EPH-International Journal of Business & Management Science

RACE, GENDER, MIGRATION, AND BELONGING IN CONTEMPORARY TRANSNATIONAL FICTION: A COMPARATIVE STUDY OF *AMERICANAH*, *GIRL, WOMAN, OTHER*, AND *HOMEGOING*

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Article History
Received : *2026-03-16*
Revised : *2026-06-13*
Accepted : *2026-07-03*
Published : *2026-07-30*

Abstract:
The present paper examines representation of race, gender, migration, identity, and belonging in Chimamanda Ngozi Adichie's Americanah (2013), Bernardine Evaristo's Girl, Woman, Other (2019), and Yaa Gyasi's Homegoing (2016). Using a qualitative comparative approach and close textual analysis, the study explores how socio-cultural hierarchies shape individual experiences across contemporary transnational contexts. Drawing on the concepts of cultural identity, hybridity, intersectionality, and the Black Atlantic, the paper analyses four interconnected themes: race and social exclusion, gender and intersectional marginalization, identity and cultural negotiation, and memory and migration. The study highlights that race, gender, and migration function as significant structures influencing belonging, opportunity, and selfhood, while historical memory continues to shape contemporary identities. The selected novels collectively reveal the complex relationship between personal experiences and broader social, cultural, and historical processes in contemporary transnational fiction.

Keywords: *Race; Gender; Migration; Identity; Belonging; Intersectionality; Diaspora; Cultural Hybridity; Black Atlantic; and Transnational Fiction.*

Vol. 12 Issue 07 (July 2026)
ISSN: 2208-2190 Pages-153-161
DOI: https://doi.org/10.69980/7as2ya16

Introduction:

Contemporary transnational fiction has become an important literary space for exploring the social and cultural realities of an increasingly interconnected world. In recent decades, writers have examined how globalization, migration, race, gender, and historical memory shape individual lives and collective identities. As people move across national borders, questions of belonging, cultural identity, and social inequality have gained renewed significance. Literature has responded to these changes by portraying the experiences of individuals and communities negotiating multiple cultural, social, and historical influences. Consequently, transnational fiction offers valuable insights into the ways contemporary societies are shaped by both mobility and inequality.

Among the most influential contemporary writers engaging with these concerns are Chimamanda Ngozi Adichie, Bernardine Evaristo, and Yaa Gyasi. Adichie's *Americanah* (2013) examines race, migration, and identity through the experiences of Nigerian migrants in the United States and Britain. Combining social observation with personal narrative, Adichie explores the complexities of cultural adaptation and racial consciousness in a globalized world. Evaristo's *Girl, Woman, Other* (2019) presents interconnected stories of Black British women across generations and social backgrounds. Through its multi-voiced narrative structure, the novel investigates race, gender, sexuality, family, and social mobility in contemporary Britain. Gyasi's *Homegoing* (2016) traces the lives of successive generations connected through the histories of slavery, colonialism, and migration. By linking personal stories to broader historical processes, the novel examines the lasting effects of racial oppression and cultural displacement.

While existing scholarship has extensively examined these novels individually, comparatively focused studies that bring them together within a common framework of socio-cultural hierarchies, marginalization, identity, and belonging remain relatively limited. Most studies concentrate on specific concerns such as race, diaspora, gender, or memory within a single text. A comparative approach makes it possible to identify shared patterns as well as significant differences in the ways contemporary transnational fiction represents social inequality and cultural negotiation. This study seeks to address this gap by examining how race, gender, migration, and historical memory function as interconnected socio-cultural forces in the selected novels. Through a comparative analysis of marginalization, identity formation, belonging, and transnational experience, the paper aims to explore the ways in which Adichie, Evaristo, and Gyasi represent contemporary social realities. In doing so, the study contributes to ongoing discussions of transnational literature by highlighting the relationship between personal narratives and broader structures of power, history, and cultural change.

Aims and Objectives:

1.To analyse how race, gender, migration, and historical memory function as mechanisms of marginalization.
2.To examine the ways individuals negotiate identity, belonging, and resistance within unequal social structures.
3.To compare the socio-cultural visions of Adichie, Evaristo, and Gyasi in relation to contemporary transnational experiences.

Research Questions:

1.How do *Americanah*, *Girl, Woman, Other*, and *Homegoing* represent socio-cultural hierarchies and their impact on marginalized individuals?
2.How do race, gender, migration, and historical memory shape identity and belonging in the selected novels?

Hypothesis:

The selected novels portray race, gender, migration, and historical memory as interconnected socio-cultural forces that shape experiences of marginalisation, identity formation, and belonging across contemporary transnational contexts.

Research Methodology:

The present study adopts a qualitative, interpretative, and comparative literary approach to examine socio-cultural issues in Chimamanda Ngozi Adichie's *Americanah* (2013), Bernardine Evaristo's *Girl, Woman, Other* (2019), and Yaa Gyasi's *Homegoing* (2016). Using close textual analysis, the study explores the representation of race, gender, migration, identity, belonging, and historical memory through significant characters, events, and narrative situations. The analysis is informed by postcolonial criticism, Black feminist criticism, diaspora studies, and cultural identity theory. Primary texts are examined alongside relevant scholarly criticism to identify similarities and differences in the portrayal of marginalization and transnational experience.

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ISSN: 2208-2190 Pages-153-161
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Theoretical Framework:

The study draws upon concepts from cultural identity theory, postcolonial criticism, Black feminist thought, and diaspora studies to examine the representation of race, gender, migration, identity, and belonging in the selected novels. Stuart Hall argues that cultural identity is not a fixed essence but a process shaped by history and experience. According to Hall, "…identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past" (Hall 225). Hall further explains that identity belongs to the future as much as to the past. He views identity as a continuous process of becoming, shaped by changing social, cultural, and historical circumstances. This concept is useful for understanding characters whose identities evolve through migration, displacement, and cultural negotiation.

Homi Bhabha's concept of hybridity refers to the creation of new cultural forms through the interaction of different cultures. He argues that, "It is in the emergence of the interstices - the overlap and displacement of domains of difference- that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated" (Bhabha 2). Hybridity challenges the idea of pure or fixed cultural identities. Bhabha introduces the idea of the Third Space as a site where cultures meet and negotiate meaning. He describes it as a space that displaces the histories that constitute it and creates new structures of identity. The concept helps explain the emergence of complex identities that cannot be reduced to a single cultural origin.

Paul Gilroy's concept of the Black Atlantic highlights the transnational experiences of Black communities shaped by slavery, migration, and cultural exchange. About that Black identity, he writes, "…modern black political culture has always been more interested in the relationship of identity to roots and rootedness than in seeing identity as a process of movement and mediation that is more appropriately approached via the homonym routes" (Gilroy 19). This perspective emphasizes movement, connection, and historical continuity across national boundaries. For Gilroy, identity is formed through ongoing cultural interaction across geographical spaces. Transnational identities emerge through migration, memory, and historical experience rather than through exclusive attachment to a single nation or culture. Bell hooks argues that race and gender cannot be examined separately because systems of domination operate simultaneously. She states that "This assertion implies that women share a common lot, that factors like class, race, religion, sexual preference, etc. do not create a diversity of experience that determines the extent to which sexism will be an oppressive force in the lives of individual women" (hooks 5). Her work highlights the interconnected nature of social inequalities and the importance of examining multiple forms of oppression together.

Kimberlé Crenshaw defines intersectionality as the recognition that different forms of inequality interact and overlap. She argues that "…many of the experiences Black women face are not subsumed within the traditional boundaries of race or gender discrimination as these boundaries are currently understood, and that the intersection of racism and sexism factors into Black women's lives in ways that cannot be captured wholly by looking at the race or gender dimensions of those experiences separately" (Crenshaw 1244). Intersectionality provides an important framework for analysing the multiple dimensions of marginalization represented in the selected novels.

Race, Social Hierarchies, and Mechanisms of Exclusion:

Race functions as a powerful social structure that shapes opportunity, belonging, and social visibility in contemporary transnational societies. In *Americanah*, *Girl, Woman, Other*, and *Homegoing*, race is not presented as a biological reality but as a socially constructed system that influences how individuals are perceived, treated, and positioned within society. Through different historical and geographical contexts, Adichie, Evaristo, and Gyasi demonstrate how racial hierarchies continue to shape personal experiences and social relations. While *Americanah* explores contemporary racial consciousness, *Girl, Woman, Other* examines institutional exclusion in multicultural Britain, and *Homegoing* traces the historical foundations of racial inequality. Together, the novels reveal the enduring influence of race as a mechanism of marginalization.

In *Americanah*, race becomes meaningful to Ifemelu only after she migrates from Nigeria to the United States. Before migration, she does not think of herself primarily in racial terms. However, American society compels her to view herself through the category of race. Reflecting on this experience, Ifemelu remarks that she 'became black' after coming to America. As Ifemelu observes, "The only reason you say that race was not an issue is because you wish it was not. We all wish it was not. But it's a lie. I came from a country where race was not an issue; I did not think of myself as black and I only became black when I came to America" (Adichie 169). This moment is significant because it exposes race as a social construct rather than a natural identity. Her experience supports Stuart Hall's argument that identity is shaped through social and historical positioning rather than fixed origins. Through Ifemelu's growing awareness of racial difference, Adichie demonstrates how race becomes a lived reality that influences everyday interactions, opportunities, and self-

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perception.
The hair-braiding salon further illustrates the social significance of race. The salon serves as a gathering space where immigrant women discuss work, migration, beauty, and belonging. Hair becomes more than a personal choice; it functions as a visible marker of racial identity. Ifemelu repeatedly encounters expectations that Black women should alter their appearance to fit dominant standards of professionalism and attractiveness. Her decision to wear her natural hair becomes an assertion of self-acceptance and cultural identity. As bell hooks argues, standards of beauty often reinforce racial and social hierarchies by privileging particular forms of appearance. Through this scene, Adichie shows how race operates through everyday cultural practices and social expectations.
In *Girl, Woman, Other*, Evaristo shifts attention from personal racial discovery to institutional structures. Amma's experiences within the British theatre world reveal the challenges faced by Black women seeking recognition in cultural spaces traditionally dominated by white voices. Despite her talent and commitment, she struggles to gain visibility within mainstream institutions. Her success comes largely through creating alternative spaces rather than being fully accepted within existing structures. Amma's determination reflects the novel's emphasis on self-created spaces of belonging: "Amma had spent decades on the fringe, a political activist masquerading as a theatre director, or vice versa, hacking through the thicket of a system that tried to exclude her" (Evaristo 4). Amma's experiences demonstrate that exclusion often operates through institutional practices rather than explicit discrimination. Race therefore influences not only personal identity but also access to cultural representation and professional opportunities.
Carole's story provides another perspective on racial hierarchy. Through education and professional achievement, Carole achieves significant social mobility. However, her success does not completely remove the effects of racial prejudice. As a Black woman navigating elite educational and professional environments, she remains aware of expectations and stereotypes associated with race. Her experiences illustrate that social mobility can alter class position without entirely eliminating racial barriers. Kimberlé Crenshaw's concept of intersectionality is particularly relevant here because Carole's experiences are shaped by the interaction of race, gender, and class rather than by a single identity category. Evaristo's portrayal of Carole suggests that inclusion within prestigious institutions does not necessarily guarantee full social acceptance.
While Adichie and Evaristo focus on contemporary racial experiences, Gyasi's *Homegoing* examines their historical origins. The novel begins with Effia's marriage into a household connected to Cape Coast Castle, a major site in the transatlantic slave trade. Although Effia occupies a relatively privileged position, her life remains tied to a colonial system built upon racial exploitation. The castle symbolizes the emergence of racial hierarchies that would shape generations of African and African diasporic experiences. Through Effia's story, Gyasi reveals how race became embedded within political, economic, and colonial structures. The consequences of these structures become more explicit in the experiences of H, one of Effia's descendants. Following the abolition of slavery, H is unjustly imprisoned and subjected to convict leasing, a system that effectively continued forced labour under a different name. His experiences demonstrate how racial oppression adapts to changing historical circumstances while maintaining unequal power relations. Paul Gilroy's concept of the Black Atlantic helps explain these historical continuities by emphasizing the connections between slavery, migration, and Black identity across time and space. Through H's story, Gyasi exposes the institutional dimensions of racism and its long-term social consequences. The novel repeatedly links racial inequality to systems of historical power, as Yaw remarks, "Whose story do we believe? We believe the one who has the power. He is the one who gets to write the story. So when you study history you must always ask yourself, Whose story am I missing?" (Gyasi 225-226).
A comparative reading of the three novels reveals both continuity and transformation in the operation of racial hierarchies. Adichie examines race as a lived and everyday experience shaped by migration and social perception. Evaristo focuses on institutional structures that influence visibility, opportunity, and representation within contemporary Britain. Gyasi traces the historical origins of these inequalities and demonstrates how their effects persist across generations. Despite their different settings, the novels collectively show that race remains a powerful force shaping social belonging and life opportunities. By connecting personal experiences to broader social structures, the three authors reveal the complex ways race continues to influence identity, opportunity, and social visibility in contemporary transnational societies.

Gender, Family, and Intersectional Marginalization:
Gender occupies a central place in contemporary transnational fiction, yet the selected novels demonstrate that women's experiences cannot be understood through gender alone. In *Americanah*, *Girl, Woman, Other*, and *Homegoing*, gender intersects with race, class, migration, and historical circumstances to produce different forms of marginalization. The novels reveal that family and social institutions often regulate women's lives through expectations surrounding marriage, motherhood, sexuality, and respectability. At the

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same time, they portray women who negotiate, challenge, and redefine these expectations in different ways. Drawing upon Kimberlé Crenshaw's concept of intersectionality and bell hooks' Black feminist perspective, this section examines how gender is experienced differently across diverse social and historical contexts.

In *Americanah*, Adichie explores the relationship between gender and migration through the experiences of Aunty Uju. Before leaving Nigeria, Uju's life is closely tied to her relationship with the General, a powerful military officer whose wealth and influence provide her with social and economic security. Although she benefits from this relationship, her position remains dependent upon male authority. When the General dies, the fragility of that security becomes evident. The unequal nature of her dependence is reflected in her observation that "The only reason you say that is because you have never been poor" (Adichie 293). Uju loses both financial stability and social protection, revealing the unequal power relations underlying the relationship. Adichie thus demonstrates how women's opportunities may be shaped by systems of gendered dependency.

Migration introduces a new set of challenges. As an immigrant mother in the United States, Uju struggles to balance economic survival, professional aspirations, and parental responsibilities. Despite her medical qualifications, she encounters barriers associated with migration, employment, and cultural adaptation. Her experiences illustrate how gender and migration intersect to create forms of marginalization that differ from those experienced by men. Crenshaw argues that systems of inequality do not operate independently but intersect to produce distinct social experiences. Uju's story reflects this reality, as her challenges emerge not from gender or migration alone but from their combined effects.

Evaristo's *Girl, Woman, Other* presents a broader exploration of womanhood through multiple generations of Black British women. Amma's life offers a powerful challenge to conventional expectations regarding marriage, motherhood, and family. As a playwright and activist, she consciously rejects many of the traditional roles assigned to women. Rather than defining herself through domestic expectations, she prioritizes artistic expression, political engagement, and personal independence. Amma's choices reflect changing understandings of female identity and agency in contemporary society. Her story demonstrates that resistance can take the form of creating alternative ways of living rather than simply opposing existing norms.

This generational shift becomes even more apparent through Yazz, Amma's daughter. Unlike earlier generations, Yazz grows up in a multicultural environment shaped by contemporary debates about gender, race, and identity. She often questions inherited assumptions and challenges established viewpoints, including those of her mother. Through Yazz, Evaristo portrays a younger generation that approaches feminism through new forms of social awareness and cultural engagement. The contrast between Amma and Yazz illustrates how ideas of womanhood continue to evolve across generations. Their relationship suggests that feminism itself is not static but adapts to changing social realities.

While Adichie and Evaristo focus largely on contemporary experiences, Gyasi's *Homegoing* examines the historical foundations of gendered oppression. Esi's story provides one of the novel's most powerful representations of the intersection between race and gender. Captured during conflict and sold into slavery, Esi loses control over every aspect of her life. Her experiences reveal how enslaved women were subjected not only to racial exploitation but also to gendered violence. The conditions of captivity deny her agency, family connections, and bodily autonomy. Esi's suffering is conveyed through the violence she encountered by British soldiers: "The soldier grabbed a woman, pushed her against the wall. His hands found her breasts and then began to move down the length of her body, but the woman did not move. She did not scream. She stood there as though she were a wall herself, and when he was done with her, he spat on her thighs and walked away" (Gyasi 28). Through Esi's story, Gyasi demonstrates how systems of oppression operate simultaneously through race and gender.

The experiences of Ness further develop this theme. Living within the brutal realities of slavery, Ness must negotiate survival while attempting to preserve family bonds and personal dignity. Motherhood becomes both a source of strength and a site of vulnerability. The constant threat of separation exposes the fragility of familial relationships under slavery. Yet Ness's determination to protect and support her child also represents a form of resistance against a system designed to deny humanity and kinship. bell hooks argues that Black women's experiences must be understood within the interconnected realities of race, gender, and power. Ness's story embodies this intersectional struggle for survival and selfhood.

The study reveals important differences in the representation of gender. Adichie focuses on the challenges faced by women navigating migration, economic dependency, and cultural adjustment. Evaristo explores changing definitions of womanhood and female agency within contemporary multicultural Britain. Gyasi examines the historical experiences of Black women whose lives were shaped by slavery, violence, and displacement. Despite these differences, the novels share a common concern with the ways social structures regulate women's lives and limit their opportunities. At the same time, the novels refuse to portray women solely as victims. Uju pursues professional advancement despite considerable obstacles. Amma creates a life

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outside conventional expectations. Yazz develops her own understanding of identity and feminism. Esi and Ness struggle to preserve dignity and human connection under extreme conditions. Their experiences demonstrate different forms of resilience, adaptation, and resistance. Through these characters, Adichie, Evaristo, and Gyasi reveal that gender is always shaped by other social realities, including race, class, migration, and history.

Identity, Belonging, and Cultural Negotiation:

The selected novels suggest that identity is neither fixed nor inherited in a complete form. Rather, it is shaped through continuous negotiation between personal experience, cultural memory, and social expectation. In *Americanah*, *Girl, Woman, Other*, and *Homegoing*, characters struggle to define themselves within societies marked by migration, race, class, and historical displacement. Their journeys reveal that belonging is often uncertain and that identity emerges through processes of adaptation, resistance, and self-discovery. Stuart Hall's understanding of identity as a process of "becoming" rather than "being" and Homi Bhabha's concept of cultural hybridity provide useful frameworks for understanding these experiences.

In *Americanah*, Ifemelu's return to Nigeria represents an important stage in her search for self-understanding. After spending years in the United States, she no longer experiences Nigeria in the same way she once did. Her migration has altered her perspective, creating a sense of distance from both America and her homeland. Upon returning, she encounters a society that feels familiar yet strangely transformed. Reflecting on her altered relationship with home, Ifemelu realizes that "Lagos stabilized her. She was home, but she was a different person from the person who had left, and the Lagos she was back in was different from the Lagos she had left" (Adichie, 461). This experience reflects Hall's argument that identity is constantly reshaped by historical and cultural experiences rather than remaining stable over time. Ifemelu's return is therefore not a simple homecoming but a process of renegotiating her relationship with place, culture, and memory. Her relationship with Obinze further develops this theme. Throughout the novel, their connection survives geographical separation, social change, and personal transformation. Both characters experience migration differently, yet their relationship becomes a space where questions of belonging and selfhood are reconsidered. Rather than representing a return to the past, their reunion symbolizes the possibility of reconciling different stages of identity. Adichie suggests that belonging is not necessarily tied to a single location but may emerge through meaningful personal and cultural connections.

In *Girl, Woman, Other*, Evaristo explores identity through characters who challenge fixed social categories. Carole's journey from a disadvantaged background to professional success illustrates the complex relationship between social mobility and self-definition. Education and career advancement provide new opportunities, yet they also create tensions between her past and present identities. As she moves through elite institutions, Carole becomes increasingly conscious of how race, class, and gender shape perceptions of belonging. Her experiences demonstrate that social mobility does not automatically resolve questions of identity. Instead, it often creates new negotiations between personal history and social expectation.

Morgan's story offers an even more direct challenge to fixed definitions of identity. Rejecting conventional gender categories, Morgan seeks a form of selfhood that exists beyond binary understandings of male and female. Their experiences reflect Bhabha's concept of hybridity, which emphasizes identities formed in spaces that resist simple categorization. Morgan's journey is significant because it illustrates that identity is not merely inherited or socially assigned but actively constructed through personal experience and self-recognition. Morgan's self-understanding emerges from a refusal of rigid categories, declaring: "…they decided they were gender-free, gender-neutral, gender-nonconforming or simply non-binary" (Evaristo 146). Through Morgan, Evaristo presents identity as fluid, evolving, and open to transformation.

While Adichie and Evaristo focus primarily on contemporary experiences, Gyasi's *Homegoing* examines identity through the lens of historical memory. Marcus's search for family history represents a quest to understand the connections between personal identity and collective experience. As a descendant of generations shaped by slavery, migration, and racial discrimination, Marcus feels disconnected from parts of his past. His desire to recover this history reflects a broader search for belonging and continuity. Hall's theory of cultural identity is particularly relevant here because Marcus's understanding of himself emerges through engagement with historical narratives that extend beyond his immediate experience. The significance of inherited memory is also evident in the later generations of Gyasi's narrative. Characters such as Marjorie and Marcus carry the effects of historical experiences they have not directly lived but continue to feel. The novel suggests that identity is shaped not only by individual choices but also by memories, histories, and cultural legacies passed across generations. Through these interconnected stories, Gyasi demonstrates that belonging often requires an engagement with the past as much as with the present.

Thus, the study explores different approaches to identity and belonging. Ifemelu seeks cultural reconciliation between her Nigerian origins and her transnational experiences. Carole and Morgan pursue forms of self-

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definition that challenge social expectations and fixed categories. Marcus searches for historical belonging through the recovery of family memory and cultural heritage. Although their circumstances differ, all of these characters resist identities imposed upon them by society and attempt to construct more meaningful understandings of themselves. The novels also challenge the assumption that identity is singular or stable. Instead, they portray identity as a process shaped by movement, memory, social interaction, and cultural negotiation. Bhabha's concept of the Third Space helps explain these experiences because the characters negotiate new forms of identity that cannot be fully contained within existing social or cultural categories. Their identities emerge through negotiation rather than certainty, adaptation rather than permanence.

Memory, Migration, and Transnational Experience:

Migration and memory play a crucial role in shaping contemporary understandings of home, community, and belonging. In *Americanah*, *Girl, Woman, Other*, and *Homegoing*, movement across geographical, cultural, and historical boundaries transforms how individuals understand themselves and their relationship to the world around them. The selected novels suggest that migration is not simply a physical relocation but also an emotional and cultural experience that affects identity, memory, and social belonging. At the same time, memory serves as a means of connecting individuals to places, histories, and communities that may appear distant in time or space. Drawing upon Paul Gilroy's concept of the Black Atlantic and Homi Bhabha's understanding of transnational hybridity, this section examines how migration and memory shape contemporary experiences of belonging.

In *Americanah*, migration is presented as both an opportunity and a source of exclusion. Obinze's experiences in Britain illustrate the difficulties faced by undocumented migrants navigating restrictive social and legal systems. Unable to secure legal status, he lives with constant uncertainty and vulnerability despite his education and ambitions. His experiences challenge popular narratives that associate migration with automatic social mobility. Instead, Adichie reveals how global movement is often shaped by unequal access to citizenship, opportunity, and recognition. Obinze's situation demonstrates that the ability to cross borders does not necessarily guarantee belonging within the societies migrants enter. Ifemelu's migration experiences provide a complementary perspective. Her movement from Nigeria to the United States exposes her to new cultural environments while simultaneously producing feelings of displacement and cultural distance. Although she gradually adapts to American society, she never entirely abandons her connection to Nigeria. Her experiences reflect Bhabha's concept of hybridity, which emphasizes identities formed through cultural negotiation rather than complete assimilation. Through Ifemelu and Obinze, Adichie presents migration as a process that creates both new possibilities and new forms of uncertainty.

Evaristo's *Girl, Woman, Other* explores migration through the lens of multicultural Britain and intergenerational family histories. Many of the novel's characters are shaped by movements across national, cultural, and social boundaries. Their stories demonstrate how migration influences family memory and cultural identity over time. Rather than presenting identity as rooted in a single origin, Evaristo emphasizes the diverse histories that contribute to contemporary British society. Family narratives become important sites through which characters understand their place within broader social and historical processes. This theme is particularly evident in Penelope's discovery of her ancestry. Having long understood herself through a specific family narrative, she learns that her background is more diverse than she had imagined. The revelation challenges assumptions about race, heritage, and belonging. Penelope's discovery suggests that identity is often shaped by hidden histories, as she realizes that "she has a history/ she does not belong to a void/ she is part of a long line of people who have existed on this planet" (Evaristo 327). More importantly, it demonstrates how personal identity is often shaped by histories that remain hidden or forgotten. Through Penelope's story, Evaristo suggests that migration has profoundly influenced British society, producing identities that are more interconnected and complex than conventional categories often allow.

While Adichie and Evaristo focus primarily on contemporary migration, Gyasi's *Homegoing* examines the long historical consequences of displacement. The novel's structure, which follows two family lineages across multiple generations, illustrates how migration and forced movement shape collective memory. Beginning with the separation of Effia's and Esi's descendants, the narrative traces the effects of slavery, colonialism, and diaspora across centuries. The split family lineages symbolize the fragmentation created by the transatlantic slave trade while also highlighting enduring connections across geographical and historical boundaries. These connections culminate in Marcus's visit to Cape Coast Castle. For Marcus, the journey represents more than a physical return to a historical location; it becomes an encounter with a past that has shaped generations of his family. The significance of this encounter is captured in the novel's reflection that "Marcus could not look at the chains or the small windows that let in only a silver of light. He could feel the spirits of the men who had been kept there, could feel them in the stone of the walls, could feel them in the

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very air he breathed" (Gyasi 295). The castle functions as a powerful symbol of memory, loss, and historical continuity. Through this scene, Gyasi demonstrates that belonging often involves engagement with histories that continue to influence the present. Paul Gilroy's concept of the Black Atlantic is particularly useful here because it emphasizes the historical and cultural links connecting Africa, Europe, and the Americas through migration, slavery, and diaspora. Marcus's journey reflects this transnational history and his attempt to understand his place within it.

Thus the study reveals different dimensions of migration and memory. Adichie focuses on contemporary migration and the challenges of crossing cultural and national borders. Evaristo examines the multicultural realities of modern Britain and the diverse histories that shape personal identity. Gyasi explores the long historical legacy of forced migration and its impact on subsequent generations. Although the contexts differ, all three novels emphasize that belonging is shaped by movement, memory, and cultural connection rather than by fixed geographical boundaries. The novels also challenge simplistic notions of home. For Ifemelu and Obinze, home is shaped by movement between countries and cultures. For Evaristo's characters, home emerges through layered family histories and multicultural experiences. For Marcus, home involves recovering historical connections that have been fragmented by centuries of displacement. In each case, belonging is presented as a process of negotiation rather than a stable condition. Through stories of movement, cultural adaptation, family history, and historical recovery, the novels reveal how individuals construct meaningful connections across geographical and temporal boundaries. Collectively, the novels show that understandings of home, community, and identity are continually shaped by the interactions between movement, memory, and history.

Conclusions:

The present study demonstrates that race remains a significant factor shaping social experiences across different historical and cultural contexts. In *Americanah*, race becomes visible through migration and everyday social interactions. In *Girl, Woman, Other*, racial inequality often operates through institutions and systems of representation. In *Homegoing*, racial hierarchies are traced to the historical realities of slavery, colonialism, and their continuing social consequences. Although the novels depict different contexts, they collectively show how race influences belonging, opportunity, and social recognition.

The study also reveals that gender cannot be understood as an isolated category of experience. The lives of Aunty Uju, Amma, Yazz, Esi, and Ness demonstrate how gender intersects with race, migration, class, and historical circumstances to shape distinct forms of marginalization. At the same time, these characters negotiate social constraints through adaptation, resistance, and self-definition. The selected texts therefore present womanhood as a complex and diverse experience rather than a universal condition.

Another important finding concerns the representation of identity and belonging. The novels challenge fixed notions of identity by portraying it as an ongoing process shaped by cultural negotiation, social experience, and historical memory. Ifemelu's return to Nigeria, Carole's social mobility, Morgan's search for self-definition, and Marcus's engagement with family history illustrate different attempts to construct meaningful identities within changing social environments. Their experiences suggest that belonging is neither automatic nor permanent but is continuously negotiated in relation to culture, community, and history.

The analysis further indicates that memory and migration play a central role in contemporary transnational experience. Migration creates new opportunities for cultural exchange and mobility, but it can also produce displacement, uncertainty, and questions of belonging. Similarly, memory functions as a means through which individuals and communities maintain connections with their histories and cultural origins. In *Homegoing*, these connections are shaped by the long legacy of slavery and diaspora, while *Americanah* and *Girl, Woman, Other* explore the effects of migration and multiculturalism in contemporary societies. Together, the novels demonstrate that personal identities are often shaped by movements across both geographical and historical boundaries.

The study highlights both shared concerns and significant differences in the ways Adichie, Evaristo, and Gyasi approach socio-cultural issues. Adichie focuses on migration, race, and cultural negotiation in a globalized world. Evaristo examines the diversity of Black British experiences and the changing meanings of identity, gender, and belonging. Gyasi connects contemporary experiences to the historical legacies of slavery, colonialism, and displacement. While their narrative approaches differ, all three writers explore how individuals navigate social structures that influence opportunities, relationships, and self-understanding.

In conclusion, *Americanah*, *Girl, Woman, Other*, and *Homegoing* offer complementary perspectives on the social and cultural realities of the contemporary transnational world. Their representations of race, gender, migration, memory, and identity demonstrate the continuing relevance of these issues in literary studies. By bringing these novels into comparative dialogue, the study highlights the ways personal experiences are connected to larger historical, cultural, and social processes, contributing to a broader understanding of

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identity and belonging in contemporary transnational fiction. Collectively, the findings support Hall's view of identity as a process of becoming, Bhabha's emphasis on cultural negotiation and hybridity, Crenshaw's understanding of intersecting forms of inequality, and Gilroy's conception of transnational Black identities shaped by migration and historical memory.

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