



## RESEARCH PAPER

### Postcolonial Feminism and the Collapse of the American Dream: A Postwomanial Comparative Analysis of *Americanah* by Chimamanda Ngozi Adichie and *The God of Small Things* by Arundhati Roy

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## ABSTRACT

Within Western feminist discourse, in reaction to the constraints of traditional narratives, postcolonial feminism scrutinizes the interconnectedness of gender, race, and histories of colonialism (Mohanty, 1988). This study analyzes how Chimamanda Ngozi Adichie's *Americanah* and Arundhati Roy's *The God of Small Things* use narrative disruption to challenge hegemonic structures and illuminate the exclusions implicit in dominant ideologies, like the American Dream, respectively. From the approach of a postcolonial feminism analysis, this allows ways of understanding both Ifemelu in this novel and Ammu as an object whose identity is shaped by the systemic inequalities relative to race, class, and gender. Ifemelu's disillusionment with the myth of the American meritocracy and Ammu's marginalization in patriarchal India are both instances of the imposing restrictions of imperial and patriarchal systems. Collectively, these works make visible the significance of recognizing lang/hter feminist paradigms and a call to rediscover that includes global stories often framed as exclusionary due to the palladiums of feelings of progress and success.

## KEYWORDS

Postcolonial Feminism, American Dream, Colonialism, Patriarchal Feudal System, Digital Literature, Cyberfeminism, MeToo, DalitLivesMatter, SayHerName

## Introduction

The works of Vandana Shiva to Chimamanda Ngozi Adichie and Arundhati Roy can be a good fit to the postcolonial feminist critique and the destruction of the American Dream, as Chimamanda Ngozi Adichie's focus on social justice and her criticism of patriarchal systems highlight a shared concern for structural issues and the need for more equitable and sustainable world. Other examples of such engagements with the lived experience of women navigating the spaces of colonial residue, transnational dislocation, and systemic inequalities are *Americanah* (2013) and *The God of Small Things* (1997). These novels interrogate dominant Western narratives with female protagonists whose identities and desires are perpetually rewritten by the hegemonies of race, class, gender, and imperial history. Adichie's *Ifemelu* reveals the contradictions of the American Dream through her transatlantic circuit and whipsawing blog that elucidates the new structural rationalization of the entrapment of the myth of America as land of opportunity for its Black immigrants as one itself of the American Dream, Ammu is the one that resists battling patriarchal and casteist mores to find her place in the riotous landmass of postcolonial India and show the oppressive structures that are intersections of hierarchies that prevent her progress. In addition, the theoretical framings of post-colonial feminism (Mohanty 2003; Spivak 1988) are useful in examining how these narratives dismantle the

Western feminist stereotype of universalism to assert that marginality and the voice of the subaltern female are impotent and disempowered politically both during and post-colonialism.

Expanding on this, the comparative analysis employs a “postwomanial” (Postcolonial+ Womanhood) framework. This neologism recovers and rights the feminine, labor-centric, and gendered work of delivering stories and resisting epistemically as a critical optic through which women's affective and socio-political work in both texts can be understood. By re-conceptualizing the unplowed land of “the post” as both a colonial afterlife and a communicative modality in diaspora and on the domestic stage, this article explores how Adichie and Roy inscribe resistant gestures as they write the bodies, desires, and silences of the protagonists. Thus, the ruin of the American Dream in *Americanah* is not only a personal disillusionment, but a reproach of neoliberal multiculturalism similar to those levelled by scholars critical of racism in the work of the multiculturalist theorists of the marketplace (for example Ahmed, 2010; hooks, 2000) while the ruins of *The God of Small Things* raise questions of how post-independence Indian national constitutions are discredited by abject poor bodies and follow how gendered subalternity reconstitutes despite legal exclusion through affective and juridical erasures. Investigating these interweaving thematic strands, this dissertation operates within a transnational postcolonial feminist discourse that complicates reductive narratives typically linked to progress, identity formation, and emancipation.

The first chapter surveys existing scholarship on postcolonial feminism and the American Dream. The second section involves the theoretical framework and discusses the essential concepts, namely, intersectionality and migration. The primary analysis centers on this theme, how both novels have female protagonists whose lives are critiqued in the context of the American Dream. It concludes by analysing the existing feminist ideologies and chronology of postcolonial feminist literature written against the backdrop of social and political conditions.

### Literature Review

Emerging from the critique of Western feminism, postcolonial feminism reflects on the cross-over of gender, race, and the legacies of colonialism, examining how women, particularly those from former colonies, are subjected to double oppression in patriarchal and imperialist contexts (Mohanty, 1988). They accomplish this by advancing literary significance, an approach that resonates with the theoretical framework of the above. This is especially important within literary contexts, as authors use the vehicle of narrative not only to entertain, but to subvert hegemonic ideologies. Chimamanda Ngozi Adichie's *Americanah* (2013) and Arundhati Roy's *The God of Small Things* (1997) critique the American Dream and its implications for women of color. Through the struggles of Ifemelu and Ammu, both novels expose the intersection of race, class, and gender that contributes to the identity of their migrant and postcolonial female characters. *Americanah* and *The God of Small Things* rely on a postcolonial feminist critique of the American Dream, laying bare its exclusion of women on the margins, arising from the grip of structural racial and gender inequalities that occur in their internalisation of the American Dream. Ifemelu's immigration to the U.S. exposes the falsehood of meritocracy within a racially divided community. For the other, Ammu's life in India becomes an elegy for the intergenerational damage that colonial and patriarchal subjugation wreaked on India's society. Comparing and contrasting these, this work of postcolonial feminist narrative sets out to show how each of these challenges the status quo of globalisation, of success and identity, of the contemporary world

Considering local patriarchal systems and Western feminist accounts, postcolonial feminism powerfully shows the double oppression experienced by women in colonised cultures (Mohanty, 1988; Spivak, 1985). The scholars Gayatri Spivak, among others, have argued that Adichie's *Americanah* and Roy's *The God of Small Things* are critical examinations of the ways colonial and nationalist discourses have persistently neglected, silenced, and rendered invisible oppressed women (Spivak, 1988). These stories capture how race, class, and gender, as they intersect, determine women's experiences as they contend with the realities of postcolonial societies and the trials of global migration.

Though many think of the American Dream as a promise of equality, it has been widely critiqued as such in postcolonial literature for its propagation of the hypocrisy that is its blatant exclusion of the non-Western migrant, and many women of color (Bhabha, 1994). Adichie's *Americanah* shows how racial discrimination and cultural alienation violently prevent upward mobility for African immigrants and, in the words of Roy, how caste and gender hierarchies are persistent mechanisms of systemic inequality in India. Scholars argue that, when read together, both novels deconstruct the myth of meritocracy as seen in postcolonial contexts, as the socioeconomic structure remains unforgiving (Gopal, 2009).

While prior studies have explored postcolonial feminist themes in both novels, the connection between them through the lens of the American Dream has yet to be thoroughly examined. This paper aims to bridge that critical gap by analysing how both authors astutely critique the barriers to success and the global movement for marginalised women. It contributes to ongoing discussions about feminism, migration, and identity within postcolonial literature, underscoring the urgent need for a deeper understanding of these interconnected issues.

### Theoretical Framework

Postcolonial feminist criticism plays out quite well on both "*Americanah*" and "*The God of Small Things*", explaining how race, gender, and imperial legacies intersect to construct or destroy feminine identity and agency. Scholars such as Chandra Mohanty and Gayatri Spivak query the universalist, suspicious nature of Western feminism and unveil the deep-rooted patriarchal systems in postcolonial societies. Theirs are insights that clarify the distinctive forms of oppression faced by women of color at the cross-sections of imperialism, race, and gender, an urgent and resonant notion in both texts.

One such approach was developed by the legal scholar Kimberlé Crenshaw in 1989 as an analytical lens analysing how different, intersecting elements of identity, race, class, and gender compound women's marginalisation. Ifemelu's experience as a Nigerian immigrant in the United States and Ammu's struggles as a lower-caste woman in India vividly showcase how these intersecting power dynamics constrain women's mobility and agency.

Moreover, migration studies in the light of postcolonial theory, notably Homi Bhabha (1994), deal with identity formation primarily through cultural displacement and hybridity. Ifemelu's return to Nigeria and Ammu's ostracism from her community underscore the tensions between the homeland and the diaspora, reinforcing the novels' sharp critiques of the American Dream as an exclusionary phenomenon. What is significant in applying these theories together is how postcolonial women navigate their ways through the challenges imposed by systemic oppression in Western and postcolonial contexts.

## Material and Methods

This study uses a postcolonial feminist theoretical prism to analyze the intersectional oppression of Women in Chimanda Ngozi Adichie's *Americanah* and Arundhati Roy's *The God of Small Things*. Universal frameworks are inadequate, and postcolonial feminism enables an inquiry into how colonial legacies and patriarchal structures interactively influence the identities and lived experiences of marginalized women. The materials read are selected from a series of texts that was examined through close reading, paying attention to narrative techniques, character formation, and thematic evolution that expose the effects of race, class, and gender. In particular, it examines how both novels disrupt the American Dream myth and its global allure, considering its effects on women of color. A comparative framework illuminates the transnational dimensions of feminist struggle, juxtaposing Ifemelu's diasporic experience in the United States with Ammu's subjugation in postcolonial India. Through an attention to socio-political histories in their specificities, global power structures and structural inequities are re-narrated through local female subjectivity. The methodology of this study can be summarized as follows:

- **Theoretical Framework:** This paper employs postcolonial feminist theory to interpret the role played by colonial legacies and patriarchal structures in constructing and framing the identities and realities of marginalised women at the social level.
- **Textual Focus:** *Americanah*, Chimamanda Ngozi Adichie , and *The God of Small Things*, Arundhati Roy (two key literary texts concerning different postcolonial contexts)
- **Annotated Analytical Approach:** This approach closely examines how narrative techniques, character development, and thematic structures affect race, class, and gender.
- **Comparative and Contextual:** These transnational rather than homogenous models are used to track diasporic and local (domestic) forms of female oppression and situate the novels in their specific socio-political and historical context.

## Results and Discussion

In *Americanah* by Chimamanda Ngozi Adichie and *The God of Small Things* by Arundhati Roy, the American Dream is deconstructed through a postcolonial feminist lens. Adichie and Roy illustrate how systemic barriers rooted in race, gender, and class force marginalised women to navigate processes of 'othering' as they attempt to claim their place within a (two-sided) dream. Through a comparative analysis, this paper explores how the two novels subvert and challenge the dominant narratives surrounding success, identity, and belonging.

### *Americanah*: The Illusion of the American Dream

"*Americanah*" explores how far this American Dream goes, where the magic ends, and disenchantment begins. The theme is arresting and complicates how we perceive identity, belonging, and the challenges of love in the face of cultural dislocation. It asks readers to consider America's alluring promise and the brutal truth that lurks underneath its surface.

At first, Ifemelu's journey to the United States seems emblematic of the American Dream. But others were quick to define her as a refugee as she faces economic insecurity and ethnic marginalization in America. Ifemelu is racialized from the perspective of

Nigeria, as “Black” (in a different and foreign way) than Western immigrants are assimilated in the West (Adichie, 2013). Her decision to return home is thus a puncturing of the novel’s scathing indictment that the American Dream is not a substantiated reality for immigrants of color but a myth made only for the select few (Goyal 2017). It also narrates how race ligatures through the ribbons of Western society, dominantly spoken about African women and their right to socio-economic mobility.

### **Gender, Caste, and Postcolonial Oppression: in The God of Small Things**

Where *Americanah* critiques racial exclusion in a Western setting, *The God of Small Things* deals with gender and caste oppression in postcolonial India. But Ammu’s tragedy shows that patriarchal and casteist structures deny women control over their bodies. Her life is transformed in her affair with Velutha, an untouchable whose rank disrupts the social order and leads to her alienation from society and family (Roy, 1997). The novel holds up a postcolonial reality of India as one characterized by a continuity of the bathsar jhi broad baster bedrock of hierarchical caste systems that predominates; one in which women cannot escape the very system that is the embodiment of colonial order, which now galvanizes both caste and gender in the defense sector against them (Gopal, 2009).

### **A Comparative Critique of Feminine Agency and Identity**

Each novel subverts conventional female roles through women who won’t comply, with Ifemelu resisting assimilation into the American racial framework, for instance, and Ammu refusing both caste and gender limitations. However, their agency differs from Ammu’s, where disobedience has tragic consequences, and critiques more so than the severe restrictions on agency in the wake of postcolonial India. Ifemelu, however, later wrests control by returning to Nigeria on her terms. This connection shows how legacies of colonialism continue to affect the mobility of women, supporting the more general argument that institutional inequalities make women second-class citizens both of postcolonial cultures and of the American Dream. (Loomba, 2015).

### **Challenges and Implications**

*Americanah*’s critique of the American Dream and *The God of Small Things*’ exposure of caste and gender injustice reveal the ongoing plight of postcolonial women. However, these accounts highlight broader issues and implications in postcolonial feminist discourse.

### **Challenges in Achieving Female Agency**

Both novels show institutional regulations keeping women from deciding for themselves, even in the face of progress. Ifemelu in *Americanah* is unable to join American society because of the racial discrimination she faces, and Ammu in *The God of Small Things* is punished for breaking caste and gender rules. These stories highlight how colonial legacies continue to shape power relations within power relations, making it increasingly difficult for marginalised women to attain authenticity and agency (Mohanty, 1988).

### **Intersectionality in the Postcolonial: A Feminist Perspective**

The biggest challenge is how intersectionality, race, class, and gender interact to shape women’s lives. These differences are often ignored by Western feminism in its pursuit of universalist narratives that do not take into account the conditions of postcolonial women (Spivak, 1988). *Americanah* and *The God of Small Things* explicitly show

that feminist resistance is always specific to the socio-political reality of that time and place (Crenshaw, 1989).

### **Towards Contemporary Feminist and Migration Theories**

These novels contribute to contemporary conversations (and controversies) over identity politics, cultural hybridity, and transnational migration. Ifemelu's experiences reflect the disillusionment many immigrants find here, questioning the notion that migration is the same as success. Ammu's fate critiques the inability of postcolonial nations to dismantle the very social hierarchies by which they are oppressed. Both novels demand a wider feminist politics that recognises differences of female experiences that cross Western hegemony (Bhabha, 1994).

*Americanah* and *The God of Small Things* subvert hegemonic feminist and postcolonial discourses by exposing the illusions of the American Dream and the fixed class structures of postcolonial societies. The critiques have lasting implications for contemporary feminist theory, migration thought, and systemic inequality. They urge scholars to revisit how gender, race, and class intersect in postcolonial literature.

### **Future Trends & Evolving Perspectives in Postcolonial Feminism**

In *Americanah* and *The God of Small Things*, these narratives of gender both echo each other intertextually and chart new ground for the kinds of feminism we contend with today in the frame of race, migration, hormonal and systemic oppression, and so on, likewise for works like *If Beale Street Could Talk* is interrogating the tropes of feminist writing and theorising of the 1990s in a post-War on Terror, post-Brexit, post-COVID landscape. Emerging in this postcolonial feminism are points of view that stretch its field and literature into new territory, acutely stressing electronic activism, worldwide intersectionality, and inclusion.

### **The New Woman in Contemporary Postcolonial Feminist Literature**

Contemporary writers rely on the themes worked on in these authors, especially regarding race, gender, and postcolonial identity, for instance. Writers such as Fatima Farheen Mirza (*A Place for Us*, 2018) and Yaa Gyasi (*Homegoing*, 2016) have wrestled with how colonial histories and migration influence women's lives in postcolonial societies. *Americanah* and histories like it interrogate the American Dream myth, and lay bare the way race and culture conspire to deny immigrants socio-economic mobility.

Meena Kandasamy (*When I Hit You*, 2017) and Djaili Amadou Amal (*The Impatients*, 2020), both of whose work picks up Roy's legacy through interrogations of patriarchal oppression and gendered violence in postcolonial contexts. Their accounts testify to how colonialism's legacy is a powerful force shaping women's struggles in the Global South today.

### **Digital and Social Media in the Age of Feminism**

The rise of digital activism has opened a potential space for underprivileged voices to critique Eurocentric feminism, enhancing postcolonial feminist voices. Chimamanda Ngozi Adichie's 2012 TED Talk "We Should All Be Feminists" was also powerful in that it helped translate the inadequacies of gender discourses around Africans and those living in the diaspora into the conversation around intersectional feminisms.

Exploring these movements through the lens of one emerging online movement, including #MeToo, #SayHerName, #DalitLivesMatter, this is how the movements have not only shed light on the nature of the violence unfolding but also the gendered, racialised and geographical dimensions of such violence and discrimination (Dubrofsky & Wood, 2015). Its counterpart, Alternative spaces on these sites have been developed for feminist discourse, enabling the discussions of caste based violence in South Asia, racial injustice in the U.S, and gender inequality in Africa, have flourished on Social media platforms such as Twitter and Instagram. These digital platforms counteract mainstream media's complicity in the erasure of postcolonial feminist struggles from visibility, amplifying the global visibility of those women who are erased from the media.

### **Global Migration & Identity in the 21st Century**

With globalisation on the rise, literature doesn't fail to dwell on identities and diasporic experiences. Recent books by writers such as Ocean Vuong (*On Earth We're Briefly Gorgeous*, 2019) and Imbolo Mbue (*Behold the Dreamers*, 2016) dig into the psychological and socio-political toll of migration, building on the ideas of cultural hybridity and racial alienation that animate *Americanah*. Contrary to this literary trend, the precarity of forced migration, statelessness, and exile is increasingly addressed in South Asian and Middle Eastern literature. Like Ifemelu's struggle in *Americanah*, works like Mohsin Hamid's *Exit West* (2017) and Elif Shafak's *The Island of Missing Trees* (2021) examine how ideas of home and belonging morph in the face of displacement. These stories highlight the growing fragility of national identities, rendering it much harder for immigrants from the non-Western world to seek the American Dream.

### **Intersectional and Inclusive Feminism**

Postcolonial feminism is expanding its lens to be more inclusive of LGBTQ+ identities, disability rights, and indigenous voices (Pirbhai, 2017). Western feminism has a long history of being accused of dismissing marginalised communities' varying struggles (Mohanty, 1988). That said, contemporary scholars and writers are beginning to address this void, focusing on feminist queer, indigenous and disability scholarship. As one example, Akwaeke Emezi (*Freshwater*, 2018) offers a non-binary, postcolonial feminist understanding that subverts traditional definitions of gender in African cultures. In a related vein, Joshua Whitehead (*Jonny Appleseed*, 2018) weaves indigenous queer narratives into postcolonial feminist conversations, reminding us that colonial histories mediate how gender and sexual minorities experience themselves. As you might expect, the mystery of the 'Orient' is fairly nationalist-birdish in its tactics, but the postcolonial here does not forgive; it drives feminism onwards to the more globalised, intersectional, and inclusive, to ensure that postcolonial remains at home in all the worlds that catalogued experiences.

### **The Societal, Economic, and Technological Effects of Postcolonial Feminism**

While *Americanah* and *The God of Small Things* are powerful explorations of the American Dream and postcolonial oppression, they also serve various purposes regarding societal structures, economic mobility, and technological activism today.

### **Societal Impact: Shaping Feminist and Migration Discourses**

In global literary studies, postcolonial feminist literary critique has guided how we think about gender, race, and mobility. Productions such as *Americanah* have helped to popularize the Afropolitan subject, racialized oppression, and cultural hybridity as topics

of mainstream discourse, influencing conversations about immigration formation, diasporic identities, and systemic racism (Goyal, 2017). Similarly, *The God of Small Things* has made consciousness rise to caste-based oppression, gender violence, and patriarchal constraints in South Asia, and also about how feminist movements in those areas are complicit (Gopal, 2009).

By showing the exclusionary workings of success and mobility, such narratives destabilise and interrogate nationalist and capitalist values, informing policy discourses around labour rights, migration, and gender equity (Mohanty 1988).

### **Economic Impact: Women's Labor and Postcolonial Capitalism**

Building on the work of postcolonial feminists, much good work has been done to critique the terms of debate about the exploitation of migrants, their labor rights, and issues of economic injustice. In *Americanah*, Ifemelu's misfortunes represent the financial struggles of women of colour in the global working force and the extreme difference in wages as a function of ethnicity, race, and gender within the West (Adichie, 2013). That critique has invigorated feminist economic discussion around fair pay, workplace discrimination, and migrant women's rights to work.

While *The God of Small Things* reveals economic marginalisation in postcolonial states and the societal (especially caste and gender) restrictions that deny women money and work (Roy, 1997), the economic precariousness that characterizes Ammu in the novel reflects the real-world inequalities of access to education, jobs, and land for lower-caste and Indigenous women (Spivak, 1988).

### **Technological Impact: Digital Activism and Feminist Movements**

Technology has nourished postcolonial feminism. Social media, digital storytelling, and cyberfeminism have and continue to provide space for those who continue to be silenced. Adichie's TED Talk "We Should All Be Feminists" (2012) went viral and shaped feminist movements globally and discussions of gender and race in the digital age.

In addition, movements such as #MeToo, #DalitLivesMatter, and #SayHerName have mobilised communities around issues of gender and racial injustices with the power of technology emerging as a democratic space for postcolonial feminists to challenge systematic oppression (Dubrofsky et al., 2015). Moreover, the rise of feminist blogging, vlogging, and digital literature spaces has expanded the horizons of knowledge by including women from postcolonial and diasporic backgrounds and democratizing knowledge and activism, outside of academia (Loomba, 2015).

Therefore, this essay has stressed that postcolonial feminist critique can go beyond the field of literature itself, as all domains of society, economy, and technology can be the object of analysis. Treatment of gendered labor disparities, systemic racism, and caste oppression in texts like *Americanah* and *The God of Small Things* informs feminist policy creation, economic discussion, and digital activism. Thus, while feminism, migration, and technology will inevitably continue to inform and confuse one another, we can only expect postcolonial feminist discourse to remain a focal point for global conversations about equity, justice, and resistance across digital space.

That's why postcolonial feminism moves differently from a linear progression stemming from colonial histories and patriarchal oppression; it flows into digital activism, intersectionality, and migration scholarship. The contradictorily occurring perspectives here can be elaborated upon with the role of literature, as literature is one route for the



proof for questioning the representation of the American Dream, or the systemic injustices that persist in postcolonial lands that constantly exploit the people. What do we suggest would be the new directions of postcolonial feminist scholarship in the twenty-first century concerning new modes of digitality, non-binary and indigenous concerns, or the changing faces of migrations? Postcolonial feminism will be critical to rethinking the global narrative by connecting literary critique with contemporary social, economic, and technical changes.

## Conclusion

*Americanah* and *The God of Small Things* offer a compelling critique of the American Dream and the systemic injustice in postcolonial societies, deconstructing the notion of the American Dream and a system of structural oppression under a postcolonial feminist theoretical framework. Roy's interrogation of gender and caste-based marginalization does grapple within the Indian frame with the ways both colonial and patriarchal systems of oppression continue to configure paradigms of privilege and oppression in modern India, Adichie's critique of the formation of identity concerning racialized forces in the West reveals the limitations and contradictions of an American Dream narrative which is, when all is said and done, virulently exclusionary of African immigrant women. Both add complexity to the way we comprehend how the lived realities of marginalized women continue to be shaped by specific nuances of intersectional oppressions, maybe over here in race, over there in gender, in class, in migration, that muddy straightforward stories of social mobility and empowerment.

Because of these analyses in written and postcolonial feminism, there have been marked transitions in feminist thought to intervene with digital activism, translating into raising awareness on intersectionality, migration, and identity politics. The lines of resistance are expanded, through queer, indigenous and diasporic perspectives, that challenge Eurocentric views of heteronormativity and focus on the critique of colonial and hegemonic patriarchies. Hence, the digital age presents even more complexities of how postcolonialist feminism holds and comes into play, as different digital infrastructures are appearing and taking their places in the currency of cultural discourse, thus modulating its ability in reverberating postcolonial feminist narratives, as well as drawing out the transnational aspects of nonnarratives, as well as a renewed salience of historical frameworks in the wake of new socio-political circumstances.

For this reason, the study advocated for a wider, more encompassing kind of feminism that acknowledges the complex and diverse forms of feminine subjectivity in the post-colonial world and the structures of inequality across the globe. More than critical avenues of critique, the rise of postcolonial feminist literature has questioned and reshaped existing sensibilities of feminism and literature mapped out by the geographical and colonial lines that one thought of as defining borders.

In a nutshell, this is a timely discussion in Pakistan itself, and two, it is relevant, where women still experience gender bias, class difference, and postcolonial systems of power reordering their everyday experience. Ammu's fight in *The God of Small Things* against rigid structures of education, employment, and social mobility that keep her in the same place, behind the same walls, as she tries to achieve her desires, mirrors the existence of Pakistani women who are, more often than not, under the thumb of a patriarchal feudal system. Besides, the commentary on the American Dream in *Americanah* resonates with many Pakistanis who want to leave the country to go to the West for better economic and educational prospects, but this results in racism, identity issues, and labor exploitation once they arrive there. Furthermore, the growing digital feminist movements in Pakistan,

like Aurat March and the #MeToo movement, come alongside and against global feminist activism, revealing the potency of social media in resisting gendered oppression. This reality is reflected by the emergence of a Techfemistan (Technology + Feminism in Pakistan) movement, where Pakistani feminists are leveraging the internet to transmute suppressed voices, disrupt gender-based norms, and penetrate international feminist discourses, getting first exposure and then impetus in the aspired battle for justice! By doing so, Pakistani scholars, policymakers, and activists can uncover essential insights that challenge systemic injustices and help forge a stronger framework for a more equitable and just future through postcolonial feminist literature.

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