in those lands. No sooner they step on to the foreign lands than their dream of abroad life has been destroyed. There they have to struggle to assimilate. In this process, they go through different problems like irony, loss of identity, discrimination, exploitation.

The Nigerian writer Chimamanda Ngozi Adichie rightly captures the true and clear picture of Nigeria in her story collection *Americanah* is a 2013 novel by the Nigerian author Chimanda Ngozi Adichie, for which Adichie won the 2013 National book Critics Circle Fiction Award. *Americanah* tells the story of a young Nigerian woman, Ifemelu, who immigrates to the United States to attend university. The novel traces Ifemelu's life in both countries, threaded by her love story with high school classmate Obinze.

After colonization of the ill-treat of imperialism blows unconscious on the world and the ways of life of the colonized among them Nigeria is one of them. Nigerians suffered many problems in the country and abroad. The problems annihilate people's belief in their names, their languages, their environment, their heritage of struggle, their unity, their capacities and ultimately in themselves Nigerian. When people lose belief for their own Nigerian, they will inevitably turn towards what they perceive as better. The result of which is good lifestyle and with good lifestyle comes irony. This can be explained by the fact that the migrating population does not only face hurdles of detachment from a well-constructed ancestral background, but equally suffers from solitude. Adichie's story collection consists of different age group and class characters that represent different condition of Nigerian people in the country and in America after good lifestyle. Through some characters she has also shown the

picture of America which is very far from their imagination which gave them painful and unpleasant experience. As a black immigrant, they have been exploited, discriminated and oppressed in the name of color, sex, and race. This work is significant in that it examines and brings to limelight the causes of good lifestyle and cultural ambiguous.

This book is a rich story collection of different characters and their interesting and painful experiences abroad. The collection of short parts has attracted massive attention from reviewers. Different critics have analyzed the story collection from multiple perspectives, which proves its univocal nature of the book. Bernadine Evaristo, the critical commenter, in *The Times* has said:

This stunning collection of short parts confirms Chimamanda Ngozi Adichie's position as one of Africa's brightest new literary stars. She is the author of two important novels about the Igbo people of Nigeria *Purple Hibiscus* and the Orange prize-winning *Half of a Yellow Sun* yet her writing is even more poignant when applied to the short story: crisp, succinct, vigorous and loaded. . . . Like all fine storytellers, leaves us wanting more. (4)

Thus, Evaristo finds them interesting as they truly represent the Nigerian people's true experiences in an artistic way. He comments about the entire book that deals with overall analysis of the parts which he calls concise, vital, and dynamic.

Similarly, Mary Crockett, in *The Scotsman* newspaper points out "Adichie has shown herself a powerful writer, moving with disquieting ease from humor to horror, and anger to tenderness. This is storytelling at its very best, it roots in an ancient tradition, giving all that precedes it a poignant and sobering context" (7).The

newspaper finds the book the best storyteller as it includes the different parts representing different levels of Nigerian lives.

Healthier Hewett in *Women's Review of Books* writes about the book as:

Novel, demonstrates her mastery of the short-story form. Adichie captures in elegant and precise prose the deep wells of complex emotion under the surface of characters living in and moving between different places. The steadiness of the author's gaze on the psychic spaces between intimate friends and family frequently produces a wrenching effect. Unlike many canonical good lifestyle narratives, most of which focus on men's experiences, these parts give voice to female longing and desire. Provide a Nigerian perspective on familiar themes of con artistry, virtue, and greed in a globalized world. (3)

Healthier's remark about the characters complex experiences of diaspora. Moreover, it talks about good lifestyle at psychic level. She frankly states this book gives voice for female. From above mentioned statement also suggest the skill of Adichie who is successful in depicting the live situation of Nigerians. Holloway McCandless in *Times* points out:

In *Americanah*, Chimamanda Ngozi Adichie's first collection of short parts to follow her award-winning novels *Purple Hibiscus* and *Half a Yellow Sun*, headstrong girls and women make the best narrators—they're essays, agitated and predisposed toward action once their inner injustice detectors calculate the full measure of their circumstance. Whether their subjugation is political, familial, romantic, or cultural, Adichie's headstrong and headstrong heroines reach a point where they take action to loosen whatever is choking them. That their actions

are often risky or severe, and still seem inevitable, is a testament to Adichie's empathetic storytelling. (5)

McCandless's commentary on its female characters is crucial. Several of the female characters in the parts are very stubborn or not willing to do what other people want, who show the female resistance despite the torturous environment. These are the focus point of female to view again.

The aforementioned reviews appreciate Adichie's story telling tactic, her projection of characters in true and realistic, and as a postcolonial writer, she raises issues of family, self, good lifestyle, identify, culture war and the experiences they go through. The above reviewers aim at improving on the quality of the work. However, different critics have analyzed this book from different perspectives. This work differs from the above reviews in that it traces the conscious and the unconscious good lifestyle of characters in both body and mind. It equally examines the causes of good lifestyle and irony as an effect. In addition, it will help to reveal positive aspects of good lifestyle and irony in the characters. The postcolonial theory appeared up as a measure to good reason for the ideas of the colonial masters.

Despite its unwieldy complexity, irony has a frequent and common definition: saying what is contrary to what is meant. Irony is somehow meaningful, something other than what a text explicitly says. Every text is characterized by its potential for irony, its capacity to mean something other than the common sense of everyday use of language. Irony is a type of allegory: as one way among others for saying one thing and meaning another. It is a way of making what one says and means more effective. It is ultimately in the service of getting one's point across. The definitions of irony cover everything from simple figures of speech to entire historical epochs. Irony can mean as little as saying, 'Another day in paradise', when the weather is appalling. It

can also refer to the huge problem of post modernity; our historical context is ironic because today nothing really means what it says. We live in a world of quotation, pastiche, simulation and cynicism: a general and all encompassing irony. Irony, then, by the very simplicity of its definition becomes curiously indefinable.

For Douglas Muecke, who wrote a book on irony just as 'deconstruction' was gaining a foothold as a discernible movement, the acceptance of texts as pure play without grounding sense would lead to the death of irony. He concluded his own book ironically suggesting the inability to deal with irony would prove just how empty deconstruction was:

The establishment in recent years in both France and America of Deconstructionist criticism based on a view of writing as, in the words of Jacques Derrida, 'a structure cut off from any absolute responsibility or from consciousness as ultimate authority' . . . will probably lead to a recognition of the decreased usefulness to literary criticism of the term 'irony'. It seems likely that the usefulness of the term will delay the establishment of deconstructionism or some related movement. (101)

Given that neither irony nor deconstruction has withered away, we need to recognize the problem of irony. For the very notion of meaning demands that there is a sense or depth to a text, that there is more to a text than its surface. And if there is this other meaning, and we only know this meaning through what is said explicitly, just what is the nature and location of this meaning? Language is nothing more than a set of conventions and recognized uses. We do not recognize the difference between an ironic and a sincere use of language, without the understanding of established norms.

Hayden White argues that the very notion of modern history is essentially ironic: for the historian must read the past itself. The past always means more than it



explicitly 'says'. The historian must not take the past at its word but always be other than the worlds she surveys. Furthermore, once we become aware of, and sensitive to the notion of irony and specific historical context, it becomes possible to read irony back into earlier texts. Irony destroys the immediacy and sincerity of life, through irony we do not just live the meanings of our world, we can ask what these meanings are really saying. Not only this irony shares the fluidity and context dependency of all general concepts; it is the very notion of irony that allows us to think of competing and of discontinuous contexts. Reading ironically means, in complex ways, not taking things at their word, it means looking beyond standard use and exchange to what this or that might really mean.

This hopeful perspective is something that announces what artist and researchers would do from the 80s onwards and transcends the blind alley postmodernism has directed us to. The fact that semiotics became a science, independent of linguistics, contributed to the promotion of visual signs. Visual texts, images, gained the relevance of written texts for the understanding of the world. Image fiction- what this novel is an example of relates to how man culture is affected by visual dominance in cultural discourses. *White Noise* develops formally in issue like the impact of TV in technical literary resources. De Lillo uses the presentational sensory mode of the media stylistically, reproducing their daily haphazard intrusion in peoples' lives, the fact that their contents are namely perceived in the sensory in voluntary mode and not through conscious voluntary processes. Visual dominance will also develop intellectually, in how image condition collective modes of perception and conceptualization; also in its role to help us deal with existential anguish. The earlier postmodernist implications are questioned.

For de Man, time is not a coherent medium of a before and after that we then name and then reflect upon ironically. Time is given or distributed through narration. Only with the minimal narration of the past and self who will speak could there be the essential function of allegory – of signs being different from the world – and the no less essential but impossible irony that strives to think this narration:

Irony divides the flow of temporal experience into a past that is pure mystification and a future that remains harassed forever by a relapse within the inauthentic. It can know this in authenticity but can never overcome it. It can only restate and repeat it on an increasingly conscious level, but it remains endlessly caught in the impossibility of making this knowledge applicable to the empirical world ... Allegory and irony are thus linked in their common discovery of truly temporal predicament. (222)

It is only through narrating the self that there is a self at all. We cannot think of selves who narrate precisely because selves are formed through narration. However, we could also never arrive at a 'theory' of this process of narration: any theory of irony is undoing. Necessary undoing of any theory of narrative, and it is ironic, as we say that irony always comes up in relation to theories of narrative. When irony is precisely what makes it impossible ever to achieve a theory of narrative that would be consistent.

The very act of speaking about the world creates a position other than the world, and only irony can reflect on this unthinkable gap. Beyond the locatedness of satire and the overview of irony, writers like Derrida and de Man have therefore stressed the necessity and impossibility of irony. We cannot avoid irony's elevation and questioning; nor can we achieve a pure separation from context. We need to judge

and acknowledge both the violence of the ironic viewpoint that judges contexts, and the violence that would simply resign itself to a context and refuse all questions.

Post-structuralism appears as one possible response to the predicament of postmodern irony. Postmodern irony affirms the equal validity and ultimately groundless nature of all discourse and post-structuralism recognizes that one cannot speak from a position of groundlessness. The value of postmodern irony lies in its ability to refrain from making truth claims postmodern irony frees itself from all hierarchies, grand claims and metaphysical posturing and it is provocative and disruptive.

The Postmodern age is marked by politically ambivalent situation. As Postmodern concept of irony is the radical rejection of ironical attitude, this Postmodern Irony demands some idea or point of view above language, context or received voice. In the age of postmodernism, it is impossible to overcome the notion of irony. This clearly hints toward the concept of never pure speech. That means all speech is haunted by irony. According to speech act, theory a successful speech is the combination of both what is said and what is absent.

This absence of presence is the key factor in postmodern irony. In this regard, they role of sign and signifier is of great important. To make sense or interpret what someone says not only requires some meaning behind the signifiers or words used. There cannot just be the circulation of signs, with no logic, order hierarchy or conflict. Therefore, the tactic of saying and not saying characterizes a broad variety of post-structuralist positions. Derrida takes all speech potentially ironic. Taking this idea form Derrida as grant, reading literature today would maintain both the force and the problem of irony.

Post-modern irony challenges the ready-made consensus or community, allowing the social whole and everyday language to be questioned. Postmodern irony is the rejection of meta-narratives privileged viewpoint or the ideals of legitimating. To describe post-modernity as a society of the simulacra, where copies and repetitions have no original, where systems have no centre and where images have no prior model of substance imaged, is to see the postmodern present as finally having liberated itself from the constraining myths of an ultimate real.

Linda Hutcheon explored the political nature of irony. The West decides to be ironic about itself it cannot avoid some relation to its others; it cannot avoid repeating the very colonialism it adopts only ironically. Hutcheon details one striking example of a Canadian museum exhibit that, instead of presenting its “archives from other dominated cultures from the point of view of knowledge and authority, decided to adopt an ironic view point” (178). The decision to present the colonizing gaze ironically, by repeating all its demeaning and objectifying images, failed to achieve its aim; many of the indigenous viewers of the exhibition saw the images as one more presentation of the white Western view of its others.

Hutcheon's analysis of the incident details the ways in which the irony of the exhibition was misread. Not only did many viewers not notice the quotation marks around descriptions of exhibits, the indigenous viewers themselves felt that even a marked irony repeated the occlusion of their parts, culture, voices and specificity. Her reflections are interesting and salutary precisely because she acknowledges the problem and risk of irony but can come to no conclusion. Unlike Rorty, Hutcheon analyzes the incident in which the irony of exhibition was misread. She analyses the exhibition in a Canadian museum and finds out the politics of irony. This exhibition

was interpreted as per the viewer's perception and subjective mark was presented. In this regard, she writes:

It is a far too easy to forget the dangers in the face of the valorization of irony's subversive potential by much feminist, gay and lesbian, post-colonial and poststructuralist theory and practice ... the particular intersection-in the communicative space set up by meaning and effective that makes irony happen is a highly unstable one, sometimes even a dangerous one. Whether it will become too dangerous, too risky is for the future to decide. Will there ever be another – safe – age of irony? Did one ever really exist? (204)

For her, the gestures of irony avoid the privileged view point of reason speak in the absence of other's even if the irony had been better managed, rendered more explicit or made less ambivalent. There are also risk in the perception of exhibition in the act of irony and self distancing. She regards irony not as a disbelief or distance from what one says. Irony has a political and ethnical force. When irony takes the ethnical dimension, it is used for the betterment of nation in which the warning plays major role. Hutcheon maintains the value of irony in creating a distance from Western discourse and narratives of reason. In terms of distance, irony produces and implies aesthetic distance.

Post modernist rejects and redefines the irony, which leads towards the specific type of postmodern irony, which leads towards the specific type of postmodern irony called private irony. In such type of irony, the irony made by external factors is totally rejected and private self is valorized over public one. One would have to accept one's own position as one among others. One could be ironic, not by breaking with contexts but in recognizing any voice as an effect of context, and

then allowing context to generate as much conflict, collision and contradiction as possible, thereby precluding any fixity or meta-position. In such situation, postmodern irony in its radical form works with this contradiction. Even speaking ironically requires one to express a position and the point of view above such a position, the impersonal, implied and absence from the narrator's position. Thus, in postmodern irony speaker speaks from the position of 'nowhere'. Linda Hutcheon focuses in the book *Iron's Edge* as follow:

The kind and the noticeability of the markers of his ironies were Deliberately varied throughout the exhibition, “offering constant challenge to visitors’ innocent assumptions of the reality of the ancient culture and of the reliability of their own senses”. At the start, the objects and their manner of presentation were normalizable within anthropological exhibiting convention. . . . process of interpretation and reinterpretation on the part of the visitor. . . .An “archaeological fiction” .  
(170)

This will likely have a number of possible audiences: those who catch on right away, or who know in advance that this is a parodic artist’s show and not an archaeological exhibition at all; those. The possible reasons for missing the fictionality of the exhibit are multiple.

Hutcheon quoted from traditional in modern democratic age to compare allegorically in the ironical phase. Although all these above mentions critics and reviewers examined this story collection from different points of view and then arrived at several findings and conclusions, none of them notice the issue of post-colonial issue in *Americanah*. Since, the topic of concept of irony is untouched and unexplored; the researcher claims that it is the fresh, new and original topic. The

theory might enable the analyst to have a glimpse of those social happen activities that are responsible for characters good lifestyle and cultural ambiguous. On this ground that this study deemed it is necessary to adopt irony as one of its critical tool. By using the concept of irony, the researcher probes into this topic.

The thesis is divided into three chapters where the first chapter gives general introduction with some critics' views on the text. Similarly, the second chapter Textual Analysis merges both theoretical aspects and textual aspects. It attempts to examine the causes of good lifestyle from physical perspectives. It focuses on the effects of good lifestyle of the characters and how the characters embrace Western ways which they manifest consciously or unconsciously. Finally, the third chapter is conclusion that provides summary of the research and closes the thesis.





## II. Politics of Irony in *Americanah*

Ifemelu, the protagonist is being dominated African life being descent of Nigeria. Prophetically, *Americanah* is situated at the point where white history ends and the black history resumes. Moreover, an even more explicit indication in this regard is not being missed. Referring to the return of the body, almost the very last words of the novel, 'she had come back' are a direct paraphrase of the great rallying cry of the African National Congress.

Novel from Chimamanda Ngozi Adichie reveals the complex and often-sad reality for modern day Nigerians. *Americanah*, a fiction by Adichie explores the lives of Nigerians both at home in problematic and sometimes life threatening post-colonial settings and discomfotingly, as green card immigrants to the United States. In most cases, happiness is at a premium, and loss and sadness are fellow travelers.

*Americanah* demonstrates that Adichie takes fiction as seriously as she does the novel. The characters are as intriguing as those in the novels are, and although these stories are not particularly long, there is something important at stake in each one. The stories mostly shuttle between Nigeria and the United States. Several are set in Princeton the university town where the author grew up. Police eager to show the government they are cracking down on gangs round up the popular and reckless teenage brother of the narrator. In "The American Embassy," the wife of a crusading newspaper editor starts the process of seeking political asylum, but cannot bring herself to turn her murdered son into a story that might help her save herself.

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Orientalism’s close ties to the enabling socio-economic and political institutions. Edward Said draws on Gramsci’s distinction between civil and political society, the latter consisting in state institutions and the former in voluntary affiliations like schools, families and unions. “Culture”, Said writes, “is to be found operating within civil society “where the influence of ideas, of institutions, and of other persons works not through domination but by what Gramsci calls consent” (12). In any society, certain cultural forms and ideas predominate over others: the form of this cultural leadership is what Gramsci has identified as hegemony. Edward Said stresses that the discursive construction of the Oriental serves a vital purpose. It subtends the exclusionary process upon which European identity is predicated.

In the countries like Nigeria, there is the direct effect of the colonialism although the Nigerians are politically free. They are badly colonized in terms of culture and economy. They have a dream of going to the western countries or the US, to get good education, earn a lot and live a sophisticated life. For example, they think that the sexual relationship even among the incest is not a taboo, which is the product

of the colonization of their minds. According to Stanley Fish no theorist of irony would dispute the existence of a special relationship in ironic discourse between the ironist and the interpreter irony itself that is said to create that relationship. This paper takes to turn that around here and argue instead that it is the community that comes first and that, enables the irony to happen. The importance of community or social context is how we communicate. Language is always perceived, from structure of norms. That structure is not abstract and independent but social. The following lines illustrate about it. Adichie resembles:

I can't have a sex," she said. Her voice felt squeaky, unsure of itself. "I can't have a sex with you, she repeated. "Oh no, I don't expect you to," he said too quickly. She moved slowly towards the door, wondering if it was locked, if he had locked it, and then she wondered if he had a gun. "Just come here and lie down," he said. "Keep me warm. I will touch you little bit, nothing you will be uncomfortable with. I just need some human contact to relax. (153)

There they are tortured and victimized. The colonizers victimize them. After a great struggle, they reach to the countries. However, where they are reach countries when a man is kissing his girlfriend the other countries people feel ashamed and only look with smiling and gazing.

While the black world is presented in the novel's realistic mode, it is shown as historically disabled. The Indian intermediaries in the chain of exploitation are motivated only by a compelling need to maintain their own precarious position, while the black farm workers lack all the resources of historical effect. Thus, precisely, a gap is bridged, for it is formally achieved. Part of reason why the body rises for example, is because of the formal power of irony in the novel: the more it is

suppressed, the more certainly it will rise. Ifemelu, too is always ironically caught in the novel by all the material and psychological trappings of his own privilege. On its own this ironic power would become inadequate where it is not linked to the novel's other formalism: its symbolic mode. There is indeed a modal elision in the novel that fuses its realism and symbolism and issues in the prophetic vision. The issue of multiplicity and diversity the fact that there are as many discursive communities as there are groupings of any two people is, for me, less a problem than the very issue at the heart of the complexity of ironic communication. Before entering into a discussion of this diversity, however, I feel the need to open a short parenthesis on my use of the word community here. Thus, the body does not just represent the oppressed black world, but becomes one, through the network of novel's symbolic structure, with the force of nature dispassionately undermining the system that treats human being with less effective concern than it does nature itself. The author draws, "Let's talk about historical representation in film," Professor Moore said. A firm, female voice from the back of the class, with non-american accent, asked, "Why was nigger bleeped out?" (137). Identity can be blurred in a state of mimicry. In the condition of mimicry, what is imitated will not completely be erased and displaced the experiences and values native to the imitators self. The state of mimicry involves the inherent possibility of conflict. One cultural norm, which is overpowered and delimited by the powerful force of different culture, always poses threat. The outer harmony and resemblance of unity can break at any time.

Ifemelu is presented as the conservationist of the farm. Specifications have been brought to this idea, such as the notion of "rhetorical communities" created by, say, a television or radio broadcast which unites groups that acknowledges those strangely enabling constraints of discursive contexts. It foregrounds the particularities

not only of space and time but of class, race, gender, ethnicity, sexual choice not to mention nationality, religion, age, profession, and all the other micro political groupings. We place ourselves or are placed by our society. She is exploited:

I like Nollywood,” Ifemelu said, even though she, too, thought Nollywood was more theatre than film. The urge to be contrarian was strong. If she set herself apart, perhaps she would be less of the person she feared she had become. “Nollywood may be melodramatic, but life in Nigeria is very melodramatic. (409)

She imagines the men who are in charge of keeping the masks have wished they can be protected from evil and that they have some say in their lives. Ifemelu was pregnant when she first comes to America to her aunt. She enjoys the way the American neighbor’s offers to help her. Ifemelu back to Nigeria the neighbors questioned why she is gone, wanted to know if something is wrong.

The least practiced and acknowledged cultural value can be gradually replaced by the overwhelming and overpowering culture. Thus, sense of conflict can naturally arise. Those who pass through this phase of cultural conflict are bound to suffer. This is exactly what usually happens to the immigrants, the exiled and the expatriates. Mimicry is their strategy for redefinition and the strategy of renewing themselves. Mimicry generates hybridity which is the root condition of cultural dislocation. Hence, it becomes relevant to discuss about the mimicry.

The General Auntie Uju’s ex-boyfriend, Olujimi, is different, nice looking and smooth voiced; he glistened quite polish. They have been together for most of university and when you saw them, you saw why they were together. “I outgrew him,” Auntie Uju said” (80). She was told Tracy was an artist that she worked in the basement and was not to be disturbed.

The critical ironical point is seen when the corpse of an unknown African was found, in the same place Solomon was found unconsciously and the same land was burnt. Obinze that broke up on the other side of the friendship presents a rare concept of rebirth through the holy meet. The meet jumps across the friendship and severely burns a portion of Ifemelu's property. It stops far short of the property, but it devastates his favorite resting spot in the third pasture. Even the water reeds and willows are badly burnt. These, all the mimicry made her to create an irony fate. Thus Adichie writes, "Brother this not what I had hoped for myself either, but it has happened. I am sorry to disappoint you after you have done everything to me, and I bet you to forgive me. But I will make the best of this situation" (84). Not only in the Nigerian lands but also in the American lands the migrants have been suffering from the same kinds of practices like Ifemelu.

One cultural norm, which is overpowered and delimited by the powerful force of different culture, always poses threat. The outer harmony and resemblance of unity can break at any time. The socially appearance of cultural harmony is a disguise, according to Bhabha whatever comfort and satisfaction they achieve, its durability cannot stay long. It is subject to disintegration.

This is a story related with the popular Nigerian author Adichie's *Americanah*. It represents several lives of the Nigerian people in the country and abroad. In the show that to whom means a person related which place get visa easily. Adichie presents troublesome for emigrants especially for Muslim and Black. She narrates:

The last housegirl, brought by a relative of Gabriel's, was thickest and had arrived clutching a duffel bag. He was not there when Koshi

looked through it-she did that routinely with all domestic help because she wanted to know what was being brought into her home- but he came out when he heard Koshi shouting, in that impatient, shrill manner she put on with domestic help to command authority, to ward off disrespect. The girl's bag was on the floor, open, clothing fluffing out. Koshi stood beside it, holding it, holding up, at the tips of her fingers, a packet of condoms. (33)

Ironically the girl answered about the condoms that her before job, madam's husband always force her to take condom with her which shows that ladies worker are exploited sexually by house owner. An orphan girl who is raised by her aunt, is married to a diasporic Nigerian in America. In the matter of her marriage she is never asked and directly after the marriage she has to understand him and follow him being passive and bear whatever he does. She mentions a humorous instance while they were in bed after the marriage.

In global context, the novel deals with the reading and writing of literature written for currently colonized countries. It focuses particularly on the way in which literature by the colonizing culture misrepresents the experience and realities. By so doing, it scratches the humbleness of the colonized people. In addition, it concentrates on literature by colonized peoples which attempts to articulate their identity. It reclaims their past in the face of that past's inevitable otherness. It can also deal with the way in which literature in colonizing countries appropriates the language, images, scenes, and traditions of colonized countries.

This research aims at examining how almost all the characters in Adichie's *Americanah* have to suffer physically and mentally as emigrants in America. They

come to America from Nigeria, dream and aspiration. They struggle to the best of their talent. Contrary to their expectation, they face despair, disappointment and exhaustion. Situation changes into philosophical adversity from which it is pretty challenging for them to come. Their lives end in disaster and futility. Those who engage the multiple said and unsaid meanings of irony are certainly interpreting differently than those who engage only the said; yet, for most theorists, there does seem to be more at post here than simple difference, and the language in which the distinctions are regularly made is revealing of both understood power relations and evaluative judgments. In the economy of exchange that we call irony, there is always a power imbalance that does not seem to come into play in the same way in a trope like metaphor, in part because irony is simultaneously cover and communication. The failure of settlement between the rural norms and urban sophistication creates the threatening sense of impending destiny and debacle. In this story collection, most of both characters fail to get reconciled with the emerging new norms and life-styles of Nigerian Life. Adichie visualizes:

Ifemelu asked Obinze, and Obinze said. “You know how Emenike is.” Ranyinudo, who had a cousin in Amrrerica, applied for a visa but was rejected at the embassy by a black American who she said had a cold and was more interested in blowing his nose than in looking at her documents. (98)

Government officer children were studying abroad, campuses were emptied because of the strikes and everyone was talking about leaving the country. The characters that have been migrated to the United States from Nigeria have been such a pendulum that they have not forgotten their cultural ethics and pretend that they have been adapted to



the American culture and want to impose the unnatural social values upon the other members who come from their native land.

The parameters of the ironic play between the said and the unsaid. There have been many explanations offered for why people “misunderstand” ironies, and they almost all partake of the competence model I have been calling into question here, from I.A. Richards’s list of ignorance, lack of acquaintance with the sense of unfamiliar words, the absence of the necessary intellectual contexts, defective scholarship” (1929: 184–5) to Booth’s related notions of ignorance, inability to pay attention, prejudice, lack of practice, and emotional inadequacy (1974: 222–7). Thus Adichie compares the town and visualizes the opportunity in orient and no orient. She puts:

Ifemelu had found the listing on Nigerian Jobs Online –“features editors for leading women’s monthly magazine” she edited her resume, invented past experience as staff writer on a women’s magazine (“folded due to bankruptcy” in parentheses), and days after she sent it off by courier, the publisher of Zoe called from Lagos. (391)

In fact, the job opportunity in Africa for Nigerian is available but most of youngsters they always target the USA, and where one has to add unnecessary details to get the job. No matter how hard they struggle to survive in America in a dignified and standardized way, they happen to remain in the bottom line of baseness and empty condition. In the beginning of the days of their life in America, America appears to be gorgeous, and glamorous. The city of America used to appear as the healthiest and promising city to them. A theory of irony that is totally internationalist, that believes “being ironical means deliberately being ironical” (Muecke 1969: 7), would not seem to be able to deal with one of irony’s most common manifestations: as a strategy of

interpretation. But perhaps seeing and hearing irony is itself an intentional act that makes irony happen? In that case, as this chapter will explore, it is the concept of intentionality (as much as irony) that needs broadening. Now when their struggles produce no substantial fruit and when their life floats on the twister of futility, America appears as the threatening city. Following line throws light on this aspect of growing sense of futility:

You have not had a morning bath?” her mother asked him, one afternoon, when she came back from work looking drained, clutching files to her chest, wet patches under her armpits. Then she added irritably, “If you have to call somebody Mummy to get your salary, you should have done so!” He said nothing; for a moment, he seemed lost, shrunken and lost. Ifemelu felt sorry for him. (47)

The problem of unemployment and the absurdity of grown man who remain free without earning and satirizing the low labor wages. Instead one should lose his dignity to get the regular salary.

Ifemelu society is repressive, not expressive. The reality in the novel is precisely the problem posed by Africa a lack of normality, a shared language or vision. Although the reader finds not a word of political (language) dialogue in *Americanah*, it may be Obinze’s most effective political expression resulting into politics of irony. Most literature from the apartheid era examines a national identity crisis, and its reception has high-lighted issues of South–Africa’s unique political development. Ifemelu’s white privilege leads her the air of a more conventional cosmopolitanism: her travels, speaks many languages goes to the right parties, and perhaps most importantly, does-not closely identify with her nationality. Ifemelu is

teased in America however she imitates American. Adichie writes, “Madam America” was Tochi’s greeting, and then she spoke, for the rest of her visit, in defensive spurts, as though she had come determined to battle Ifemelu’s Americanness (98). This monologue explicitly identified with the disinfected desert over which the plane is passing. This fundamental notion of preservation finally extends no further than self – preservation, and the book emphasizes this as a masculine notion by connecting his colonialist exploitation of the land to the exploitation of women.

Ifemelu further refuses to romanticize her attachment to the land by rejecting any ideas of the traditional South African Homestead. Her failure to re-invent the farm into such a place is a stage in her evolution as a conservationist. Early in her possession of the farm, Ifemelu decides to plant imported chestnut trees, a gesture of European conquest remarking the native landscape. The trees would mark both on affiliation with Europe and a rooting in Africa and would signal her making of herself into a white African farmer her effort to place the trees appropriately, however, fails, and in the process Ifemelu corrects herself. The novelist adds, “They were standing by the bookshelf and she was telling him about the first time she finally read *The Heart of the Matter*, and she was listening, in that intense manner of his, as though swallowing her words like a drink” (438). This is the round about politics of irony that the author is clearly mentioning. Ifemelu decides to plant chestnut trees imported from Europe, and refers in English vocabulary as, “[f] air and lovely” (184). Place which is a gesture of European conquest remarking the native landscape. Now it comes to clear that why Ifemelu is so often associated with European colonial heritage. Like a colonialist:

The beauty of this piece lies in its clever use of vision and flashback, which I think Adichie uses skillfully in most of her fiction, not just only this. Adichie is able

to take the reader two days back, to finely portray what happened, and still tie the relevance of the flashback to actions taking place in real time. There's no misrepresentation of the main narrative whatsoever, which is widespread in bad fiction, as she goes about this. One can easily imagine the scenario. And her descriptions do not flourish themselves by being over-superfluous with detail. Nor do they drag on, so that it becomes an uphill task to connect the dots, or depressingly slow down the pace of the narrative. Their role here is to make irony "stable" through the invocation of "the real man or woman" who stands behind "each ironic stroke as warrantors of the continuing validity of what we are about" (Booth 1974: 176). Without intentions to anchor meaning, it is argued, anything could be ironic and, of course, nothing could be ironic for certain (Mizzau 20). And, perhaps more importantly, some of her descriptions are allegorical.

The air smelled much of power; here everyone seized everyone else up, wondering how much of a "somebody" each was. It smelled of money, easy money, and easily exchanged money. It dripped, too, of sex. Obinze's friend Chidi said he didn't chase women in Abuja because he didn't want to step on a minister's or senator's toes. Every attractive young woman here became mysteriously suspect. (454)

Racial Muslims Lagos conservatives, at parties women didn't wear revealing clothing, yet one could buy and sell sex so much more easily which shows the influence of money and its power. Adichie demonstrates that the individual living in America is withdrawn from her own acts of speech. The rigid formalization of speech codes constrains options and leads to partial vocabulary and deficient communication. This is particularly true of the communication between Ifemelu and Obinze, his black caretaker.

Moreover, the ironic stand point is seen in Ifemelu's conservationism. Her conservationism should challenge her identity as a capitalist: how long can she continue to sell pig iron without confronting the destructive impact of mining? How long can she justify being a capitalist, if capitalist development is so closely affiliated with the pollution of the environment? Ifemelu never asks these questions, however, nor does she conceive of conservationism as politics. Indeed, Ifemelu seeks in her identification with the land a validation of who she is. The discovery of dead man on his property throws. Ifemelu's identification with the land of course. Whereas Ifemelu repeatedly surveys her land from various positions, after the discovery of the dead body, she acquires a second orientation to the land, the myopic close – up. It is the interplay between these two voicing position that yields Obinze's ironic standpoint. So Adichie draws, "His depression is because of his experience, Aunty!" Ifemelu said, her voice raising, and then she was sobbing, apologizing to Aunty Uju, her own guilt spreading and ruining her. Dike would not have swallowed if she had been more diligent, more awake" (380). Not knowing 'where he is' is the equivalent of not knowing 'who he is' because with his nose to the ground, Ifemelu has lost his social and historical co-ordinates. The familiarity he recognizes here forms the basis of his identification with the dead man. In imagination, he has inhabited the same spaces as the dead African imagination.

The characters that have been migrated to the United States from Nigeria have been such a pendulum that they have forgotten their cultural ethics, pretend that they have been adapted to the American culture, and want to impose the unnatural social values upon the other members who come from their native land. The narrator's aunt is such a person who wants to mole state his own nephew who has been to America with a great excitement and hope. Here she has got the torture and is attempted by her

own relatives. The novelist puts, “Ifemelu and Jane laughed when they discover how similar their childhoods in Grenada and Nigeria had been, with Enid Blyton books and Anglophile teacher and father worship the BBC world Service. She was only few years older than Ifemelu. “I didn’t marry very young.”(111). It is noteworthy that, although Ifemelu’s conventional attitude is defined by his travel; it is anchoring on earth that is associated with freedom.

The novel is organized around series of ironic discrepancies: the farm and the location on its border Africans living in poverty and crime, the farm (symbol of Africa contested between white and black) and the city (more unambiguously dominated by white), airplane and land. Even the text itself is divided into narrative, quotations and myths; Traveling across South Africa is difficult. For Blacks, it is frequently an act of trespass. Despite the catalogue and despite later statements of intent, the museum is advertising brochure describing the exhibition does invite you “on an historical journey through the world of sub-Saharan Africa

The rich cultural heritage of African religious, social and economic life is celebrated through objects brought back by Canadian missionaries and military men over 100 years ago. However, this description misrepresented not so much the material as the focalization of the exhibition: the focus was never intended to be entirely on Africa itself, but on the material remains of the ideology of Empire in Africa. That historical journey was a Canadian one. Ifemelu travels regularly along the road from the city to his farm, but the road itself is difficult at times inaccessible, punctuating the remoteness of different locations. These variations also provide ironic dimension to the novel.

On the subject of Non-American Blacks Suffering from Illness

Whose Names They Refuse to know.” A Congolese woman wrote a

long comment in response; she had move to Virginia from Kinshasa and, months into her first semester of college, began to feel dizzy in the morning, her heart pounding as though in flight from her, her stomach fraught with nausea, her fingers tingling. She went to see doctor. And even though she checked “Yes” to all the symptoms on the card the doctors gave her, she refused to accept the diagnosis of panic attack because panic attack happen only to Americans. (158)

If the placement of the trees brings up the problem of how to express his mastery over the landscape, then Ifemelu’s hesitation shows that he is obeying a different imperative. He ends up planting the freedom on the road that enters the property. This is only the instance in the novel where Ifemelu uses the place name Transvaal and alludes to its nationalist resonance. However, the passage indicates that the national feeling it evokes has a limited appeal for Ifemelu.

Harvey writes that the emerging third world should be treated in the light of its complicated varieties. No single critical locus and old perspective can claim to capture the real essence of the third world’s cultural complexities. The waves of globalization and technology transfer have completely transformed the third world. Harvey’s inclination to treat the shifting context of the third world from varieties of angles bears relevance here. Harvey’s view is expressed explicitly in the following excerpt:

Sometimes Ifemelu wondered. Was it Don? Was she cheating and had Morgan found out? Cheating was the first thing anyone would think of with a man like Don, with that lubricious aura of his. But he might be satisfied with suggestiveness alone; he would flirt outrageously but not

do more, because an affair would require some effort and he was the kind of man who took but did not give. (161)

Adichie alludes to speak out, to set the record straight through a process of disclosure. The fact that this discloser is a mental exercise and that Ifemelu think of nowhere to go to hold such a conversation except to a landscape emptied of people is a failing symptomatic of that sensibility that has turned South Africa into nowhere. In this nowhere, there is no disclosure and no accountability. However, Ifemelu's conservationist interest in the land is an attempt to visualize a whole. The scene in which Ifemelu gives the most important promontory description in the novel contains such a mental conversation. Moreover, although Ifemelu seeks this particular place on his farm for its isolation, he acknowledges that what attracts him to it is the sense that is haunted.

The concept of resistance carries with it or can carry with it ideas about human freedom, liberty, identity, individuality. The label "postcolonial" is applied to the literature of settler invader colonies such as Canada and Australia, countries where colonizer/colonized relationship can also be multiplied from colonialism within. In other words, the colonial subject can be both oppressor and oppressed with respect to the metropolitan colonizing culture whereas indigenous peoples can be either oppressed. Meenakshi Mukherjee rightly observes:

Post colonialism is not merely a chronological label referring to the period after the demise of empires. It is ideologically a liberating concept particularly for the students of literature outside the Western world, because it makes us interrogate many concepts of the study of literature that we were made to take for granted, enabling us not only to read our own texts in our own terms, but also to re-interpret some of



the old canonical texts from Europe from the perspective of our specific historical and geographical location. (34)

Meenakshi Mukherjee affirms that Postcolonial theory emerged from the colonized peoples' frustrations, their direct cultural clashes with the conquering culture. It also emerged from their fears, hopes and dreams about their future and their own identities.

Thus, it can be reiterated that most of the characters, which migrate to America from the neighboring areas try to get adapted to the sophisticated life in Nigeria. They harbor dreams and keep fervent aspiration. They struggle to climb the social ladder. But no matter how hard they struggle, their dreams and aspirations remain unaccomplished. Irony's indirection complicates considerably the various existing models of intersubjective communication between a speaker and a hearer (Hernadi 1988). With irony, there are, instead, dynamic and plural relations among the text or utterance, the so-called ironist, the interpreter, and the circumstances surrounding the discursive situation; it is these that mess up neat theories of irony that see the task of the interpreter simply as one of decoding or reconstructing some "real" meaning (Booth 1974). A meaning is hidden but deemed accessible, behind the stated one. If this were actually the case, irony's politics would be much less contentious, I suspect. That is why they remain in the low spirit. All the characters sink into the sea of tragic sobriety and Alma is drowned in alienation. Adichie narrates, "This is the life," lying his face to the sun. "That blog of yours was great thing, had you swimming in the dough and all. Now you have closed it, we won't be able to do more of this stuff!" (381). By realizing that what he sees will never be enough for understanding and that words instead are needed, Ifemelu concedes that the link across races is not only a matter of the recognition of a mutual humanity but a

link that must take place across culture and hence through the materiality of language. The dead man provides much visual evidence of his humanity, but his utter silence leaves a gap, a gap that could only be filled by his presence of a talking subject.

Ifemelu's complexity with white rule, no matter what his sympathies with Jacobus or the Deadman may be on an individual-level, is evident in the novel's denouement: he does not want anything to happen. His desire for death and its corollary, his desire to be memorialized on the land, is a flawed wish to gain some kind of guarantee of the immutability of things, to turn the permanence of death into a final gesture of conservation, a making of the land.

The ending of the novel, however, is less pessimistic than this scene of Ifemelu's return to town suggests. The Africans claim the dead body and establish an affirmation with their brother whom at first they saw merely as a trespasser. This change of attitude is anchored by Obinze's use of 'politics of irony' that show, "Doris blinked. She looked not merely betrayed but not surprised that she had been betrayed. "Well, okay, we can turn it off and on throughout the day? I have a hard time breathing without the AC and the windows are so damn small?" (404). The association between what is under the surface and the black African is made explicit here. Ifemelu reveals a racial anxiety that he has seemed immune to the danger of being pulled in and destroyed is real. The solution to this real difficulty stresses once again the ironic politics-horizontality over verticality, echoing the grass swaging in the breeze and its allusion to the democratic.

### III. Adichie's Euro-centric Prejudice

Adichie uses irony as a power to demonstrate the loopholes of powerless, ruled, colonized Africans but due to the self-reflexive tendency of irony, the criticism boomerangs upon to the powerless or Ifemelu, the protagonist, the representation of the low middle-class ruled or colonized in American territory. The central protagonist in the novel Ifemelu has all the privileges and possessions that American has to offer but his possessions refuse to remain objects.

Therefore, the ironical meaning of the text comes through interpretations by reading thoroughly. The ironical meaning of the text depends upon how the readers interpret the text not unlike authors or creators take the text. This, clearly shows the reference of politics of irony in Adichie's novel.

*Americanah* explores the effect of social atmosphere and locale in those who come to imbibe and assimilate the new trends and norms of this locale. The characters of this story are dissatisfied with society in general and cannot communicate with the social milieu on one prefect or the other. They feel disturbed by the pretentiousness, racial biasness, mimicry, sexual harrasment and violence in society.

Their quest for identity and meaning in life leads them to a point where they perceive the worthlessness of all art. The novel concerns with the life of Nigerian people after migration and cultural formation. Adichie represents Nigeria and Nigerian culture in such a way that it could meet some of the target assumptions and expectations of western readers. In *Americanah*, Nigeria looms as a threatening country hovering on the verge of disintegration. In European country, crime, poverty, caste system, and various other dehumanizing practices have mushroomed. Adichie is less sensitive to the exact realities about Nigerians. He is eager to address the longings

of western readers. Hundreds of thousands of slums and beggars are compelled to go to any extreme for the sake of earning money, to get good education and to spend slandered of life. Extreme lack of the proper management of wastages and sewerage adversely harmed the lives of dwellers in slum area. In Adichie's novel the hectic and hazy liian in America are represented in a lifelike way.

The migrants know that nothing is going to happen in their lives. Surrounded by extreme poverty, misery, disease and insecurity; they feel increasingly muted and stigmatized. Women cannot survive even a single day without going to do a hard work. Thus, it can be reiterated that they are hardly recognized as members of a particular group.

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