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Gender Identity in Yaa Gyasi's Home Going

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ABSTRACT

This article focuses on gender inequality, interconnecting with racism and rigid stereotypes as depicted in Yaa Gyasi's novel Home Going. Characters like Ness and Sam face brutal working circumstances due to expectations of strength and anger. Effia's quotes highlight the unkindness of her father, talking gender inequality. Marjorie contends with individuality as a "black girl" in a racially multifaceted atmosphere. The novel discovers the domination of women, utilizing anatomical terms like "SEX" to highlight biological features. Gyasi consolidates masculine domination, determining patriarchy elements. The social levels through seven generations demonstrate developing complexities. Effia's complex gender identity in 18th-century Ghana and Marcus's journey over mixed-race identity and depression deliver profound understandings into the experiments of gender and belonging

Keywords: Gender, Colonization, Slavery, Suffering, Identity, Heritage, Legacy, Culture, British Colonization..

1.INTRODUCTION

The article entitled "Gender Identity in Yaa Gyasi's Home Going" focuses on the gender discrimination experienced by seven generation of women belonging to the family of Effia and Esi, representing Asante and Fante clan of Ghana. The women in this novel Home Going are routinely oppressed, beaten, and subjected to brutality. Their identity is often questioned and lost in male chauvinistic social demography and mixed-race hybridity. In accordance with the gender discrimination all female characters are oppressed and demoralized for maintaining brutality.

This article describes the different social levels of all the characters. The social background of the first generation, Effia and Esi, the central characters of the fiction, is rooted in the complex cultural construction of eighteenth-century Ghana. Born into the musky heat of Fanteland, Effia Otcher is described as "the child of the night's fire" (1). The secret of her birth and identity are obscured by Cobbe, her biological father. Her narrative begins in a culture where gender stereotypes are still heavily prevalent. Women have been required to perform specified duties, mostly related to parenting, and marriage. This lays the groundwork for Effia's gender identification problem as she battles cultural norms, her own wants, and ethical conundrums. The importance of social gender expectations is one of the core elements of Effia's gender identity dilemma.

Koegler evaluated that "racism intersects with gender" are one of the largest factors for men and women in her work Critical Branding which made them to noticed the "rigid gender stereotypes" (380). Trade of transatlantic slaves and characters like Ness, Sam was forced to work in brutal work conditions and it also has been evaluated that Ness and Sam is a sufferer of gender stereotypes for their anger and enslavement. Ane Caroline states that "assumptions of strength, anger, and sexual violation all are responsible for physical degradation and brutal working conditions" (150).

Effia as a double marginalized women, she wanted to address the sign of cruelty of her father and gender inequality through this lines "He knew then that the memory of the fire that burned then fled would haunt him, his children, and his children's children for as long as the line continued"(3). Effia has been propelled into a wedding with a British colonizer that mirrors the injustice to her while stating "I am wed to a stranger in my own land" (145). Her marriage means an association with the colonial power, which gives her a specific level of economic well-being and she lives in the Cape Coast castle, as an image of colonial authority.

On the other hand, Esi's social level takes an unmistakably unique direction. She is sold into slavery and transported to America, where she becomes a slave on a plantation. Effia, and Esi who were the first generation come face to face with deep suffering inside their respective homeland. Esi grasped as well as traded into.

enslavement grappling with the severe fact of her expulsion, mourning "My chains are forged in the same land that birthed me" (45). The sorrowful expressions of those women have enclosed the misery of standing entrapped by several exterior segments inside the foremost soil that must have been the respective monastery that emphasizes the tragic effects of chronological discrimination in their own lives

In the second generation, Ness end up in unfathomably different social levels, moulded by the inter clan settings of 19th century Ghana and America. Ness, the little girl of Esi, experiences childhood in Ghana, encountering the conventional cultural designs and standards of the Fante people. Her economic well-being is attached to her family's lineage. Later Ness was sold in plantation and meets the boundaries assessed by the anticipations related to society, mourning her slave marriage, "for reasons of insurance" (80). In contrast, Kojo was born into enslavement and encounters the rigid cruelty of the situation and escapes from the plantation. Ness represent the second generation tussling with multifaceted vibrant struggles associated with inter-class and the pervasive effects of societal hierarchies as well as the transmitted hindrance of suffering abode by people over contrasting classes in a vivid manner.

Akosua describes the different representations of women in slavery in the third generation. The way women slaves suffered in that phase is also described by the character. Akosua was navigated through enslavement and brutal realities. She was torn from her homeland for forced labor after she was sold in bondage. She witnessed dehumanization from her loved ones. The adversity of Akosua reflects the strength of women who fought to preserve their dignity and protest injustice. She faced beating, the anguish of losing her family members and also sexual violence in the slave period. H, the child of Kojo, was born into enslavement and encounters the rigid cruelty of the situation, lamenting, "My blood is shackled, my dreams fettered by the chains of servitude" (170). He functions as a coal miner in the United States, which places him on a fundamentally burdened social level. He works in perilous circumstances, confronting brutal work and separation.

As the fourth-generation of social levels, mirroring the advancing scenes of mid-twentieth century in America, the struggle of adopting to another country as an emigrant women is described through Willie's journey. Willie, the little girl of H and Ethe, breaks liberated from customary assumptions by turning into a famous singer. She faced different challenges in adopting the American life with an African heritage. Pressure to adopt the mainstream living process, along with discrimination and cultural barriers is faced by her. Broad immigrant narrative of displacement, striving for social acceptance and longing for home is felt by Willie. Complexities of enduring resilience and migration challenges mixed with cultural adaptation issues are being faced due to her for her boyfriend too. They were not even able to get a proper job. This suffering can be understood by the lines;

"Excuse me, sir," Robert said, "I saw the sign outside there."
"You married to a black woman?" the store clerk said
Robert looked at willie.
Robert spoke softly. "I worked in a store before. Down south."
"no job here, "the man said."(206)

Her social level rises as she accomplishes distinction and acknowledgement of her ability. As an artist, she explores both the open doors and difficulties that accompany achievement, making her an image of black accomplishment during a period of cultural renaissance.

James and Akosua never wanted to share their identity with their daughter Abena. He further explain that "I don't want to do the work of my family. I don't want to be one with the British" (104). The son of big man wanted to live a small life by leaving his own family and moving toward the Asante. While moving from Asante, her father James made her realize all her ancestral identity and gave her the black stone as the symbol of her great grandmother Effia. When she arrived at the church by knowing her root identity "she touched the stone at her neck and said thank you to her ancestors" (153).

Abena describes the different representations of women being immigrant and searching for their root in the fifth generation. Abena, who was the daughter of British father and Asante mother. When the villagers comment Abena for her look and language she spoke. She wanted to know her parents identity so she asked Akosua. She explained Abena as "I am from Kumasi, and when I was young, I defied my parents to marry your father. He came to get me. He came all the way from fanteland" (135). As because she doesn't have a good root identity, no one in the village is ready to marry her. Later she moved on to the home of Asante land with the neighbor man Ohene Nyarko, whom she believed could marry her. Ohene cheats her by saying "his promise to marry Abena after the good harvest had been set aside" (145). She suffered a lot in farm along with him just to get married to him. Each time of harvest he give this promise and made her pregnant, without marring her. This made realized of her ancestral root identity for Abena and she moved back to the Missio +nary church as pregnant and as unknown father for her daughter Akua.

Alice walker, the founder of womanism used the broad spectrum of theme womanism in her novels and essays. Kaz explains, when walker was asked about the origins of the term womanism in a 1984 New York Times interview, she responded, "I just like to have words that describes things correctly. Now to me, 'black feminist' does not do that. I need a word that is organic, that really comes out of the culture that really express the spirit that we see in black women. And it's just…. Womanish" (Kaz Weida). She examined the complete history of African – American period of slavery. She define Womanist as a "black feminist or feminist of color" who loves other women and/or men sexually and/or nonsexually, appreciates and prefers women's culture, women's emotional flexibility and women's strength and is committed to "survival and wholeness

of entire people, male and female" (walker 1983).
The realization of root identity is portrayed in the sixth generation through the character Akua. The immigrant narrative was described through this character. She feels tension between her American upbringing and her African Roots. She also feels identity complexities like her mother. Akua is always afraid of the fire which she gets often in her dream. It symbolized the life of her ancestral. When missionary told Akua about the identity of her mother as a sinner, she gets to know about her illegal birth and root identity. The Missionary informed her "Your mother had no husband when she came here to me, pregnant, begging for help. I helped her because that is what God would have wanted me to do. But she was a sinner and heathen, like you" (183). She was the only person who understands both English and Ghana but never shares it out because, she feels that she would punished by the government.
Being in a missionary life and switching to a family life with mother-in-law made her realize the root identity of her mother. Akua always used to sing an African song every morning along with her children's as:
"Awurade Nyame kum dom
Oboo adee Nyame kum dom
Ennee yerekokum dom afa adee
Oboo adee Nyame kum dom
Soso be hunu, megyede be hunu."(184)
She was suffering to adapt herself succeed in the new land with her upbringing. The experience of an immigrant along with intergenerational dynamics are highlighted through this character.
In the 7th social level, Marjorie and Marcus wind up at the junction of huge social and political change during the mid-20th century. Marjorie is accomplished for addressing her identity as a "black girl" which makes her an unable person in the time of dating with a white boy in her own class. Likewise, Marjorie, had her higher social level by learning at the College of Ghana. Her quest for training in Ghana mirrors the rising open doors for African Americans to associate with their familial country and take part in higher learning. While discussing about their identity, once Marcus asked Marjorie as what she is afraid of and her answer was Fire and that doesn't made him surprised. She explains "My grandmother used to say we were born of a great fire" (294). This addresses a developing feeling of her root identity and social reconnection for their country. The social level in this age keeps on advancing, mirroring the advancement and intricacies of contemporary African-American life. The relatives of the beyond six ages probably have assorted encounters and social standings, going from scholarly and proficient accomplishments to different difficulties and potentially open doors. Marjorie embarks on a thoughtful journey of self-discovery, separating the complex tapestry of her heritage. Through the examination of her family's history, she contends with the impact of generational trauma and the legacy of her ancestors. The realization beginnings upon her as she challenges the reverberations of the past, linking the dots of her individuality.
Marcus accomplishes a prominent social level by turning into a teacher. His scholastic vocation mirrors the valuable open doors for African Americans to succeed in the field of training, adding to their portrayal and impact in the scholarly world. Marcus's identity is formed by the complications of his mixed-race origins. He was born into a racially varied household in the United States around the middle of the 20th century. His father, Sonny, is an African American, while his mother, Amani, is from Ghana. Marcus's gender identity problem develops as a result of his multiracial heritage as he struggles with questions of race and belonging. Marcus is faced with identity issues from an early age. He struggles to fit in with the world because, as the offspring of an interracial marriage, he is aware of the inherent dualities of his lineage.
Marcus and Marjorie, discover their roots by an intense journey of self-discovery. Marcus evaluate his ancestry by hunt through the history of the family, identifying legacy of his lineages over generations. Through this examination, he improves a deeper vision of his individuality and inheritance. Marjorie understanding explains as she contends with her cultural threads that bind her to her roots. Through the poignant narratives interlaced, both characters experience transformative experiences that illumine their ancestral ties, permitting them to hold their individuality with newfound clarity

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