

Flowing Identities: Water, Ecofeminism, and Environmental Consciousness in the Novels of Chimamanda Ngozi Adichie

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Abstract

This article examines the symbolic, ecological, and political significance of water in Chimamanda Ngozi Adichie's novels *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), and *Americanah* (2013) through the interdisciplinary perspectives of ecofeminism, postcolonial ecocriticism, Blue Humanities, and hydrofeminism. While Adichie's fiction has been widely studied in relation to gender, migration, nationalism, and postcolonial identity, relatively little attention has been given to water as a central ecological metaphor. This study argues that rivers, rainfall, wells, and oceans function not merely as physical settings but as dynamic narrative forces that shape identity, memory, environmental consciousness, and

social relationships. Through close textual analysis, the article demonstrates that water symbolizes silence, healing, and resistance in *Purple Hibiscus*; ecological destruction, scarcity, and collective trauma in *Half of a Yellow Sun*; and migration, cultural displacement, and fluid identity in *Americanah*. Drawing on the theories of Vandana Shiva, Maria Mies, Val Plumwood, Greta Gaard, Astrida Neimanis, and postcolonial ecocriticism, the study reveals how Adichie links environmental degradation with patriarchal power, colonial legacies, and global inequality. It concludes that water operates as a unifying ecological symbol that connects gender justice with environmental sustainability, contributing a new perspective to African literary studies, environmental humanities, and contemporary ecofeminist criticism.

Keywords: Ecofeminism; Water Studies; Blue Humanities; Environmental Consciousness; Hydrofeminism; Postcolonial Ecocriticism; Chimamanda Ngozi Adichie; African Literature.

1. Introduction

The twenty-first century has witnessed a growing interest in environmental criticism as scholars increasingly examine the relationship between literature and the natural world. Global concerns such as climate change, water scarcity, biodiversity loss, and environmental injustice have expanded the scope of literary studies beyond traditional ecocriticism to include ecofeminism, postcolonial ecocriticism, Blue Humanities, and hydrofeminism. These interdisciplinary approaches emphasize that environmental issues are closely linked to gender, colonial histories, social inequality, and political power. Consequently, literary texts are now understood as important sites for exploring the interconnectedness of ecological systems and human experience.

Within African literature, environmental criticism has gained increasing significance because the continent's ecological challenges are deeply connected to colonial exploitation, political conflict, resource extraction, and globalization. African writers frequently portray

landscapes, rivers, forests, and oceans as active participants in shaping history, culture, and identity rather than as passive settings. These representations reveal how environmental change influences both individual lives and collective memory.

Among contemporary African writers, Chimamanda Ngozi Adichie is widely recognized for her exploration of gender, identity, migration, nationalism, and postcolonial experience. While her novels have received extensive scholarly attention from feminist and postcolonial perspectives, their environmental dimensions remain comparatively underexplored. In particular, the recurring presence of water—through rainfall, rivers, wells, oceans, and other aquatic spaces—has received limited critical attention despite its significant role in shaping characters, relationships, and narrative development.

This article argues that water functions as a central ecological and symbolic motif in Adichie's *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), and *Americanah* (2013). Rather than serving merely as physical settings, rivers, rainfall, wells, and oceans become dynamic narrative forces that express silence, healing, migration, memory, displacement, resilience, and identity. Water also reflects the interconnectedness of environmental conditions with gender, power, and postcolonial realities, making it an essential medium through which Adichie examines social transformation.

The study adopts an interdisciplinary theoretical framework combining ecofeminism, postcolonial ecocriticism, Blue Humanities, and hydrofeminism. Ecofeminist scholars such as Françoise d'Eaubonne, Vandana Shiva, Maria Mies, Val Plumwood, and Greta Gaard demonstrate how the domination of women and the exploitation of nature arise from shared patriarchal and capitalist structures. Blue Humanities expands environmental criticism by emphasizing the cultural and ecological significance of oceans and rivers, while Astrida Neimanis' concept of hydrofeminism highlights the fluid interconnectedness of human

bodies, water, and the environment. Together, these perspectives provide a comprehensive framework for interpreting aquatic imagery in Adichie's fiction.

The article addresses the following questions: How does water function as an ecofeminist symbol in Adichie's novels? In what ways does it shape environmental consciousness and identity? How do aquatic spaces reveal the relationships among gender, colonial history, migration, and ecological justice? To answer these questions, the study employs qualitative textual analysis of *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*, focusing on the symbolic, ecological, and political meanings of water.

By foregrounding water as both a material reality and a literary metaphor, this article contributes to African literary studies and environmental humanities. It proposes that Adichie's fiction develops a distinctive ecological imagination in which environmental sustainability, gender equality, and social justice are fundamentally interconnected. Through the concept of **flowing identities**, the study demonstrates that water serves as a powerful narrative medium for understanding identity, resilience, and ecological responsibility in contemporary African literature.

2. Review of Literature

Environmental criticism has become one of the most dynamic areas of literary studies over the last four decades. Initially centered on representations of landscapes and wilderness, ecocriticism has gradually expanded to examine the relationships among ecology, gender, race, colonialism, capitalism, and environmental justice. Within this interdisciplinary development, ecofeminism has emerged as an influential theoretical framework for understanding how systems of patriarchal domination simultaneously exploit women and the natural world. Recent developments in Blue Humanities, hydrofeminism, and feminist political ecology have further extended these debates by foregrounding water as a material, symbolic, and political force in literature. These approaches provide an important framework

for understanding the environmental imagination in the novels of Chimamanda Ngozi Adichie.

The concept of ecofeminism originated with Françoise d'Eaubonne in the 1970s and was subsequently developed by scholars including Carolyn Merchant, Karen Warren, Vandana Shiva, Maria Mies, Val Plumwood, and Greta Gaard. Although their approaches differ, they share the argument that patriarchal, capitalist, and colonial systems produce interconnected forms of domination that affect both women and ecosystems. Rather than treating environmental degradation as an isolated ecological problem, ecofeminists understand it as part of broader social structures of inequality. Contemporary scholarship has also responded to early criticisms of ecofeminism by adopting more intersectional and material approaches that consider race, class, colonialism, sexuality, and global inequality alongside gender.

Vandana Shiva's work remains particularly influential within postcolonial ecofeminism. She argues that modern development, industrial agriculture, and global capitalism transform both women and nature into exploitable resources. Her concept of "maldevelopment" demonstrates how colonial and capitalist models of progress destroy ecological diversity while marginalizing local communities, especially women. Maria Mies similarly critiques capitalist patriarchy by emphasizing that women's reproductive labour and nature's productivity are systematically appropriated without recognition or compensation. Their theoretical insights are especially valuable for interpreting African literature because colonial resource extraction, environmental degradation, and gender inequality remain deeply interconnected.

Val Plumwood extends ecofeminist thought by criticizing the Western dualisms that separate culture from nature, reason from emotion, and men from women. She argues that these binaries justify domination by constructing nature and women as inferior categories.

Rather than reinforcing an essential relationship between women and nature, Plumwood proposes relational models that recognize interdependence among humans and the more-than-human world. This perspective is particularly useful when examining Adichie's novels, where landscapes, gardens, weather, and water actively participate in shaping social relationships rather than functioning as passive settings.

Greta Gaard expands ecofeminism by connecting environmental justice with questions of water, energy, race, and social equity. Her work demonstrates that water is never merely a natural resource but also a political space through which power is negotiated. Water infrastructures often reproduce environmental sexism, racism, and class inequalities, making water an essential site for ecofeminist analysis. These insights provide an important foundation for understanding the symbolic and material significance of rivers, rainfall, wells, and oceans in Adichie's fiction.

Recent scholarship has broadened environmental literary criticism beyond terrestrial landscapes through the emergence of Blue Humanities. Rather than privileging land-based perspectives, Blue Humanities explores oceans, rivers, lakes, coastlines, and other aquatic environments as spaces of history, memory, migration, and ecological transformation. Closely related to this development is Astrida Neimanis's concept of hydrofeminism, which argues that human bodies are themselves constituted through water. Hydrofeminism challenges rigid boundaries between the self and the environment by emphasizing fluidity, interdependence, and embodied ecological relationships. These perspectives are particularly relevant for Adichie's fiction, where water frequently mediates migration, emotional transformation, and postcolonial identity.

African ecocriticism has likewise gained considerable scholarly attention. Earlier studies often focused primarily on land, agriculture, forests, and resource extraction, particularly in relation to colonial exploitation and environmental degradation. More recent

scholarship has expanded this scope to include climate change, environmental justice, urban ecology, migration, and water politics. African literary critics increasingly recognize that ecological questions cannot be separated from histories of colonialism, civil conflict, globalization, and economic inequality. Consequently, environmental criticism within African literature now examines both material ecological conditions and symbolic representations of nature.

Within Adichie studies, most scholarship has concentrated on feminism, nationalism, postcolonial identity, migration, religion, race, and memory. *Purple Hibiscus* has received extensive attention for its depiction of domestic patriarchy, religious authoritarianism, and female resistance. Scholars frequently interpret Kambili's psychological development as a journey from silence toward self-expression, while Eugene's authoritarian household represents broader structures of patriarchal domination. Environmental imagery has generally received less attention, despite the novel's repeated references to gardens, flowers, seasonal change, rain, and natural spaces.

An important contribution to this field is the 2022 study *Women and Nature: An Ecofeminist Reading of Chimamanda Ngozi Adichie's Purple Hibiscus*. Through close textual analysis, the authors demonstrate that the novel establishes strong relationships between women and nature while exposing the patriarchal domination of both ecological systems and female characters. The study emphasizes women's knowledge of gardening, agricultural labour, and environmental care, arguing that nature functions as both a source of hope and a witness to violence. Although valuable, the article primarily concentrates on *Purple Hibiscus* and does not examine water as a distinct ecological category or compare its significance across Adichie's major novels.

Scholarship on *Half of a Yellow Sun* has generally focused on war, nationalism, historical memory, trauma, and political violence. Critics have examined the Nigerian Civil

War's devastating consequences for human communities, emphasizing famine, displacement, ethnic conflict, and postcolonial state formation. Environmental destruction frequently appears within these discussions, yet it often remains secondary to political analysis. Relatively few studies investigate how water scarcity, disrupted ecological systems, and damaged landscapes contribute to the novel's broader representation of war and survival.

Similarly, research on *Americanah* has concentrated on migration, race, globalization, diasporic identity, transnational belonging, and digital culture. Ifemelu's movement between Nigeria and the United States has been interpreted as a negotiation of race, nationality, and cultural identity within global systems of inequality. However, comparatively little attention has been devoted to oceans, travel, and aquatic spaces as ecological metaphors that shape migrant identities and environmental consciousness.

Another important development relevant to this study is feminist political ecology, which examines how access to environmental resources is structured by gender, class, ethnicity, and political power. Contemporary research demonstrates that water governance reflects unequal social relationships rather than merely physical scarcity. Feminist political ecology therefore encourages scholars to investigate how bodies, emotions, labour, and environmental resources interact within systems of power. These insights support a more nuanced interpretation of water in Adichie's novels as both a material necessity and a cultural symbol.

Despite the rapid growth of ecofeminist criticism, several important gaps remain. First, very few studies investigate water as the primary ecological focus within Adichie's fiction. Existing research generally treats water as one element among broader environmental imagery rather than as a central narrative structure. Second, no comprehensive comparative study examines how water functions across *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*. Third, the emerging frameworks of Blue Humanities and hydrofeminism have

rarely been integrated into scholarship on contemporary African fiction, leaving significant opportunities for interdisciplinary analysis.

The present study addresses these gaps by placing water at the centre of its critical investigation. Combining ecofeminism, postcolonial ecocriticism, Blue Humanities, hydrofeminism, and feminist political ecology, it argues that water is not merely descriptive scenery in Adichie's novels but a dynamic narrative force that shapes identity, memory, migration, resistance, and environmental consciousness. By examining rivers, rainfall, wells, oceans, and other aquatic spaces across three major novels, this article contributes to the growing dialogue between African literary studies and contemporary environmental humanities while demonstrating that ecological justice and gender justice remain fundamentally interconnected.

3. Theoretical Framework

This study employs an interdisciplinary theoretical framework that combines ecofeminism, hydrofeminism, Blue Humanities, postcolonial ecocriticism, and feminist political ecology to examine the representation of water, identity, and environmental consciousness in the fiction of Chimamanda Ngozi Adichie. These complementary perspectives enable a multidimensional analysis of how water functions not only as a physical resource but also as a cultural symbol, an ecological agent, and a medium through which gender, power, memory, and identity are negotiated. Rather than treating environmental issues as separate from social relations, this framework recognizes that ecological degradation, patriarchal domination, colonial histories, and economic inequalities are deeply interconnected.

Ecofeminism

Ecofeminism provides the central theoretical foundation for this study. Coined by the French feminist Françoise d'Eaubonne in 1974, ecofeminism emerged as a response to the

parallel exploitation of women and the natural environment within patriarchal societies. Ecofeminist scholars argue that the same ideological structures that justify the domination of women also legitimize the exploitation of nature. Consequently, environmental destruction and gender oppression should not be understood as isolated problems but as interconnected manifestations of hierarchical systems of power.

Among the most influential ecofeminist thinkers, Vandana Shiva emphasizes the relationship between ecological sustainability, women's knowledge, and resistance to capitalist development. In works such as *Staying Alive* and *Ecofeminism* (co-authored with Maria Mies), Shiva argues that modern models of development privilege industrial growth and profit at the expense of ecological diversity and local communities. She introduces the concept of "maldevelopment" to describe forms of economic progress that destroy biodiversity, displace Indigenous and rural populations, and marginalize women's traditional ecological knowledge. According to Shiva, women frequently play central roles in protecting water, forests, seeds, and agricultural systems because of their close involvement in sustaining everyday life. Her perspective highlights environmental care as a form of social and ecological resistance rather than a biological characteristic of women.

Maria Mies complements Shiva's analysis by examining the relationship between patriarchy, capitalism, and environmental exploitation. Mies argues that capitalist economies depend upon the systematic appropriation of both women's reproductive labour and nature's productive capacities without adequate recognition or compensation. This process transforms women and natural resources into invisible foundations of economic development while privileging accumulation and profit. From this perspective, environmental degradation is inseparable from social inequalities because both arise from systems that commodify life and disregard relationships of care, reciprocity, and sustainability.

Within Adichie's fiction, these theoretical insights illuminate the connections between domestic authority, environmental imagery, and social power. In *Purple Hibiscus*, patriarchal control extends beyond family relationships into the regulation of domestic space, silence, and everyday practices. Gardens, flowers, rainfall, and water repeatedly appear alongside emotional repression and gradual liberation, suggesting that ecological imagery reflects broader struggles over freedom and identity. Similarly, *Half of a Yellow Sun* demonstrates how war simultaneously devastates human communities and ecological systems through famine, resource scarcity, and environmental destruction. In *Americanah*, migration across the Atlantic reveals the global dimensions of ecological and social inequality, linking questions of mobility, identity, and environmental belonging.

Val Plumwood further develops ecofeminist thought by challenging the dualistic worldview that separates humanity from nature. She argues that Western philosophical traditions have historically organized reality through hierarchical oppositions such as man/woman, culture/nature, reason/emotion, and civilization/wilderness. These binaries privilege one category while subordinating the other, thereby legitimizing domination over both women and the environment. Plumwood proposes a relational understanding of ecological existence that recognizes mutual dependence rather than hierarchical separation. Her critique is particularly relevant for Adichie's narratives, where natural environments are not passive settings but active participants in the formation of memory, identity, and social relationships.

Karen Warren likewise emphasizes that ecological ethics should be grounded in relationships of care, reciprocity, and responsibility rather than domination. She argues that oppressive conceptual frameworks support multiple forms of injustice, including sexism, racism, colonialism, and environmental exploitation. Ecofeminist ethics therefore require transforming both social institutions and cultural values to promote more equitable

relationships between humans and the natural world. This ethical perspective informs the present study by encouraging an interpretation of Adichie's fiction in which environmental consciousness becomes inseparable from struggles for gender justice and social transformation.

Ecofeminism and Water

Although early ecofeminist scholarship often focused on forests, agriculture, and land, contemporary ecofeminism increasingly recognizes water as a central ecological and political category. Water sustains life, supports agriculture, shapes cultural traditions, and connects communities across geographical boundaries. At the same time, unequal access to clean water reflects broader structures of gender, class, race, and colonial inequality. Women in many societies bear primary responsibility for collecting, managing, and protecting water resources, making water both an ecological necessity and a site of political struggle.

In literary texts, water functions simultaneously as a material reality and a symbolic medium. Rivers, rainfall, wells, oceans, and streams frequently represent purification, memory, transformation, migration, healing, vulnerability, and resistance. Unlike static landscapes, water embodies movement, change, and interconnectedness. Its fluidity challenges rigid categories of identity by emphasizing continuity rather than fixed boundaries. This symbolic richness makes water particularly significant within ecofeminist literary criticism, where ecological relationships are understood as dynamic and relational.

In Adichie's fiction, water repeatedly mediates experiences of silence, displacement, survival, and renewal. Rainfall often accompanies emotional transition; rivers evoke continuity and memory; wells and domestic water sources reflect everyday labour and care; and oceans symbolize migration, globalization, and transnational identity. Water therefore becomes more than descriptive scenery: it functions as an ecological language through which characters negotiate belonging, trauma, and transformation. Examining these representations

through an ecofeminist lens reveals how environmental consciousness is embedded within the social and emotional lives of Adichie's characters.

4. Research Methodology

This study adopts a qualitative research methodology based on close textual analysis to examine the representation of water, ecofeminism, and environmental consciousness in Chimamanda Ngozi Adichie's fiction. The qualitative approach is appropriate because the research seeks to interpret literary texts, explore symbolic meanings, and analyse the complex relationships between ecological imagery, gender, identity, and postcolonial experience. Rather than collecting quantitative data, the study focuses on the interpretative examination of narrative structures, character development, environmental descriptions, and symbolic representations of water in the selected novels.

The primary texts for this study are *Purple Hibiscus* (2003), *Half of a Yellow Sun* (2006), and *Americanah* (2013). These novels were selected because they represent different historical, political, and cultural contexts within contemporary Nigerian and diasporic experience while consistently engaging with themes of gender, identity, power, displacement, and environmental consciousness. Although each novel differs in setting and narrative focus, all three contain significant representations of water—including rainfall, rivers, wells, domestic water use, and the Atlantic Ocean—that contribute to the construction of ecological meaning. Examining these works comparatively enables the study to trace the evolving significance of water across Adichie's fiction and to identify recurring environmental patterns that connect personal identity with broader ecological and social realities.

The study employs **close reading** as its principal method of textual analysis. Close reading involves detailed attention to language, imagery, symbolism, metaphor, characterization, narrative voice, and recurring motifs. Particular emphasis is placed on scenes in which water functions as more than a descriptive element. Rivers, rainfall, wells,

oceans, bathing rituals, drinking water, and other aquatic spaces are analysed as narrative devices that shape emotional experience, social relationships, ecological awareness, and identity formation. This interpretative approach allows the research to demonstrate how environmental imagery contributes to the thematic and ideological structure of the novels.

An **interdisciplinary theoretical framework** guides the analysis. Ecofeminism serves as the primary perspective through the works of Françoise d'Eaubonne, Vandana Shiva, Maria Mies, Val Plumwood, Karen Warren, and Greta Gaard. These scholars provide conceptual tools for examining the interconnected oppression of women and nature under patriarchal, colonial, and capitalist systems. Their ideas help explain how environmental degradation and gender inequality are represented as mutually reinforcing structures within Adichie's fiction.

To extend the ecofeminist perspective, the study also incorporates **Blue Humanities** and **hydrofeminism**. Blue Humanities shifts attention from land-centred approaches to the cultural, historical, and ecological significance of aquatic environments, while hydrofeminism emphasizes the fluid interconnectedness of human bodies and water. These perspectives enable the research to interpret oceans, rivers, rainfall, and other forms of water as active agents in shaping identity, migration, memory, and environmental consciousness rather than as passive natural settings.

The research further draws upon **postcolonial ecocriticism** to investigate how colonial histories, environmental exploitation, political conflict, and globalization influence ecological relationships in the selected novels. This perspective is particularly relevant to Adichie's portrayal of Nigeria, where colonial legacies, civil war, migration, and global economic structures continue to shape both environmental conditions and human experience. In addition, insights from **feminist political ecology** are used to examine how access to

environmental resources, especially water, reflects unequal relations of gender, class, and political power.

The methodology follows a comparative analytical design. Each novel is examined individually to identify its distinctive representation of water and environmental consciousness before comparing recurring ecological patterns across the three texts. In *Purple Hibiscus*, the analysis focuses on water as a symbol of silence, purification, domestic oppression, and personal transformation. In *Half of a Yellow Sun*, attention is given to water scarcity, environmental destruction, and ecological memory during the Nigerian Civil War. In *Americanah*, the study investigates the Atlantic Ocean, migration, transnational mobility, and the relationship between fluid identities and environmental belonging. This comparative approach reveals both the continuity and development of Adichie's environmental imagination across different historical and geographical contexts.

The research also engages critically with **secondary sources**, including scholarly books, peer-reviewed journal articles, and studies in ecofeminism, African literary criticism, environmental humanities, Blue Humanities, feminist theory, and postcolonial studies. These sources provide historical context, theoretical grounding, and critical perspectives that support the interpretation of the primary texts. Rather than relying solely on existing criticism, the study synthesizes previous scholarship with original textual analysis to develop a new interdisciplinary reading centred on water and environmental consciousness.

While the study offers a comprehensive literary analysis, it is limited to three novels by Chimamanda Ngozi Adichie and does not examine her short stories, essays, speeches, or other writings. Furthermore, the research remains interpretative and literary in nature; it does not include empirical environmental data or field-based ecological investigation. Nevertheless, these limitations do not diminish the study's contribution. By integrating ecofeminism, Blue Humanities, hydrofeminism, postcolonial ecocriticism, and feminist

political ecology, the methodology provides a rigorous framework for understanding how water operates as a material reality, a symbolic resource, and a transformative force in Adichie's fiction. Through this interdisciplinary approach, the study contributes to contemporary debates in African literary studies, environmental humanities, and ecofeminist criticism by demonstrating that ecological consciousness and identity are inseparable dimensions of Adichie's literary imagination.

5. Water, Silence, and Patriarchal Ecology in *Purple Hibiscus*

5.1 Water as a Symbol of Silence and Emotional Repression

In *Purple Hibiscus*, water functions as a powerful symbol of silence, emotional repression, and psychological control within the patriarchal household of Eugene Achike. Although water traditionally signifies purification, renewal, and freedom, Adichie subverts these meanings by associating it with fear, discipline, and suppressed emotions. Kambili's daily routines involving washing, bathing, and maintaining strict domestic order reflect her father's authoritarian expectations rather than personal comfort or spiritual cleansing. Rainfall and moments of quiet surrounding water frequently coincide with Kambili's internal struggles, highlighting her inability to express her emotions openly. Her silence mirrors still water—outwardly calm yet concealing profound emotional turbulence beneath the surface. From an ecofeminist perspective, the control of water within the domestic sphere parallels the regulation of women's voices and bodies. Thus, water becomes a metaphor for emotional containment, illustrating how patriarchal power extends beyond physical violence to shape psychological identity and silence individual agency.

5.2 Domestic Space and Patriarchal Ecology

In *Purple Hibiscus*, the domestic environment functions as an ecological space shaped by patriarchal authority and control. Eugene Achike's household is characterized by rigid discipline, silence, and fear, transforming the home into an environment where both human

relationships and natural elements are regulated. The carefully maintained gardens, polished floors, and strict household routines symbolize an artificial order imposed through domination rather than harmony. Ecofeminist theory suggests that patriarchal systems seek to control both women and nature by enforcing hierarchy and suppressing autonomy. Kambili and Beatrice experience emotional confinement in the same way that the domestic landscape is meticulously controlled. The absence of spontaneity within the household reflects a disrupted ecological balance, where natural growth is replaced by authoritarian discipline. Through this representation, Adichie demonstrates that environmental spaces are never neutral; instead, they reflect the social and political structures that shape human lives. Domestic ecology thus becomes a metaphor for patriarchal oppression and the denial of personal freedom.

5.3 Rain, Gardens, and Ecological Resistance

Rain and gardens in *Purple Hibiscus* symbolize renewal, hope, and resistance against oppressive patriarchal structures. While Eugene's household emphasizes control and order, the natural environment continually suggests the possibility of transformation. The purple hibiscus cultivated in Auntie Ifeoma's garden becomes a central symbol of freedom, resilience, and change. Rainfall nurtures this growth, representing emotional healing and spiritual renewal. Unlike the rigid atmosphere of Enugu, the gardens in Nsukka flourish through openness, diversity, and mutual care, reflecting an alternative ecological ethic. Ecofeminist critics argue that nature possesses regenerative power capable of challenging systems of domination. Adichie employs rain and vegetation to demonstrate that ecological processes encourage liberation rather than control. As Kambili gradually experiences the beauty of Auntie Ifeoma's natural surroundings, she begins to recover her voice and confidence. Consequently, rain and gardens function as ecological symbols of resistance,

illustrating that personal transformation emerges through harmonious relationships with both nature and supportive communities.

5.4 Aunty Ifeoma's Household as an Alternative Ecological Space

Aunty Ifeoma's home in Nsukka represents an alternative ecological space founded on freedom, dialogue, and mutual respect. Unlike Eugene's authoritarian household, this environment encourages laughter, intellectual discussion, and emotional openness. Natural elements, including the flourishing garden, fresh air, and seasonal rainfall, reinforce the atmosphere of growth and renewal. From an ecofeminist perspective, Aunty Ifeoma embodies a model of environmental care that values cooperation instead of domination. Her household demonstrates that healthy human relationships depend upon ecological balance, diversity, and respect for individual autonomy. Kambili's exposure to this environment enables her to develop emotional resilience and self-expression, illustrating the transformative potential of nurturing ecological spaces. The contrast between the two households reflects Val Plumwood's critique of domination, showing that sustainable communities are built through reciprocity rather than hierarchy. Adichie therefore presents Aunty Ifeoma's home as a living example of ecological justice, where human flourishing is inseparable from environmental harmony.

5.5 Water, Healing, and Kambili's Flowing Identity

Throughout *Purple Hibiscus*, water symbolizes Kambili's gradual journey from silence and fear toward healing and self-discovery. Initially, water reflects emotional repression within Eugene's oppressive household, where everyday rituals are governed by strict discipline. As the narrative progresses, however, rainfall and other aquatic images acquire more positive meanings associated with renewal and transformation. Kambili's experiences in Nsukka allow her to reconnect with natural rhythms, encouraging emotional

growth and greater self-awareness. Her identity becomes increasingly fluid, adapting to new experiences while overcoming the psychological effects of patriarchal violence. Hydrofeminist theory interprets water as a medium of interconnectedness and continuous change, making it an appropriate metaphor for Kambili's evolving identity. Rather than remaining confined by fear, she gradually develops confidence, empathy, and independence. Adichie thus portrays healing as a process resembling the movement of water—gentle yet persistent, capable of reshaping emotional landscapes and creating new possibilities for personal freedom.

5.6 Ecofeminist Interpretation Using Vandana Shiva, Maria Mies, Val Plumwood, and Hydrofeminism

The environmental symbolism of *Purple Hibiscus* can be interpreted through multiple ecofeminist perspectives. Vandana Shiva's concept of ecological care highlights the relationship between women's knowledge, environmental sustainability, and resistance to oppressive systems. Maria Mies' critique of capitalist patriarchy explains how structures of domination exploit both women and nature, a pattern reflected in Eugene's control over his family and domestic environment. Val Plumwood's rejection of hierarchical dualisms further illuminates the novel's contrast between domination and ecological reciprocity, particularly through the opposition between Eugene's house and Aunty Ifeoma's home. Hydrofeminism extends these interpretations by emphasizing the fluid relationship between bodies, emotions, and water. Kambili's emotional transformation parallels the movement of water, suggesting that identity is dynamic rather than fixed. Together, these theoretical perspectives reveal that Adichie's environmental imagery is deeply connected to questions of gender, power, identity, and ecological ethics, demonstrating the interdisciplinary richness of her fiction.

5.7 Critical Evaluation and Contribution to Environmental Humanities

Purple Hibiscus makes a significant contribution to environmental humanities by demonstrating that ecological relationships are inseparable from gender, identity, and social justice. Rather than depicting nature as a passive background, Adichie presents water, gardens, rainfall, and domestic landscapes as active participants in the narrative. These environmental elements shape the psychological development of characters while exposing the consequences of patriarchal domination. The novel expands contemporary ecofeminist criticism by illustrating how ecological imagery reflects emotional experience, cultural values, and political power. Moreover, its emphasis on water anticipates recent developments in Blue Humanities and hydrofeminism, where aquatic environments are understood as spaces of connection, transformation, and ethical responsibility. Through Kambili's journey, Adichie demonstrates that environmental consciousness emerges through relationships of care, reciprocity, and mutual dependence. Consequently, *Purple Hibiscus* offers an important model for integrating African literary studies with environmental humanities, contributing to broader discussions of ecological justice, postcolonial identity, and sustainable futures.

6. Water, War, and Ecological Memory in *Half of a Yellow Sun*

6.1 Water and the Ecological Landscape of War

In *Half of a Yellow Sun*, water functions as a significant ecological symbol that reflects the devastating impact of the Nigerian Civil War on both human life and the natural environment. Adichie portrays rivers, streams, rainfall, and water sources not merely as elements of the physical landscape but as silent witnesses to violence, displacement, and suffering. As the war intensifies, the disruption of water supplies and the degradation of surrounding ecosystems reveal the interconnected destruction of nature and society. The scarcity of clean water mirrors the collapse of social order, forcing civilians to struggle for survival under increasingly harsh conditions. From an ecofeminist perspective, war exploits both ecological resources and vulnerable communities, demonstrating how violence extends

beyond the battlefield to damage the environment itself. Water also preserves the memory of conflict, symbolizing both loss and endurance. Through these ecological representations, Adichie illustrates that environmental devastation and human trauma are inseparable, emphasizing the need for ecological justice alongside social and political reconciliation.

6.2 Water Scarcity, Survival, and Human Suffering

In *Half of a Yellow Sun*, water scarcity becomes a powerful symbol of the humanitarian crisis created by the Nigerian Civil War. As conflict disrupts basic infrastructure, access to clean water becomes increasingly limited, intensifying hunger, disease, and human suffering. Adichie depicts the daily struggle of civilians, particularly women and children, who endure dehydration, poor sanitation, and the constant search for safe drinking water. The absence of this essential resource highlights the collapse of social stability and exposes the unequal burden borne by vulnerable communities during wartime. From an ecofeminist perspective, the depletion of water reflects the interconnected exploitation of nature and marginalized people under systems of violence and political conflict. Water is portrayed not only as a biological necessity but also as a source of dignity, health, and survival. By emphasizing its scarcity, Adichie reveals how environmental crises deepen human vulnerability and demonstrates that access to natural resources is fundamental to justice, resilience, and the preservation of life during periods of war.

6.3 Rivers, Memory, and the Trauma of the Nigerian Civil War

In *Half of a Yellow Sun*, rivers function as enduring symbols of memory, loss, and the lasting trauma of the Nigerian Civil War. Although the conflict devastates communities and landscapes, rivers continue to flow, silently preserving the memories of displacement, violence, and suffering. Adichie uses these natural waterways to illustrate the contrast between the continuity of nature and the fragility of human life. For displaced characters, rivers evoke memories of home, belonging, and the peaceful lives that existed before the war.

At the same time, they serve as reminders of separation, forced migration, and irreversible change. From a postcolonial ecofeminist perspective, rivers become living archives that connect personal grief with collective historical memory. Their persistent flow symbolizes resilience and the possibility of renewal despite immense destruction. By presenting rivers as witnesses to war, Adichie emphasizes that ecological spaces retain the traces of human conflict and that environmental memory plays a crucial role in preserving history, identity, and cultural resilience across generations.

6.4 Women, Water, and Everyday Resistance

In *Half of a Yellow Sun*, women play a crucial role in sustaining life during the Nigerian Civil War, and water becomes a symbol of their resilience and everyday resistance. Despite severe shortages of food, medicine, and clean water, female characters such as Olanna, Kainene, and other women in refugee communities undertake the responsibility of securing water for their families and caring for the sick. Their efforts demonstrate that survival depends not only on military or political action but also on the often-overlooked labour of women. From an ecofeminist perspective, this caregiving reflects the interconnected relationship between women and the environment, where access to natural resources becomes essential for preserving life and community. Water symbolizes hope, endurance, and collective responsibility, highlighting women's agency in resisting the destructive consequences of war. Adichie portrays these acts of care as forms of quiet resistance, emphasizing that the protection of life and the stewardship of natural resources are powerful expressions of resilience, dignity, and ecological justice.

6.5 Ecological Destruction and Environmental Injustice

In *Half of a Yellow Sun*, ecological destruction is portrayed as one of the most devastating consequences of the Nigerian Civil War, revealing the close relationship between environmental degradation and human suffering. The war damages forests, farmlands, rivers,

and water sources, disrupting ecosystems that sustain local communities. Agricultural production declines, clean water becomes scarce, and widespread displacement places additional pressure on already fragile natural resources. Adichie demonstrates that environmental destruction is not merely a backdrop to conflict but an integral part of the humanitarian crisis. From the perspective of environmental justice, the poorest and most vulnerable communities bear the greatest burden of ecological loss despite contributing least to its causes. Ecofeminist thinkers such as Vandana Shiva argue that the exploitation of nature often parallels the oppression of marginalized groups, particularly women and children. Adichie's narrative reflects this interconnected reality by showing that the destruction of the environment undermines health, food security, and human dignity. Consequently, the novel advocates ecological restoration as an essential component of post-war recovery and sustainable peace.

6.6 Ecofeminist Interpretation through Vandana Shiva, Maria Mies, Rob Nixon, and Hydrofeminism

Half of a Yellow Sun can be interpreted through the complementary perspectives of Vandana Shiva, Maria Mies, Rob Nixon, and hydrofeminism to reveal the interconnected exploitation of women, nature, and society during the Nigerian Civil War. Vandana Shiva argues that violence against the environment is inseparable from violence against human communities, particularly women, whose lives are closely connected to natural resources such as water and agricultural land. This perspective is reflected in the novel, where the destruction of rivers, farmland, and water supplies intensifies the suffering of civilians. Maria Mies' theory of capitalist patriarchy further explains how systems of domination exploit both women's labour and ecological resources, reducing them to instruments of survival during wartime. Rob Nixon's concept of "**slow violence**" is equally relevant, as the environmental consequences of war—including polluted water, degraded landscapes, food shortages, and

long-term ecological damage—continue to affect communities long after armed conflict has ended. Hydrofeminism, developed by Astrida Neimanis, interprets water as a medium that connects human bodies, ecosystems, and shared histories. Through this perspective, Adichie portrays water not merely as a physical necessity but as a symbol of collective memory, resilience, and interconnected existence. Together, these theoretical approaches demonstrate that *Half of a Yellow Sun* presents war as an ecological crisis in which environmental degradation, gender inequality, and human suffering are deeply interconnected, reinforcing the novel's powerful critique of violence and its enduring consequences.

6.7 Critical Evaluation: Ecological Memory and Environmental Justice

Half of a Yellow Sun makes a significant contribution to environmental humanities by demonstrating that war is not only a political and humanitarian catastrophe but also an ecological disaster with long-lasting consequences. Adichie portrays rivers, water sources, farmlands, and landscapes as repositories of collective memory that preserve the experiences of displacement, famine, and loss. These ecological spaces become silent witnesses to the Nigerian Civil War, revealing that environmental damage continues to shape the lives of survivors long after the conflict has ended. From the perspective of environmental justice, the novel highlights how marginalized communities, particularly women, children, and the poor, suffer disproportionately from the destruction of natural resources. By linking environmental degradation with social inequality, Adichie challenges readers to recognize that ecological recovery is essential for rebuilding communities and restoring human dignity. The novel also expands ecofeminist discourse by illustrating that the exploitation of nature and the oppression of vulnerable populations are interconnected outcomes of war and political violence. Consequently, *Half of a Yellow Sun* enriches contemporary environmental humanities by emphasizing that ecological memory, sustainable resource management, and

environmental justice are indispensable to reconciliation, post-war recovery, and the creation of a more equitable and peaceful society.

7. Oceans, Migration, and Fluid Identity in *Americanah*

7.1 The Atlantic Ocean as a Symbol of Migration and Transformation

In *Americanah*, the Atlantic Ocean functions as a powerful symbol of migration, transformation, and the reconfiguration of identity. The ocean represents both a physical boundary and a metaphorical space through which Ifemelu negotiates her transition from Nigeria to the United States. Crossing the Atlantic signifies more than geographical movement; it marks the beginning of profound emotional, cultural, and psychological change. The ocean separates familiar cultural traditions from the uncertainties of diasporic life while simultaneously creating opportunities for self-discovery and personal growth. From the perspective of Blue Humanities, the Atlantic is not merely a route of travel but an active ecological space that connects histories, cultures, and identities across continents. The continuous movement of the sea mirrors the fluidity of Ifemelu's evolving identity as she adapts to new social realities without entirely abandoning her Nigerian heritage. Adichie employs the Atlantic Ocean as a dynamic symbol of transformation, demonstrating that migration reshapes identity through continuous interaction with changing cultural and environmental landscapes. The ocean thus becomes a site of both separation and connection, emphasizing that identity is fluid, relational, and constantly evolving within transnational spaces.

7.2 Water, Transnational Mobility, and Identity Formation

In *Americanah*, water symbolizes transnational mobility and plays a significant role in the formation of identity. Adichie presents migration across the Atlantic Ocean as more than a physical journey; it is a transformative process that reshapes Ifemelu's understanding of race, culture, nationality, and belonging. As she moves between Nigeria and the United States, her identity becomes fluid, adapting to different social and cultural environments while maintaining connections to her homeland. Water serves as a metaphor for this continuous movement, emphasizing that identity is not fixed but constantly negotiated through lived experiences. From the perspective of hydrofeminism, water represents interconnectedness, illustrating how human lives are shaped by relationships that transcend national boundaries. The ocean also reflects the emotional uncertainty, hope, and resilience associated with migration, highlighting both the challenges and opportunities of transnational life. Adichie suggests that mobility transforms individuals by exposing them to diverse cultural perspectives, enabling them to reconstruct their identities while remaining connected to their memories, histories, and ecological roots. Through this symbolism, water becomes a powerful medium of personal growth, cultural adaptation, and global interconnectedness.

7.3 Oceans, Memory, and Cultural Belonging

In *Americanah*, the Atlantic Ocean serves as a powerful symbol of memory and cultural belonging, connecting Ifemelu's past in Nigeria with her experiences in the United States. Although the ocean separates continents, it does not sever her emotional attachment to her homeland. Instead, it becomes a fluid space where memories of family, language, traditions, and community continue to shape her identity. Adichie portrays the ocean as both a barrier and a bridge, illustrating the complex emotional realities of migration. Ifemelu's recollections of Nigeria, together with her eventual return, demonstrate that cultural belonging extends beyond geographical boundaries and remains deeply rooted in memory. From the perspective of Blue Humanities, the ocean is an active ecological space that carries

histories, emotions, and cultural connections across nations. The continuous movement of water symbolizes the persistence of memory despite physical distance, reinforcing the idea that identity is shaped by both past experiences and present realities. Through this symbolism, Adichie emphasizes that migration transforms individuals without erasing their cultural heritage, making the ocean a lasting metaphor for belonging, continuity, and diasporic identity.

7.4 Environmental Consciousness and Global Inequality

In *Americanah*, Adichie connects environmental consciousness with global inequality by illustrating how migration is shaped by unequal political, economic, and ecological conditions. Although the novel primarily explores race, identity, and diaspora, it also reveals how globalization creates disparities in access to resources, opportunities, and environmental security. The movement of people across the Atlantic reflects not only economic aspirations but also the uneven effects of postcolonial development and global capitalism. From an ecofeminist perspective, environmental inequality disproportionately affects marginalized communities, particularly women and migrants, whose lives are influenced by social and ecological vulnerabilities. Adichie demonstrates that identity cannot be separated from the material conditions in which people live, including their relationship with the environment. Through Ifemelu's experiences, the novel highlights the interconnectedness of ecological systems and global power structures, emphasizing that migration is deeply influenced by historical and environmental realities. By linking environmental awareness with social justice, *Americanah* encourages readers to recognize that sustainable futures require both ecological responsibility and greater global equality.

7.5 Fluid Identity and Hydrofeminism

In *Americanah*, the concept of fluid identity is closely aligned with the principles of hydrofeminism, which views water as a symbol of interconnectedness, transformation, and

relational existence. Astrida Neimanis argues that human bodies are fundamentally connected through water, challenging rigid boundaries between self and environment. This perspective provides a valuable framework for understanding Ifemelu's evolving identity as she moves between Nigeria and the United States. Her experiences of migration, cultural adaptation, and eventual return demonstrate that identity is neither fixed nor confined by national borders but continuously reshaped through social, cultural, and environmental interactions. Like flowing water, Ifemelu's identity adapts to changing circumstances while maintaining connections to her memories, language, and cultural heritage. The Atlantic Ocean becomes a metaphor for this fluid process, linking different geographical and emotional spaces. Adichie suggests that migration does not erase one's origins but transforms them into dynamic sources of knowledge and self-awareness. Through a hydrofeminist lens, *Americanah* presents identity as an ongoing process of movement, connection, resilience, and renewal, emphasizing the inseparable relationship between human lives, water, and the broader ecological world.

7.6 Ecofeminist Interpretation through Vandana Shiva, Maria Mies, Blue Humanities, and Postcolonial Ecocriticism

Americanah can be interpreted through the combined perspectives of Vandana Shiva, Maria Mies, Blue Humanities, and postcolonial ecocriticism to reveal the complex relationship between migration, environmental consciousness, gender, and identity. Vandana Shiva's ecofeminist theory emphasizes the interconnected exploitation of women, nature, and marginalized communities under globalization and neoliberal development. This perspective resonates with Ifemelu's experiences as she navigates racial discrimination, cultural displacement, and unequal social structures in the United States. Maria Mies' critique of capitalist patriarchy further explains how global economic systems shape migration, labour, and identity while reinforcing inequalities rooted in colonial histories. Blue Humanities expands this analysis by interpreting the Atlantic Ocean as a dynamic ecological space that

connects continents, cultures, and histories rather than merely separating them. The ocean becomes a site of movement, transformation, and cultural exchange, reflecting the fluidity of diasporic identity. Postcolonial ecocriticism highlights how colonial legacies and globalization continue to influence environmental conditions, migration, and social inequality in both Africa and the West. Together, these theoretical perspectives demonstrate that *Americanah* transcends a conventional migration narrative by presenting identity as a fluid ecological process shaped by water, history, gender, and transnational experience. Adichie's novel ultimately advocates interconnectedness, environmental awareness, and social justice within an increasingly globalized world.

8. Comparative Discussion

8.1 Water as a Unifying Ecofeminist Symbol

Across *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*, water emerges as a unifying ecofeminist symbol that connects gender, identity, environmental consciousness, and social justice. Although each novel is set within a distinct historical and cultural context, Adichie consistently employs water to represent transformation, resilience, memory, and interconnectedness. In *Purple Hibiscus*, water reflects emotional repression and Kambili's gradual liberation from patriarchal domination. In *Half of a Yellow Sun*, rivers and water scarcity symbolize the ecological devastation and humanitarian suffering caused by the Nigerian Civil War. In *Americanah*, the Atlantic Ocean becomes a metaphor for migration, cultural negotiation, and the fluid nature of diasporic identity. These diverse representations demonstrate that water is not merely a background element but an active narrative force influencing the experiences of individuals and communities. From an ecofeminist perspective, water symbolizes the inseparable relationship between human well-being and ecological sustainability. Adichie's fiction therefore presents water as a shared ecological

resource that transcends geographical, political, and cultural boundaries, reinforcing the interconnected struggles for environmental protection, gender equality, and social justice.

8.2 Environmental Consciousness across the Three Novels

Environmental consciousness develops progressively across *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*, reflecting Adichie's expanding engagement with the relationship between ecology, society, and identity. In *Purple Hibiscus*, environmental awareness is expressed through intimate domestic spaces, where gardens, rainfall, and water symbolize emotional healing, freedom, and resistance to patriarchal oppression. Nature becomes a source of personal transformation and psychological renewal. In *Half of a Yellow Sun*, environmental consciousness shifts to a broader socio-political level, illustrating how war destroys ecosystems, contaminates water resources, and threatens human survival. The novel emphasizes that environmental degradation is inseparable from violence, displacement, and humanitarian suffering. In *Americanah*, ecological awareness becomes global, linking migration, globalization, and transnational identity through the symbolic presence of the Atlantic Ocean. The novel demonstrates that environmental issues extend beyond national borders and are deeply connected to cultural mobility and global inequality. Collectively, these novels reveal Adichie's evolving environmental vision, in which ecological sustainability, social justice, and human dignity are mutually dependent. By integrating environmental concerns with questions of gender, race, and migration, Adichie contributes a distinctive ecofeminist perspective to contemporary African literature and environmental humanities.

8.3 Flowing Identities: Gender, Migration, and Ecological Memory

The concept of flowing identities unites Adichie's three novels by demonstrating that identity is fluid, relational, and continuously reshaped through interactions with gender, migration, memory, and the environment. In *Purple Hibiscus*, Kambili's identity gradually

transforms as she moves from silence and fear toward confidence and self-expression, a journey symbolized by water and the regenerative power of nature. In *Half of a Yellow Sun*, ecological memory is closely connected to rivers, landscapes, and water sources that preserve the collective trauma of the Nigerian Civil War. These natural spaces become repositories of historical memory, linking personal experiences with national history. In *Americanah*, the Atlantic Ocean represents transnational mobility and the reconstruction of identity across cultural and geographical boundaries. Ifemelu's migration illustrates that identity evolves through movement, adaptation, and the preservation of cultural memory. Across the three novels, water functions as a metaphor for continuity amid change, emphasizing resilience rather than permanence. Adichie suggests that identity, like flowing water, is never static but constantly shaped by historical events, environmental conditions, and human relationships. This comparative perspective highlights the inseparable connection between ecological memory, gender, migration, and selfhood, reinforcing the central argument that environmental consciousness is fundamental to understanding identity in contemporary African fiction.

8.4 Comparative Ecofeminist Analysis through Vandana Shiva, Maria Mies, Hydrofeminism, and Postcolonial Ecocriticism

A comparative reading of *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah* through the theories of Vandana Shiva, Maria Mies, hydrofeminism, and postcolonial ecocriticism reveals Adichie's consistent engagement with the interconnectedness of environmental justice, gender, and identity. Vandana Shiva's ecofeminist perspective demonstrates how patriarchal and capitalist systems exploit both women and nature, a pattern evident in Eugene's authoritarian household, the ecological devastation of the Nigerian Civil War, and the global inequalities experienced by migrants in *Americanah*. Maria Mies' critique of capitalist patriarchy further explains how economic and political structures

commodify both natural resources and human labour, reinforcing social and environmental inequalities. Hydrofeminism, particularly Astrida Neimanis' concept of embodied water, offers a valuable lens for understanding the fluid identities of Kambili, Olanna, Kainene, and Ifemelu, whose lives are continually shaped by movement, memory, and ecological relationships. Postcolonial ecocriticism complements these perspectives by exposing the enduring effects of colonialism, war, and globalization on both landscapes and communities. Together, these theoretical approaches demonstrate that water is not merely a recurring symbol but a dynamic ecological force that connects personal transformation with collective histories. Adichie's fiction therefore challenges anthropocentric and patriarchal worldviews, advocating ecological sustainability, social justice, and ethical responsibility through an integrated ecofeminist vision.

8.5 Contribution to African Environmental Humanities and Ecofeminist Literary Studies

This study contributes to African environmental humanities and ecofeminist literary studies by offering a comprehensive analysis of water as a central ecological and cultural symbol in Chimamanda Ngozi Adichie's fiction. While previous scholarship has primarily examined her works through the lenses of feminism, postcolonialism, migration, and identity, this research demonstrates that water provides a unifying framework connecting environmental consciousness, gender, memory, and social justice across *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*. By integrating ecofeminism with Blue Humanities, hydrofeminism, feminist political ecology, and postcolonial ecocriticism, the study expands existing interpretations of Adichie's novels and highlights the ecological dimensions of her literary imagination. Furthermore, it emphasizes that environmental degradation, patriarchal oppression, war, migration, and global inequality are interconnected rather than isolated concerns. The concept of **flowing identities** introduced in this study offers a new critical

perspective for understanding how ecological spaces influence personal and collective identity. Consequently, this research enriches contemporary African literary criticism by demonstrating that environmental ethics, gender equality, and sustainable development are essential components of Adichie's vision of social transformation. It also encourages future scholars to explore water, oceans, rivers, and other aquatic environments as significant narrative and theoretical categories within African literature and the broader field of environmental humanities.

9. Conclusion

This study has demonstrated that water functions as a central ecological and symbolic motif in Chimamanda Ngozi Adichie's *Purple Hibiscus*, *Half of a Yellow Sun*, and *Americanah*. Through the interdisciplinary perspectives of ecofeminism, hydrofeminism, Blue Humanities, and postcolonial ecocriticism, the analysis reveals that water is more than a physical element; it is a dynamic force that shapes identity, memory, migration, resistance, and environmental consciousness. In *Purple Hibiscus*, water symbolizes emotional healing and liberation from patriarchal oppression. In *Half of a Yellow Sun*, it reflects ecological destruction, survival, and collective memory during war. In *Americanah*, the Atlantic Ocean represents migration, cultural transformation, and fluid identity. Together, these novels illustrate the interconnectedness of gender, ecology, and social justice. By foregrounding water as a unifying narrative symbol, this study contributes to African environmental humanities and ecofeminist literary criticism, demonstrating that environmental sustainability, gender equality, and postcolonial justice are fundamentally interconnected in Adichie's literary imagination.

Conflict of Interest: The corresponding author, on behalf of all the authors, declares that there are no conflicts of interest regarding the publication of this article.

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