



RESEARCH PAPER

Countering Feminist Dystopia in *The Thing Around Your Neck* through the Lens of *Dear Ijeawele: A Feminist Manifesto in Fifteen Suggestions*

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ABSTRACT

The paper explores how the female characters of *The Thing Around Your Neck* delve into a dystopian existence where their life was marked by systematic oppression and how they fought the grim situations through the powerful counterpoints suggested in the form of fifteen suggestions in *Dear Ijeawele: A Feminist Manifesto in Fifteen Suggestions*. The paper echoes the status of women in Nigerian society and specifically in Igbo culture, where the treatment of women is hinged on the dictates of patriarchy; however, their reformist attitude shows the evolution of the female characters from submissive, subjugated and suppressed to headstrong, assertive and liberated women. By using the model of feminist critical discourse analysis (FCDA), the research qualitatively explores the author's resistance to gender biases. Feminist utopian writers included dystopian warnings in their texts, but Adichie has turned the tables by adding hopeful notions in dystopian writing.

KEYWORDS Dystopia, Feminism, Patriarchy, Resistance

Introduction

The Thing Around Your Neck (2010) reflects on the status of women in Nigerian society specifically in Igbo culture, where the treatment of women hinges on the dictates of patriarchy and traditional roles that are based on the subjugation of women. From the traditional lens, women are considered as lesser beings and men as leaders of the house. Women always tried to retain their lost individuality, but the traditional roles and cultural values restrained them to their prescribed roles. These restraints proved to be bottlenecks for women who wanted to regain their status. Pateman (2018), a feminist and political theorist says that the gap between masculinity and femininity is firstly a construction of patriarchy and then it becomes the political difference between freedom and subjection. The inequality between genders creates uneven relationships, which brings about gender discrimination and a dystopian society for females where they suffer psychologically and physically. Adichie tries to rescue all such women by protesting through her work.

Adichie's works address the issues of gender by highlighting the exploitation of women in the hands of patriarchy and colonial powers. This study focuses on the analysis of *The Things Around Your Neck* (TAN) by using the reformist frame of *Dear Ijeawele: A Feminist Manifesto in Fifteen Suggestions* (FMFS) (2018) which helps female characters find liberation in their dystopian journey. In a society where corruption, abuse, disease, riots, war, injustice, women subjugation, sexual abuse, and neo-colonial control are witnessed,

dystopia prevails. When women are doubly marginalized, the fight for equality becomes more important for survival.

The suffering of women and all the factors mentioned above construct a feminist dystopia reflected through *TAN* where the female roles are confined and curtailed. Adichie's strong narrative creates an ideology of resistance towards the pink/blue binary, which she has discussed in *FMFS*. Her female characters suffer in the patriarchal and colonial society but eventually smash the uneven relationships and oppressive social forces through the fifteen strategies given in *FMFS*. It feels as if both of the works have a strong connection. The author has already diagnosed the causes and cases of TAN. Still, the concise yet crispy booklet of the ramifications with recommendations was released later with fifteen suggestions to make the results accessible. Bhuta, (2018) while reviewing *FMFS*, says that the book is a must-read for all those who want to internalize feminism right from childhood because it has all those ways which lead to a feminist goal of equality. She points out how Adichie has addressed the issues of patriarchy, language, sexuality, education, marriage, gender roles, appearance, and identity to make the females well-informed, progressive, and vocal as "she takes the readers through the popular notions and myths around motherhood and parenting. Her thrust has been on repudiating gender roles" (Bhuta, 2018, p. 1). Both of Adichie's works are connected because they have a similar ideology: women try to get rid of patriarchal thinking and move ahead as strong and assertive individuals.

Literature Review

In the late 18th and 19th Century, dystopias were evident in literary works. Swift's *Gulliver's Travel* displays the presence of 'Laputa' which is a clear answer to the utopian vision of society. In the 19th Century, with the progress in science and technology, both utopian and dystopian views prevailed. A German physicist, Rudolf Julius Emanuel, talked about the 3rd law of thermodynamics, which shows the limitations of humans to dominate the environment. Booker (1995) talks about Thomas Huxley who believed that society is growing in antithetical mode and that human suffering will increase and bring about the downfall of civilization. Earlier works of Samuel Butler were against the 19th Century technological utopianism. In the 20th Century, the dystopian energies accelerated in works like *We*, *Brave New World*, and *Nineteen Eighty-Four*. Recent years have seen a clear rise in dystopian mode in literary culture. The best example is the TV series on *Atwood's Handmaid Tale*, the film on *Nineteen Eighty-Four*, and so on.

Literary and cultural dystopias do not end here, they have many other versions and feminist dystopia is one of them. Feminist dystopian fiction focuses on the imbalance between the individual wishes and boundaries of society. It labels gender relations as the main element of this clash, highlighting that sexuality is the root on which all societal norms and regulations are based. Thomas More's original utopias harness the grounds for dystopian trends where feminist dystopias occur in the form of oppression, subjugation, violence, and objectification. The social inequality between genders is the main cause of feminist dystopia. Even More's description of an ideal society is based on patriarchal grounds. After marriage, the leader of the family is a male and it is the girl who leaves her family to join the family of her husband. In "Woman on the Edge of a Genre: The Feminist Dystopias of Marge Percy", More (cited in Booker, 1995, p. 339) says that "wives are the subject to their husbands, children to their parents and generally youngsters to their elders".

Feminist utopian writers included dystopian warnings in their texts, but Adichie has turned the tables by adding hopeful notions in dystopian writing. She provides a new way for contemporary writers to redefine feminist issues by infusing a spirit of hope in the

female characters. Cook (2018) in her article "Hope, Utopia, and Everyday Life: Some Recent Developments", discusses the modes of hope and their relationship with utopian thinking. Henri Desroche (as cited in Cook, 2018, p. 391) calls hope and utopia "twin sisters" and labels utopias as manifestations of hope. Such utopian labels can be traced in Adichie's anthology as well where female characters are breaking the traditional meek representation of women as the female characters come out as stronger forces of change.

Material and Methods

Adichie (2010) has shown in her anthology how patriarchal society treats women as a commodity and property of men. The society where women are oppressed in several ways leads to a dystopian state, but before it turns all murky and stale, Adichie lets her female characters take a flight from the hopeless present towards a hopeful future. Her fifteen suggestions from *FMFS* are practically rehearsed by the characters of *TAN*, which builds a strong connection between these two works. In this research, we will analyze all fifteen reformative moves and promising strategies that the characters in *TAN* use to liberate themselves to achieve a better future. The FCDA model will help to analyze the hierarchy manifested in the use of language to maintain sexist relationships. This model will further analyze the text's power discourse, which creates gender and social disorder leading to injustice. Adichie in *FMFS* points out that she prompts her readers to make their children question the language because "language is the repository of our prejudices, our beliefs, and assumptions" (Adichie, 2009, p. 26). The aim of selecting feminism and CDA is to rake out power dynamics in texts based on gender and to shun the inter-relational status of gender power. The discursive strategies regarding oppression and social inequality can help feminist scholars to analyze and theorize social transformation. The study will explore how Adichie resists racist and gender biases by using her powerful language built against patriarchy. The feminist reformist analysis based on African society will help in understanding Adichie's message, which considers men and women as two important wheels of a cycle that have to sync to reach their destination.

Results and Discussion

Adichie, in her stories, adopts another strategy to counter feminist dystopia where she struggles to voice her female characters by breaking the patriarchal cycles and the structures that hinder female emancipation. O'Barr (1987) observes that the "fiction written by African men takes a far less sophisticated view of women's life and sees them as secondary figures in the environment of males" (p.12). On the other hand, Adichie through her strong and truthful narrative, counters such dystopic notions and emancipates her female characters to play a central role in shaping their destiny. Adichie's characters initially suffer in patriarchal structures but finally counter all types of dystopias to emancipate themselves. By going against the meek and fragile roles of females in literature, Adichie introduces fresh and smart women who know when and how to fight for their rights.

Nigerian history shows that women always strived for equal rights and they struggled hard to achieve their ambition. Whenever needed, they stood against oppression and took part in politics and other social spheres. She breaks multiple stereotypes regarding the image of Nigerian women through her writings. Her characters are strong and resilient and know when to rebel against the dystopian notions hindering the way toward their liberation. The last story of the anthology "*The Head Strong Historian*" represents a woman who is fearless and fierce. She exactly knows how to fight for her rights after the death of her husband. Nwamgba is one of the finest creations of Adichie from the anthology. She married the person of her choice which looks impossible for

Chinaza from “*Arrangers of Marriage*” who was just told about her wedding. Nwambaga has control over her life from the beginning. Adichie in *FMFS* talks about the importance of history because roots define one's identity. She asserts that everyone should pride teach their children about the “history of Africa, and the black diaspora” (p. 140). Nwamgba is a clear representation of it because she teaches her child about the history of Nigeria and tries to build his identity by connecting him to his roots. When Obierika's cousins poisoned him and took control of his lands, Nwamgba stood and fought against them. She sends her child to school because books will help him “understand and question the world” (p. 25).

Nwamgba goes against her in-laws who took control over her lands. Adichie counters feminist dystopias in minor and major ways by unfolding the character of Nwamgba through her actions and life. She even raises her son alone without the help of any men by setting up her pottery business. In this regard, Oladele and Burner (1984) argue that,

The contribution of African women to literature and society has largely been connected with their roles as wives, mothers, and partners. Their contribution to the economic well-being of society is enormous, much greater than they have ever been given credit for. The women are largely responsible for the harvesting of all crops. (p, 3)

However, it is evident that for Adichie, women not only contributed to the economic well-being but also left something great and noble for the generations to come. Nwamgba's grandchild Grace who is very close to her is also very ambitious. She follows her grandmother's footsteps and rejects all the external forces that try to disconnect her from her roots. She takes steps to revive Igbo heritage in her school and wants to introduce it as a course as well but faces resistance from the higher authorities. She, later on, contributes to African studies in Nigerian universities

Chinaza from “*The Arrangers of Marriage*” is another character who stands for herself and realizes that she has to fight her battles: “Something leaped inside me at the thought, the sudden and new thought of earning what would be mine” (p. 181). She decides to be independent and waits for her work permit. She takes this decision when she realizes that her husband has been treating her in a humiliating way, and he is not even honest. Before that, she tried her best to mold herself according to his American standards, but she decided to take leave once she knew her self-worth: “That evening, while he showered, I put only the clothes he hadn't bought for me, two embroidered bottoms and one caftan, all aunty Ada's castoffs in the plastic suitcase I had brought from Nigeria and went to Nia's apartment” (p, 184). It shows that Chinaza didn't even want to keep any of the things Ofidile brought for her. She inverts stereotypes by leaving her husband's home. Chinaza is already educated to get a job anywhere so she decides to empower herself and fight against the odds of society. Adichie presents the dystopian side of society in a whole new way. Though she did not live colonialism, through her postcolonial experiences, she found the truth. In her writings, she talks about corruption, political conflicts, and religious dogmatism through which women suffer terribly. Gender issue remains a crucial topic for debate in almost all of her works. Adichie's exploration of patriarchy in her works shows dystopic feminism which creates gender biases and inequality. In *Purple Hibiscus*, Eugene, like Achebe's Okonkwo, is an extremist and both characters are extremely strict towards their kin. They act mercilessly to prove their strength. The way Adichie talks about patriarchy and Christianity shows her refocus on ‘things falling apart’. Achebe (2010) refers to the relationship between religion and postcolonialism. She adds gender war and shows how all of this leaves a grave impact on the history of Nigeria where all the generations are connected critically. For example, Flora Nwapa revised the concept of motherhood through *Efuru* and the 2nd generation writer, Buchi Emecheta in *The Joys of Motherhood*

challenged the same concept. Adichie in *Purple Hibiscus* can be seen as revising the notion of 'things falling apart' by representing the characters considering the intertextual and intergenerational perspectives.

The act of not going behind a husband can also be traced in the character of Chioma from "*Jumping Monkey Hill*" where on finding the husband cheating, Chioma's mother chooses not to go after him. The way Adichie has portrayed her characters shows that they have their self-esteem and want to be respected equally. In addition, Adichie's characters become active agents of change to alleviate their conditions. Adhikary (2020) in his article "*Adichie's A Thing Around Your Neck: A Postcolonial Feminist Reading*," talks about the female voices of Nigerian society. Addressing the issues of Nigeria as an underdeveloped country, he says that patriarchy is the major cause of suffering and the dehumanization, victimization, and humiliation of women which happens in different social institutions. He talks about the short stories from the collection and comments on the issues of women. Female exploitation not only happens in a patriarchal society but colonial powers also play their role in the subjugation of women. He refers to two short stories, "*The American Embassy*" and "*Jumping Monkey Hill*" where the female characters are exploited at the hands of colonizers, and even in their real-life experiences, they are ridiculed by the American authorities.

"*Imitation*" unfolds the journey of Nkem, who knew her husband was cheating on her, but she does not react to it immediately. She first tries to change herself for him, but she decides to stand up for her rights. Adichie in *FMFS* urges females "to reject likeability. Her job is not to make herself likable, her job is to be her full self, a self that is honest and aware of the equal humanity of other people" (p, 36). It feels that Nkem is the clear embodiment of this notion as she does not wax her public hair for her husband but rather chooses to embrace it. She even cuts her hair which her husband does not like and asks her about them. Lastly, she stands for herself:

She had not planned to say it, seems right, it is what she has always wanted to say. We are moving back. She speaks slowly to convince him and herself, Obiora continues to stare at her and she knows that he has never heard her speak up, never heard her take a stand. She wonders vaguely if that is what attracted him to her in the first place, that she deferred to him that she let him speak for them both. We can spend holidays here together, she stresses 'we'. (Adichie, 2010, p, 41)

Moving back to Igbo land also shows the connectivity with the roots, where the identity lies. Nkem also stares at her husband's body for the first time and tries to see the changes in him. Such keen observation and realization reflect that Adichie's female characters are smart and know when to control their lives.

The protagonist of "*Tomorrow Is Too Far*" also goes through discrimination in the family system, but she soon tries to break from her brother's shadow, who was seen as the central figure in the family. She calls it the "summer of your (her) first self-realization" (p, 195). In *FMFS*, Adichie talks about gender roles and she says "that just because you are a girl, is never a reason for anything" (p, 15), which means that when the narrator is told that she cannot climb the tree because she is a girl, it annoys her and creates a feeling of rage. On certain events, she comes across the feeling of discrimination when her brother is preferred to her. He has been given the chance to avail every opportunity to grow but a girl cannot go against the pink/blue binary just because she is a girl.

Adichie discourages the idea of gender roles and narrates an incident in *FMFS* when she went to the US and saw a seven-year-old girl asking her mother to buy her a

helicopter but her mother tells her that she has her “dolls”. Adichie says “I wonder now wistfully if the little girl would have turned out to be a revolutionary engineer, had she been given a chance to explore the helicopter” (p, 18). Adichie discourages the idea of gender roles and points out an important aspect where discrimination can lead to psychological issues.

Sharobeem (2013) discusses the stories from *The Thing Around Your Neck* where the characters reside in different spaces like domestic, marginal, and hybrid and play a significant role in shaping their lives. Most of the female characters struggle with their identities and try to find a new place. Considering the spaces, the setting of the stories is different and can be envisioned in different spaces. For example, “Cell One” is about a boy Nnamabia who goes through a radical transformation. The social space is shown in the story with the help of two settings, the first is the Nsukka campus and the second is the Prison. Nsukka Campus is a conceived space away from the town the residents of which turned a blind eye to their children's wrongdoings because they perceived their town as a privileged place. Lefebvre's spatial practice is shown by the existence of female marginalization. The narrator, a sister of Nnamabia, goes through a patched history of being targeted for the color of her skin and seen as inferior even at home because she was a girl. It shows that the sons control the social space.

Adichie aims to show the transformation of her female characters from weak and submissive to assertive and strong women. Her protagonists take charge of their lives to liberate themselves. She advises women never to give up and to know their worth. Her characters are strong, resilient, and equipped with the tools like education. Her female characters explore a new world where they are seen as independent and bold. Not only this but she successfully bridges the gender gaps by adopting different strategies where the females come out as “rounded human beings, rational, individualistic and assertive fighting for, claiming and keeping her own” (cited in Ohale, 2010).

Brown (1981) states that the pre-requisite for African society is the belief that women must obtain a university education to write in the “European language” (p, 4). It shows the control of colonial powers even in their absence. African and American, are also under the heated debate of Adichie's narrative. Adichie stresses the importance of education which is another effective way to deal with feminist dystopia because education makes women competitive in society and prepares them to participate equally. It makes them economically independent and gives them the ability to transform themselves for a bright future. Educated females in the anthology counter the dystopian environment successfully. It keeps women hooked on their roots while allowing them to retain their identity/authentic self in the transformation process.

Home (1986) also talks about the fact that female characters described by male writers are passive and mothers have no personality and do not even express any wish to attain freedom. Hence, the docile female characters remain voiceless. Adichie wants everyone to unlearn such concepts to seek and reconstruct the true image of Nigerian women. She talks about the importance of education and self-consciousness, which creates awareness in women about their rights and actual position in society. She also narrates an incident in *FMFS* where a mother paid her daughter for reading books other than the syllabus and Adichie calls it a worthy investment.

Akunna from *The Thing Around Your Neck* is another strong character who leaves her uncle's house on American land when he tries to take physical advantage of her. Adichie tries to eradicate the ills of patriarchal society by bringing them on board through her characters as she suggests strategies to deal with such situations. Her female characters,

no matter how much suffering they endure, come out as strong and independent. Akunna, after leaving the place, starts working in a restaurant and visits the library to study. Adichie tries her best to let her readers know the value of education, for Adichie, books can help one become “more knowledgeable than a conventionally educated child” (p. 25).

Adichie in *FMFS* also narrates an incident where the mother used to pay her daughter for reading and she calls it a worthy investment. Akunna not only makes herself equipped with the knowledge but also earns for herself and her family. She is one of the strongest women in the anthology. She breaks the stereotypes by quitting any excuse that hinders her progress. Be it Akunna or Afamefuna, education helps women to make firm decisions. Afamefuna divorced her husband who told her “She was misguided to write about primitive culture instead of a worthwhile topic” (p, 217). Adichie uses education as the strongest tool to show resistance against the stereotypical situation and patriarchal ideologies. Not only this, but her characters imbibe fifteen suggestions from *FMFS* to practically show how to deal with the worst situations to counter feminist dystopia.

The traditional structures of Nigerian society have limited options for the division of power between genders. Nmadu (2000) says that the practices associated with forced marriages, widowhood, and wife inheritance were part of Nigeria and still exist. They are a hindrance in the way of women's emancipation. To combat such situations, Adichie's female characters practically display all the suggestions from *FMFS*. Uwakweh (1995) explains that “silence comprises all imposed restrictions on women's special being, thinking and expressions that are religiously and culturally sanctioned. As a patriarchal weapon of control, it is used by the dominant male structure on the subordinate or muted female structure” (p. 76).

In the anthology, Adichie's female characters are chained in patriarchy, but Adichie, by using different tools helps them to break the rigid structures and fight against such ideologies. Nkem from “*Imitation*” chooses to speak for herself in the end. She breaks free from patriarchal notions and decides to voice her opinions. After decades of subjugation and voicelessness, she finally asserts her decision on her husband. Ifechelobi (2014) puts such women as:

She steps out of her enervating state, fractures the patriarchal social structure, and demystifies the idealized traditional images of the African woman. She puts behind the psychological rift between her body and mind and liberates herself from the marginal status she assumes at the beginning of the novel as she begins to take control of her life, her marriage, and her home. It is this aspect of the novel that gives it a very radical feminist outlook. (Ifechelobi, 2014, p. 9).

Nkem is the embodiment of courageous women who finally stand and speak for themselves. Initially, she tried to confide in her maid's opinion, but then she spoke out her heart by telling her husband “We are moving back at the end of the school year. We are moving back to live in Lagos. We are moving back” (p, 41). Adichie, through the character of Nkem, shows the art of detaching oneself from harmful sacrifices that could choke one's opinions and independence. Andrade (2011) says that Adichie not only refers to the work of Achebe, but she also addresses Igbo and Nigerian culture while keeping in view the relationship with the United States of America. Adichie in her works, connects various dichotomies like Igbo beliefs with Christianity and English language with Igbo. However, she supports the modest way by connecting with the roots and breathing in the fresh air of modernity. Her female characters are educated and strong, portraying that African women are independent, resilient, and confident. Her perspective on the female characters is new and close to reality. Being a US immigrant, she observed Nigeria from outside and that is

why she incorporated the elements of immigrant lives in the characters. She portrays her female characters both in the land of Nigeria and the US without any prejudices.

Adichie, through *FMFS*, talks about the marital expectations where a woman is also expected to change her surname. She referred to her own experience when a journalist tried to call her by her husband's name, and she asked him to stop "because that was not my name" (p, 32). She calls such name-changing harmful to one's identity. Adichie even shows how the females are forced to change their names on the American land by their husbands. In "The Arrangers of Marriage", Ofidile asks Chinaza to rename herself as Agatha Bell, which Chinaza finds odd and feels a sense of disconnection from her roots. Afamefuna from "The Head Strong Historian", Nwamgba resists the name changing of her son Anikwenwa when he changes his name to Michael. She does not accept the baptized name of her granddaughter and keeps on calling her Afamefuna instead of Grace. Later on, Grace changes her name to Afamefuna officially when she comes back to Lagos. She also leaves her husband because he told her that she was "misguided to write about primitive culture" (p, 217), and for her, Nigerian roots and connection were the most important things in her life.

Notably, the cooperative and loyal male characters are almost invisible in the anthology. Adichie represented women from all spheres of life who came out as victors by saving their identities even in the presence of their male counterparts. They fought resiliently to counter feminist dystopia through education, sisterhood, and finding their authentic selves. The male characters in the anthology are dominating and deceptive. They are depicted as liars and cheaters. Obiora was caught cheating on his wife, Akunna's uncle tried to take sexual advantage, Ofodile was controlling and already married, Obierika's cousins were greedy, and Edward was a pervert. However, the female characters overshadowed the existence of male characters who were once the center of their lives. As a result, almost all the stories have female protagonists except "Ghosts" which is centered around a male character living under the shadow of the ghost of his wife who visits him daily.

Amartey in his thesis titled "Articulations of Womanism in Adichie's *Purple Hibiscus* and Emecheta's *The Joys of Motherhood*" did a comparative analysis of writers. The Womanist theory was used as a frame to see the states of convergence and divergence in their writings. It concludes that Adiche is more aggressive in her tone when questioning patriarchy and critiquing its authority over women. On the other hand, Emecheta gives importance to the patriarchal society over her characters that do not progress to counter dystopic notions like patriarchy and inequality. Both writers, however, focus on the goal of unity where they show their support towards women in one way or another.

Although Adichie has been radical about the feminist perspective, she sometimes tries to adjust it with male principles. Adichie believes that the reformation of a society can be realized if the males understand women's rights and stand with them in their journey like Nwamgba's husband. However, the negative attitude of the males can hinder the progress of the females. Arndt argues that these are the "patriarchal molded attitudes, norms and conventions that hinder their (women's) self-realization" (p, 33). On the other hand, reformist minds try to bridge the gender gaps and work against oppression.

Most of the males in the anthology are promiscuous and deceptive, but Obierika from "The Head Strong Historian" is an example of a man who believes in the progress and happiness of his wife. He stands with her even after her several miscarriages and does not marry again. It shows that men can also stand against patriarchal notions to support their partners and set forth a reformist agenda. The reformist feminists do not leave their

spouses but take a stand for themselves along with their husbands. Be it Nkem, Chinaza, or Kamara, they do not leave their husbands but adopt an attitude that helps them learn and become independent.

Conclusion

The research shows the portrayal of female characters who suffer in a dystopic environment replete with male dominance, forced marriages, adultery, and physical abuse. The female characters, who are submissive and silent, willingly relinquish their voices in the hope of a better future. In the selected anthology, men are in charge of women's lives. The female characters succumb to a dystopic environment where they are objectified and sexually oppressed under a patriarchal setup such as Chinaza from "The Arrangers of Marriage", Ujunwa and Chioma from "Jumping Monkey Hill", Akunna from "The Thing Around Your Neck" and Kamara from "On Monday Last Week".

Adichie represents women from different spheres of life inhabiting different lands to let the world know that patriarchy and power dynamics exist beyond borders. In addition to this, she highlights female suffering and proposes strategies to fight the cycle of suppression. Her goal for women is to achieve such a level of self-awareness where they understand the importance of freedom and liberation. Nfah-Abbenyi (1997) observes that "Female characters in these women's writing, therefore, are portrayed not in stereotypical subservient unchanging roles, or in roles that are deliberately limiting. Instead, they come alive as speaking subjects and agents for change" (p, 151). *FMFS* is the key to achieving the emancipatory goals where female characters from *TAN* adopt these suggestions and transform their lives. Not only this but Adichie, through these fifteen suggestions, tries to highlight the important issues related to education, liberation, gender roles, language, difference, marriage, romance, feminism, and sex.

The women characters in the anthology look invincible as they struggle for a better future without giving up. They struggle for their autonomy to redefine themselves. The fifteen suggestions provided a way for the female leads to pave their way towards a bright future by overcoming their flaws and countering the elements creating feminist dystopia. Overall, these women from Nigerian patriarchal society tried their best to cope with the sexist, racist, and dominant attitudes. The reformist attitude of the author shows that women see men as their equals at social, political, and intellectual levels.

The primary objective of this research has been to examine the feminist dystopias through FCDA and how the characters later fight this dystopia and work for their emancipatory goals by using the fifteen suggestions from *FMFS*. The study embraced the FCDA model to address the gender gaps in society. The study vividly highlighted how women are silenced and made invisible in dystopian societies. However, as observed, they can also make their space and rewrite their identities once they find their inner potential.

Recommendations

The study recommends that it is the right time for women to see themselves out of stereotypical roles. Adichie represents a new identity of women where they are well-informed of their rights and know how and when to stand against the situations that tend to demean or disempower them. The main of the author remained to empower her female characters by devising innovative and useful strategies for social and economic independence.

Moreover, the stride towards independence remains clear in the anthology where women being ingrained in the system of oppression successfully escape the patriarchal

ideals. Her characters coming from conventional Nigerian society embrace the modern structures to claim their subjectivity. Adichie's narrative builds a new society where women know how to counter the feminist dystopia and develop the ability to fight amid hardships. Adichie believes that women are treated the way they are represented in the literature so she provides a new way for contemporary writers to redefine feminist issues by infusing a new spirit of hope in the representation of female characters. The analysis helps to observe the journey of the female characters as they strive to emancipate themselves. By representing such strong and positive characters, she demystifies the fragile image of women and suggests coming up with powerful and resilient images of women.

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