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African Belief System As Depicted By Yaa Gyasi In Afro - Britain Culture & Helen Oyeyemi In Afro - American Culture.

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ABSTRACT

In the sphere of Afro-American and British literature it is possible to distinguish two remarkable authors—Yaa Gyasi and Helen Oyeyemi. Born in Ghana, Gyasi's experiences and struggles of identity in Alabama molded her into a guiding light for black women writers. Oyeyemi, born in Nigeria and raised in England, explores identity issues and migration, expanding the literary field. Both writers are great examples of traditional and contemporary African peoples, who provide the readers with representations of African spirituality. Analyzing Gyasi and Oyeyemi's works, this essay takes a voyage through the portrayal of African belief systems in Afro- British and Afro- American cultures. It is centered in themes like eviction, homesickness and the search for an identity, which is a paramount concern for the migrants. The core of this work is the topic that focuses on characters who are referred to with negative adjectives which means that one has to determine the cultural significance of certain scraps and describe interactions within narratives. Desiring to unravel what African belief systems encompass, this essay shall attempt to analyze how Gyasi and Oyeyemi have addressed issues to do with legacy, self, and dualism. The present research also stresses on literature as the tool for both understanding and influencing multicultural worldviews.

Keywords: N/A.

BACKGROUND ON AFRO - BRITAIN CULTURE AND AFRO - AMERICAN CULTURE

Both Yaa Gyasi and Helen Oyeyemi discuss matters pertaining to identity, or inheritance and perception of culture in Afro-Britain and Afro-America as they introduce African beliefs into their stories. One of the most significant similarities is that the characters in the two texts use ethnic words to address other people as per the African traditions, but in divergent ways. In the Afro-Britain narratives by Gyasi, characters that are described with negative adjectives are a symbol of a battle between two worlds, and history of violence (Akpa-Inyang and Chima). For example, while reading "Homegoing," Ness and Marcus undergo racism and the issue of self-identity since they live in Western countries but are of African origin. As the characters of these characters struggle through the societal hurdles and personal barriers, Gyasi employs negative connotations of cultural acceptance and social expectations.,

On the other hand, Oyeyemi's Afro-American narratives portray characters that are described by negative words. For instance, in "The Icarus Girl" and "White is for Witching", Oyeyemi develops characters such as Miranda and Jessamy who have identity crises and other psychological problems affiliated to black Africans. In Oyeyemi's context, pessimistic seems to denote oppression and alienation, and the dissonance arising from cultural differences and the impact of diaspora. In both Gyasi and Oyeyemi's works,

negative words perform several functions (Petricca et al.). Firstly, it depicts the discrimination and challenges faced by the people of African descent in the western nations and make people aware of racism and prejudice existing in today's society. Secondly, it delves into the psychological side of the story and explore the challenges associated with change and confusion of the identity. Finally, it encourages readers to question the norms and even prejudices that exist in society, making people discuss the topic of race, culture, and identity.

African religions are complex systems of faith, culture, and philosophy that have been in existence for thousands of years on the African continent. These include a host of practices, rituals and cosmologies that define the Africa societies as well as their cultures. Although the authors come from different cultural backgrounds, their way of painting characters with unpleasant words and within African perceptions of the world proves that a human is a human, and cultural ambiguity is timeless (Boakye). Their stories question traditional histories, presenting a complex analysis of diasporic experience and the legacy of trauma within the personal. In this way, both Gyasi and Oyeyemi introduce readers to a talk about the subject of race, identity, and cultural inheritance and encourage people to expand their horizons and consider differences as valuable.

Storytelling, singing, dancing and painting are some of the cultural practices which cannot be separated from the religion and philosophy of Africans. This is especially the case with the oral traditions, which serve to pass on the people's memories, knowledge, and values. Thus, the spiritual and material worlds are closely interlinked in Afro-Britain and Afro-American cultures which has belief system of Africans. Here, spirits, ancestors, and deities act as go-betweens between people and the supernatural realm and influence people's everyday experiences and activities (Carnelley). These beliefs are in fact fluid and complex due to ethnic and regional variations which make up a colorful belief system. Religious aspects of spirituality in Afro-Britain and Afro-American communities are found in rites of passage that include birth, initiation, marriage, and death. They reunite a community and pass the knowledge from one generation to another and can be considered as integration of people. In these contexts, African people have believed in the holism concept, balance, and rhythmicity. Such ideas as ubuntu, which reflect the common human essence, serve as the basis for social interactions and prescribe respect for others and the overall well-being of the community (Human). These belief systems are not strictly religious ones; they constitute identity, help in the explanation of events, and inform ethical decisions. They are records of power and legacy that enrich human life and the processes of living in Afro-Britain and Afro-America.

YAA GYASI'S PORTRAYAL OF AFRICAN BELIEF SYSTEMS IN AFRO-BRITAIN CULTURE WITH NEGATIVE WORDS

Yaa Gyasi's experience can be linked to her incorporation of African belief systems into Afro-Britain society. Because Gyasi was born in Ghana and raised in Alabama as a black woman, she can easily elaborate on the aspects of displacement, the longing for home and the quest for identity in her works. All these experiences go a long way in shaping Gyasi's perceptions and the manner in which she addresses her creations (Finigan-Carr et al.). Her experiences from growing up in two different cultures makes her qualify to understand the challenges that individuals undergo during cultural shift. This point of view is evident in her first book Home Going, through which she paints a picture of the African diaspora over time.

However, in Gyasi's works, negative words are used to refer to characters within the context of African superstition. The above negative connotations are not inherent in the above beliefs but rather a by-product of challenges and hostility faced by people who underwent cultural marginalization. For example, the use of terms 'lost', 'confused', 'estranged' is used to describe their efforts to understand their past in view of the current realities. From the portrayal of African belief systems, Gyasi effectively explores themes of displacement, longing for the past, and the search for personal identity (Matthee). In "Homegoing" the main characters such as Akua and Marjorie experience the phenomenon of nostalgia and the absence of roots. Therefore, Gyasi captures the struggles of identity construction in the Afro-Britain setting and identity crisis, tradition vs. modernity, roots vs. absorption. Gyasi employs negative words while depicting African belief systems as a part of the narrative strategy to emphasize the obstacles that the characters encounter while experiencing culture clash. In this way, Gyasi encourages the readers to engage with the challenges of identity, place, and ancestry as it concerns diaspora.

HELEN OYEYEMI'S PORTRAYAL OF CHARACTERS IN AFRO - AMERICAN CULTURE WITH NEGATIVE WORDS

Helen Oyeyemi is one of the most prominent authors in contemporary Afro-American literature, whose works combine cultural backgrounds and thematic interests that can be hardly observed in other writers. Helen Oyeyemi's depiction of the African belief within Afro-American context is characterized by creative use of negative words among the characters (Collins et al.). For example, negative aspects concerning African belief systems are used to describe characters in Oyeyemi's works. These negative connotations can therefore not be attributed to the beliefs per se, but rather to the protagonists' attempts to come to terms with their cultural background. For example, characters may be described as being "torn," "isolated," or "adrift," which is indicative of their progress through the process of individuation and identity formation within a cultural context. One might want to pay attention to how Oyeyemi employs the negative words for characters and the African folk belief in the diaspora (Hall and Heath). Whereas Gyasi focuses on Afro-Britain experience, Oyeyemi's works typically portray Afro-American realities, play out different cultural dynamics and diaspora concerns. Her characters face concerns of origin, acculturation, and identity in a manner that feels genuine.

Main differences in African belief systems presented by Oyeyemi and Gyasi can be attributed to different backgrounds and areas of focus of the authors. While Gyasi is preoccupied with the idea of roots and cultural connectivity, Oyeyemi explores the issues of mixed cultures and the fluidity of individuals 0(Alrasheed). This contrast enhances the literary experience by providing readers with varied representations of the diaspora and its complexities. Oyeyemi creates

characters such as Jessamy Harrison, a Nigerian born girl who is raised in England. Thus, commenting on the psychological aspect of culture clash, Oyeyemi employs such terms as 'alien' and 'strange' associated with the main character of the novel, Jessamy. These negative adjectives represent the efforts to manage the transition between two cultures and the search for an identity that would be acceptable in both (Edward). Oyeyemi examines cultural alienation and inheritance of the spectral. Miranda Silver, a woman with questionable sanity and stuck between the two worlds due to the tragedy that befell her family. Words such as 'haunted' and 'cursed' are used to simulate the psychological trouble and generational inheritance that define Miranda. Peculiarly negative words employed by Oyeyemi stress the spectral tones of the cultural heritage and historical traumas in the Afro-American context as they affect the human psyche (Malkamäki et al.).

Oyeyemi raises questions regarding the Afro-American culture and African belief systems in her detailed and negative writing (Mugadza et al.). The problems of identity, culture, and heritage as portrayed in her characters' experiences provide understanding of experiences of the diaspora as well as the effects of history on the personal lives of people. Oyeyemi's use of negative words in this respect enriches her characters' arcs and makes them more multifaceted, thus raising the question of race and seeking personal identity in the face of cultural norms and demands. The use of negative words concerning African belief systems by Helen Oyeyemi is an eloquent testimony to her characteristic ingeniousness of characters.

COMPARATIVE ANALYSIS ON GYASI AND OYEYEMI APPROACH IN DIFFERENT CULTURAL CONTEXTS

Both Yaa Gyasi and Helen Oyeyemi, for instance, have earned their reputation for showing how African belief systems work while focusing on different cultures. While Gyasi centers on Afro-Britain culture, Oyeyemi's stories are set in Afro-American background. The divergence makes it possible to compare their attitude to African belief systems and the topics in their writings. Nostalgia and longing for roots can be identified as key features of Gyasi's relation to African belief systems in Wynter's Afro-Britain culture (Bakibinga-Gaswaga). Her characters are always entangled in the dilemmas of alienation, assimilation, and individual subjectivity. At the core of the novel "Homegoing", Gyasi explores historical, cultural and social themes of the black diaspora, and it provides an insight to the reader that he or she will seldom be able to encounter in society.

On the other hand, Oyeyemi work, African belief systems in Afro-America explore race and culture realism and identity. Her characters are set into the clashes of tradition and the contemporary, depicted in negative strokes as a portrayal of the characters' Searched-identity and the issue of acculturation. "The Icarus Girl" and "Boy, Snow, Bird" are prime examples of how Oyeyemi applies magical realism to issues of home and identity (Costandius and Alexander).

This paper has discovered that comparative examination of the interpretation of the African religion by Yaa Gyasi and Helen Oyeyemi in the context of different cultures sheds the light on the view of the black diaspora and cultural assimilation. Gyasi narrates how Afro-Britain culture reproduces historical traumas such as slavery and colonialism that lead to generational identity conflicts. The themes she explores in her narratives follow generations, African roots, and experiences of African descendants in the diaspora. In 'Homegoing,' Gyasi captures different characters, Effia and Esi who embody the challenges of people caught between the African culture and the colonizers' civilization (Phelps and Sperry).

On the other hand, through her exploration of Afro-American culture, Oyeyemi invokes magical realism to express profound themes such as race and home (Berthe-Kone et al.). Most of her works question the existing cultural paradigms and are built on folklore, myth, and modern experience that portray the dynamics of cultural hybridity. The conflicts between two cultures and the maturation process are illustrated with characters like Jessamy Harrison in "The Icarus Girl" as the main focus to show how overcoming one's shadow entails the forces of stories and imagination. Gyasi's writing is described in terms of historical realism and long story structures that encompass hundreds of years of African diaspora, while Oyeyemi has a beautiful and rather poetical and fantastic writing style that does not shy away from playing with reality, going hand in hand with the concept of acculturation.

Gyasi and Oyeyemi belong to two different cultural background but there are some similarities between the two. The most prominent themes that run through their testimonies include identity, displacement, loss of place, and longing for home. Like both authors, they query the possibilities of inhabiting multiple cultural paradigms at once, exploring the strains, struggles, as well as the heels of diaspora (Tefera and Bijman). The effects of negative depictions of characters contribute significantly to the understanding of African belief systems as presented in their works. Gyasi and Oyeyemi don't use derogatory phrases to insult African beliefs, but to show African immigrants' struggles. These depictions dispel stereotypes and make readers consider ethnicity and heritage. Thus, Gyasi and Oyeyemi's comparative research of African belief systems covers several themes and cultural interpretations. They encourage readers to go beyond caricature and assimilation and embrace diasporic richness in their tales.

CONCLUSION

This essay has explored and described the various aspects of African religions as depicted by Yaa Gyasi in Afro-Britain culture and Helen Oyeyemi in Afro-American culture. Authorial representation, in this case, composed of Gyasi's Ghanaian background and the stories reflect the reality of displacement, homesickness, and the struggle to search for identity in diaspora. Her choice of negative adjectives when referring to the characters is an excellent portrayal of the African paradox of beliefs and how these beliefs determine a person's existence. On the other hand, the same author's works set in the Afro-American context are the story of regeneration, post-colonial gothic and the unstable self in psychiatry. It makes the representation of the characters suffering from family curses and out casting realistic and shows the importance of black identity in the contemporary society.

In conclusion, the novels of Gyasi and Oyeyemi show that literature is necessary to understand the culture and the

journey of the black people. These stories offer views of people of different cultures and the challenges that arise with persons of dual cultural identities. Negative words for characters turn the audience into reflecting on their African background and body, making them face the world that exists around them. Therefore, Gyasi and Oyeyemi contribute to the understanding of the nuances of African spirituality and the never-ending process of searching for individuality in the modern world.

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