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University of Mohamed Khider – Biskra
Faculty of Letters and Foreign Languages
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Title:

**Black Feminism and the Struggle of Double Colonization of
Black Women in Buchi Emecheta's *The Bride Price***

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Submitted by:

Cheriet Aya

Supervised by:

**Mrs. Cheriet
Asma**

Board of Examiners:

Dr. Karboua Salim	MCA	University of Biskra
Mr. Senouci Zakaria	MAA	University of Biskra
Ms. Loulou Nadjiba	MAA	University of Biskra
Mrs. Cheriet Asma	MAA	University of Biskra

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Dedication

To my beloved father, may he rest in peace

To my selfless mother

To my dearest sisters

To both of my brothers

To my grandparents, may they rest in peace

To all the people that supported me

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Abstract

This dissertation will study the historical evolution of black feminism, in this thesis, the portrayal of black female struggle in Buchi Emecheta's *The Bride Price* is examined, in connection to the open deliberation of black feminism. It establishes the abuse that African women have confronted, and how their mistreatment is unique in relation to African men. Moreover, it indicates how this mistreatment has prompted the black feminist development. Our dissertation first emphasizes how black women are dominated by many injustices in the Nigerian communities and by western colonization. This study is planned as a qualitative research and it is based on the feminist approach. The purpose of this research is to provide an overview of the current status of study about black women. In addition, this work demonstrates the need to study the lives of black women in a double colonized society. The discussion initiates with an examination of black women's struggle when it comes to double colonization, and analyzes how the power of traditions has a great influence on the black women's lives. Then, it uncovers the interrelated factors of how women fight the customs, norms and gender discrimination in order to impose their presence in the society.

Key words: Black Feminism, Double Colonization, Gender, Igbo, Liberation, Oppression, Patriarchy, Racism, Slavery, Traditions, Violence.

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Résumé

General introduction

Although black feminism can be dated back to slavery, the most widespread manifestation of "Black Feminism" occurred in the mid-1970s, when it became clear that the second wave of the Women's Movement, which was overwhelmingly white, was discriminative towards Black, other third world, and working women, who frequently faced multiple forms of oppression (Frazier, 2014). Contemporary black feminists have continued the activity of previous black feminists, causing racial and gender conventions to be disrupted in both general society and the black community. African literature has risen to a massive place in the world of literature in recent years, especially since their independence, prompting numerous critics to focus their attention on it (Simien, 2004). The majority of African writers have done their utmost to point out the flaws of today and the gaps of the past in numerous ways.

One of Buchi Emecheta's most influential contemporary books, *The Bride Price*, expresses the voice of a female character. In this novel, there are two problems. The first is about patriarchal society, in which women are the sole victims, and the second is about African culture, which Emecheta harshly attacks. Traditional African communities, specifically when it comes to paying the bride's price from the groom's family, follow this culture in which men have complete control over the entire family. This novel tries to uphold this concept for both men and women, regardless of the state of current society. The concept of "double colonization" has been explored to some extent, and the novel elaborates on it further. We also try to figure out how the African system of marriage is reflected in the novel; in addition, we shall compare and contrast the two societies' cultures.

We have had the horrific experience of Emecheta's female character being subjugated by two colonists: the power of men and the actuality of colonization, as a result of implementing the "double colonization" thesis. Emecheta's writings, particularly when depicting strength, are like "safe areas" where women may speak and listen to one another, emphasize the continual battle and opposition to great beliefs in postcolonial Africa. The work also excels in its portrayal of a young woman who not only strives to survive in a difficult environment, but ultimately finds individual freedom. However, Emecheta's novel loses some of its power due to its disorganized structure (Razinatu, 2010). As a result, the necessity for a search to assist in the more substantial manifestation of a black woman's self and recovery of her identity becomes apparent in the expectation of a happier and more fulfilling living. The first subject this thesis will touch on in its quest of black female identity is black women's identities as individuals and as members of a society side by side. However, when it relates to monopoly and sexuality under racism, the beauty and worth of her life is an issue. As a result, her identity is in keeping the purposeful policies of the white patriarchal society (Rathika, 2017).

The historical development of black feminism will be the subject of this dissertation. The portrayal of black female struggle in Buchi Emecheta's *The Bride Price* is examined in this thesis in light of the open discussion of feminism. It depicts the cruelty that African women have endured, as well as how their mistreatment differs from that of African men. Furthermore, it demonstrates how this mistreatment has encouraged the emergence of black feminists, sexism and race are intertwined, and this thesis aims to

shed light on this type of intersectionality, as well as evaluate and analyze the consequences of colonization on Black women.

In light of the above-mentioned research contextualization, the research probes the following primary research question:

- How did black women cope with their situation in a society where black females struggle with double colonization?

This question shall be investigated through the following sub-questions

-In what way was a black woman's role defined within a society dominated by the power of men?

-To what extent was western colonization a major factor in today's Black Feminism, and how did it trigger cultural awareness among the society?

-How is Buchi Emecheta's *The Bride Price* a product of historic and living Feminism?

Women were playing an essential part in this after a long period of hardship and injustice. Those achievements made possible by the arrival of Black feminism, which granted black women's rights. This study tries to consider black women's long-term marginalization and isolation at the hands of men. It also discusses the efforts of black women's rights activists to eradicate women's discrimination around the world and to demand their rights and presence in all places. Its goals are to investigate women's suffering, brutalization, and segregation by white society and men. It also deals with

Feminism's efforts to eradicate women's violence around the world and to demand equal rights and presence in all settings.

This study is designed as a qualitative research and it is based on the feminist approach, black feminist theories are culturally based perspectives that take into consideration the contextual and interactive effects of history, culture, race, class, gender, and other forms of oppression. These frameworks provide a contextualized understanding of black women's experiences and perspectives. This research intends to provide an overview of the current status of study about black women. In addition, this work demonstrates the need to examine the lives of black women. Major themes of Black Feminist Thought and racism will serve as a viable theoretical framework for studying this population. Last, principles of a Black Feminist research model will be defined.

The discussion constitutes of three chapters. The first chapter deals with black feminism, its rise and the reasons behind such powerful movement, we will analyze gender and race and inequality, which are considered as major themes in Black Feminism, and in doing so, we will be tracing the intertwined histories of women suffering. The second chapter shall focus on the struggle of black women when it comes to male dominance, and western colonization, and provide a brief summary of decolonization as a way to fight such perceptions. In the third chapter, we shall explore double colonization as a major theme in the novel and try to highlight how the author liberates her protagonist in the novel, we will describe and analyze perception of a binary opposition between tradition and modernity by demonstrating the power of traditions upon women's position, represented in the novel. The purpose of investigating this work is to have a better understanding of the struggle black women deal with, who have been

marginalized and humiliated. While Emecheta does not identify as a feminist, one must place her work among the most subsidizing female writers, and when we have a better understanding of her character, we shall reinforce her contribution among black feminist works.

Chapter One: Black Feminism: An Overview

1. Introduction

Gender and Racism are among the key issues upraised and discussed by many authors and critiques, each from his specific view. As a result, we reason that the majority of black feminist writers have widely agreed that racism is a social and historical concept, which aims to dominate the Blacks all over the world (Collins, 1990). However, we intend through this chapter to show how Black Feminism is promoted through social and cultural differences. So, the goal of this is to reveal how racism and gender are used as a means to denigrate and humiliate Black women to favor the supremacy and domination of the whites. Moreover, we shall show the impact of gender in violating the rights of Black people in general and those of Black women in particular how society denigrates and humiliates the Black woman and compels her to live under its control and domination (Collins, 2000). As a result, being a black and a female, she suffers a great deal from both racial and gender racism. Finally, we will reveal how Black women, due to racial and gender discrimination, and how all the harsh events in her life led to her having a voice of her own (Jeffries 1996). That is to say, how racism and otherness lead to violence against black women, and how this violence and marginalization engendered the need for freedom and liberty. This chapter provides an overview of the true definition of black feminism and racism and gender as crucial reasons behind its emergence (Jones 2000).

2. Black Feminism: The legacy of Black Women

Black feminism is nothing but a reward for the unequal rights given to black women. This movement is based on the equality of colored women in society, black

women have been treated less and lower than black men, and this treatment and behavior have triggered the term "Black Feminism". Plus, today's Feminist movements are a direct product of 1960's women movements and fights, and the roots had flourished in hopes of a change for black women and young girls all over the world (Collins 1990). Black women have fought blood sweat and tears just to vote and even so to be roles free and equal in the way men are, for what difference does it make to be a man. The demand for equality was far more than a rebel, it was revolutionary. Revolution is a serious thing, the most serious thing about a revolutionary's life, when one commits oneself to the struggle, it must be for a lifetime (Davis). Black women are at a decision point that in many ways mirrors the struggles that confronted African Americans as a collectivity. Building on the path-breaking works by Angela Davis, Buchi Emecheta, Toni Morrison, June Jordan, Alice Walker, and other black women who "broke the silence" during the 1970s, African American ladies during the 1980s and 1990s made a "voice," a self-defined, combined black women's angle around black feminism (Collins 1990). In addition, black women exploited this angle to "talk back" concerning dark women's representation in overwhelming talks (collins 1989). As a result of this battle, African American women's concepts and encounters have accomplished a reflectivity unimaginable accomplishments within the past. Recalling the year of feminism, it first took a contribution to America. In the 1930's America had a Great Depression in that year, all working women were seen as a low level in taking jobs, and they were away from men who were the rightful breadwinners (Editors, 1989). Before 1942, women were not allowed to serve in the military except as nurses. In that year, patriotism kept women away from feminist meeting halls (Chifwafwa, 2016). However, America's involvement in World War II

marked a visible change in women's roles. In Post War Feminism, there was a young activist of feminism namely Eleanor Roosevelt. First Lady Eleanor Roosevelt was an inspiration to women, not only in the US but also in the world. Besides Roosevelt, Hillary Clinton is the most powerful activist in the modern era. She gained much support from her followers to fight for 'women and inequality'. Frequently, she is invited to many world discussions about feminism. These two women become an unbothered figure, and it makes a broad knowledge that feminism is still trendy. However, the gender issue that happened in Africa did not have any relation to World War, or even to America. Africa is known as a poor continent where human resource is mostly controlled by women. This one-sidedness causes the growth of women. Unfortunately, the number of women who live in Africa does not prove equality in society because of poverty (Chifwafwa, 2016). African American women who utilize the term black women's liberation also connect various interpretations to this term. As black women's activist scholar and extremist Pearl Cleage characterizes it, black feminism is "the belief that ladies are full human beings competent of participation and leadership within the full range of human activities; intellectual, political, social, sexual, spiritual and economic" (1993, 28). In its broadest logic, black feminism constitutes both an ideology and a worldwide political movement that goes up against sexism, a social relationship in which males as a group have power over females as a group. All-inclusive, a feminist agenda encircles a few major regions. First and foremost, the financial status of ladies and issues associated with women's worldwide poverty, such as instructive openings, industrial development, environmental prejudice, employment policies, prostitution, and legacy laws concerning property, constitute a fundamental worldwide women's issue (Chifwafwa, 2016). Political rights

for women, such as voting, rights for gathering, traveling in public, office field, the rights of political convicts, and fundamental human rights violations against ladies; such as assault and torment constitute a second area of political programs. For example, Pearl Cleage observes that black feminist politics and black nationalist politics require not to be contradictory. She notes, "I do not think you'll be able to be a genuine Black Patriot, committed to the freedom of black individuals without being a feminist, black individual being made up of both men and women, after all, and feminism being nothing more or less than a belief within the political, social and lawful equality of women" (1994, 180). Utilizing the term "black feminism" disturbs the racism inborn in showing feminism as a for-whites-only viewpoint and political movement. Inserting the descriptive term "black" challenges the expected whiteness of feminism and disrupts the untruthful widespread of this term for both white and black women. Since many white women think that black women require feminist consciousness, the term "black feminist" both highlights the contradictions underlying the assumed whiteness of feminism and serves to remind white women that they do not include only the normative "feminists." The term "black feminism" also makes plenty of African American women uncomfortable since it challenges black women to go up against their own opinions on sexism and women's oppression. Since a larger part of African American women experience their own experiences repackaged in racist school curricula and media, even though they may support the very thoughts on which feminism rests, large numbers of African American women dismiss the term "feminism" because of what they see as its connection with whiteness. Many see feminism as operating solely within the terms white and American and perceive its opposite as being black and American. When given these two narrow and

false choices, black women regularly choose "race" and let the minor question of "gender" go. In this situation, those black women who identify with black feminism must be recorded as being either non-black or less authentically black. The term "black feminist" also disrupts a longstanding and largely unquestioned reliance on black racial solidarity as a deep-tap root in black political philosophies, especially black nationalist and cultural pluralist frameworks (Dyson 1993). Black feminists felt the urgent desire to define themselves apart from second-wave movement feminism of the 1970s and the civil rights movement as well as the restrictions imposed on black women that sidelined their demands, and above all the white feminist movement that perpetuated the structures of white patriarchy. African American women are not only ignored but undervalued as well. Alice Walker emphasizes the suffering of women as a result of male exploitation. Black women are doubly marginalized: they face sexual oppression because they are the polar opposite of men, and they face racial persecution because they are Africans, who are the polar opposite of white people. They are socially, culturally, and sexually repressed due to gender issues. Black feminists are on a quest for female empowerment, emancipation, and self-realization. As a result, feminism rescues and protects women from male subjugation, sexism, and violence, and then enables them to attain equality through education and work, allowing them to have a better viewpoint (Dyson 1993).

3. Racism and gender: An Insight on The Rise of Black Feminism

The concepts of racism and sexism refer to attitudes or beliefs assigned to some social groups, considered inferior. The inferior social group represents the part of society that is conceived differently in race and origin relating to other groups, racism is a procedure that is adopted by the White to subordinate people of color. It is thanks to

history that they, whites, were provided with enough power and privilege to master the blacks. Therefore, since history is implied, the assumption of racism can be traced back to the era of imperialism and colonialism, two terms used synonymously to refer to the practice of authority, which involves the subjugation of one people to another; the fact that allowed the whites to enslave and oppress the Blacks and to erase their rights as humans. Therefore, the relation between Whites and Blacks is that of binary oppositions characterized by the white's domination over the black race. As it is widely accepted, white people symbolize civilization, superiority, and beauty; whereas black people refer to primitiveness, inferiority, and ugliness (Collins 1990). This categorization of people according to their skin color, into superior or inferior, is not based on logical standards or truths. The two major factors which have determined this connection are mainly the process of colonization and the ideology of colonization, which formed the history of the two races. This leads to the oppression of the non-whites and their enslavement all over the world, where the two different races are abounding to co-exist. For that reason, black people are always viewed as the slaves of the white master, who has established the ideals of perfectness in every aspect of life, such as civilization, humanity, beauty ...etc. It is worth mentioning that the white race relies on the elements which keep it in a perfectionistic image intending to justify its power and its stratification at the top of the racial pyramid. The aim is to Other the black race and to force them to accept the idea of their inferiority. Discrimination and racism stand not only for inferiority but also for all that is dreadful and offensive. Gender discrimination refers to the process of othering of women by men. A woman is measured as the inferior Other compared to a man, and this kind of gender 'otherness' is more prevalent in black communities. So, the relationship

between the black man and the black woman is transformed. That is to say, the Otherness of black women is associated with their race and gender, and this is what makes them marginalized. Accordingly, black women are the utmost ones affected by the damaging outcomes of the world's unequal detachment. They suffer from double marginalization, which produced violence and trauma. Racism includes two distinctive implications, the narrow and the huge. In its narrow sense, racism refers to the dismissal and mastering of black women, who are naturally different (skin color, the shape of the nose...). These organic differences serve to draw the line between the races, which are separated into pure and impure. The pure race, which is the white race, is characterized by its frequency, dominance, and black mediocrity. The connection between the two races is characterized by the fear of the black for the whites and instability around the self of the blacks. The broad sense of racism refers to all racist attitudes based on any possible difference between people, and the differences are used to marginalize and humiliate others. Spoken gender is mainly dedicated to all women who feel unequal in society or a small group. In Africa, gender by the term is important to describe young women or girls since they are mistreated by society. Moreover, gender has generally been used to define equality between men and women. The term is always determined by the roles and activities that are constructed by society. Africa is an extreme example of the decade; The issue is about black women, most of them in Africa get no chance to feel as educated and explored as men are. They are under men's privileges, and far away from being independent. Then, it is clear that a black woman is unworthy of respect or the least recognition from white society. In addition, for the whites, a black woman is unable to take the right decision. she is an ignorant and weak person, easy to be manipulated. The purpose behind this kind

of attitude is to dominate the black woman and to keep her under control. ultimately, the objective of racism is dominance. Considered as the descendants of an impure race, black women are given a negative portrayal and depiction. They are considered barbaric, uninformed, and savage (Collins, 2000). This cliché view is connected to all the individuals having a place in the impure race, be it a lady or a child. All of them are given a creature-like depiction or referred to as nothingness. Terms; such as monkey-like, this revolting thing, black devil, black cow, and numerous others are for the most part utilized to depict the blacks. The point of such kind of description is basically to assign the devalorization of dark women in connection to the whites and society. But women suffered in different ways, they were victims of sexual assault and another barbarous mistreatment that can only be inflicted on women, they were regarded as genderless, and they were dismissed for, not only their gender but also their skin.

4. Womanism VS Black Feminism

African American women's endeavors to distinguish between Womanism and Black Feminism outlines how black women's situation in classified power relations fosters distinctive yet related commitments to a black women 's self-defined stand. Whereas the surfaced differences recognizing African American women who grasp Womanism and black feminism appear to be insignificant. Black women's shifting locations in neighborhoods, schools, and labor markets produce comparably various views on the procedures black women think will eventually lead them to realize black women's self-determination, in a sense, while Womanism's alliance with dark nationalism both taps a historic philosophy and a set of social institutions organized around the importance of racial solidarity for black survival, this position can work to isolate

Womanism from global women 's issues (Walker, 1983). At the same time, while dark feminism's associations to existing women's battles both locally and globally foster a clearer political plan regarding gender, its putative association with whiteness fosters its dismissal by the very constituency it aims to serve. no term Currently exists that adequately speaks to the substance of what different groups of black women alternately call "Womanism" and "Black Feminism." Perhaps the time has come to go past naming by applying primary ideas contributed by both womanists and black feminists to the main issue of analyzing the significance of gender in forming a run of connections within African communities. Such an investigation might include a few dimensions. First, it is important to keep in mind that the womanist/black feminist debate takes place mainly among somewhat privileged black women. Womanism and black feminism would both benefit by inspecting the increasing gap between what privileged black women identify as important themes and what the large numbers of African women who stand outside of higher education might believe are worthy of attention. While these African women physically take after one another and may even conquer the same space, their worlds remain particularly different. One might ask how closely the thematic content of newly rising black women's voices speaks for and speak to the many African women still denied knowledge. Black women academics explore intriguing issues of centers and margins and work to decompose black female identity while large numbers of black women remain trapped in neighborhoods organized around old centers of racial apartheid. Talk of centers and margins, even the process of coming to voice itself, that does not concurrently address issues of power. We conducted this definition of Womanism and its

difference from Black Feminism to clear out the slight resemblance and clear out any complications in understanding Black Feminism (Walker, 1983).

5. The Road to Black Feminism: An Overview of Women's Liberations

Any talk of black feminism must start with some sort of definition, based on the writing derived from the thoughts and encounters of black women, black feminism is the acknowledgment that African American women are status denied since they confront segregation based on race and gender. Having to bear the burdens of prejudice that challenge those of color, in addition to the different forms of oppression that prevent women from being free and equal, African women are distraught doubly within the social, financial, and political structure of Africa. African women occupy the lower level of the social hierarchy, are predominately found in religious and service jobs, and are most likely to be single heads of households (Ashcroft, 1998). African women moreover slack behind other race-sex groups on essentially each degree of financial well-being, income, work, and education. Much of the important work on black feminism comes from a small group of black female intellectuals outside of political science. While these scholars provide a variety of perspectives, several frequent themes that describe the forms of black feminist thought appear in their work. To begin with, black feminist researchers have focused on the concept of intersectionality. It is the idea that "race, class, and gender, are co-dependent factors that cannot be isolated or positioned in scholarship, political practice, or in lived experience. For this reason, Jones informs us that African American women "do not have the luxury of choosing to fight only one battle" because they contend with multiple burdens. Correspondingly, Wing (1997) argues that the certainty of coated experiences cannot be treated as separate or distinct parts. Second,

black feminist researchers have addressed the issue of gender inequality within the black community (Collins 2000). During the civil rights movement, black women were not recognized for their various political activities, such as behind-the-scenes organizing, mobilizing, and raising money, more recent years, black women's activism has been ignored and black men have been given credit. Hence, black feminists recognize that gender inequality exists inside the black community and point to the patriarchal nature of black male-female relationships inside the setting of the Million Man Walk, and the dark church whereby leadership roles were saved for black men (Harris, 1999). Third, black feminists have kept up that feminism benefits the black community by challenging patriarchy to an institutionalized extent. Robinson affirms that the "black community must move from the position of singular activism for the good of the movement" since progressive black women are committed to the battle against both racism and sexism (1987: 83). In brief, black feminism benefits the battle for dark freedom rather than separates individuals into groups since the battle against financial exploitation, gender subordination, and racial discrimination is intimately related to the interest of social justice (Rothermund, 2016). Women's Freedom was a radical, multiracial feminist growth that developed directly out of the New Left, civil rights, antiwar, and related freedom movements of the 1960s. It is understanding that "the individual is political," its intended decentralized structure and its awareness-raising strategy permitted it to develop rapidly and with such intensity that it cleared up liberal feminist organizations such as the National Organization for Ladies (Now) in a series of change. After 1970 "women's liberation" was a name adopted by an awfully wide selection of groups of ladies who may have had little or no association with its originators. Women's liberation was multiracial

from the start, and the race was regularly at the center of its talk, even if it took place in a setting of racial polarization (Hooks, 1984). Given the reality of segregated living and community spaces, the different voices of the women's liberation movement did not always speak straightforwardly with each other, and when they did, they regularly did not tune in well. We need to clear away the myth that feminists were "all white" to urge at the generative angles of the discussions and talk about what did happen and to understand why and how they were so troublesome. The radicalism of the women's liberation development was its social challenge not to unjust laws but the exceptional definitions of female and male, the whole framework then called "sex roles" by sociologists. Women's freedom connected basic inequalities to lived personal involvement; "the individual is political" deleted boundaries between open and private. The compositions of the women's liberation movement, regularly cited and anthologized, were initial to everything that came afterward. Women of color, quite rightly, often felt that their insistence on their double and triple jeopardy was not important to be discussed. Ironically, it may be that those who were most captivated by Black Power as a model embraced a kind of separatism that, by the mid-1970s, had produced the white and middle-class "feminist subject". While sexism was in the air all over, these were the ladies who might smell its dangerous odor, and they had the gifts and the confidence to act. Their feminist response to sexist colleagues and comrades "how set out you treat us this way?" took them into an unused course and permitted them to label the lived encounters of millions of ladies. This creative outpouring of new ideas, organizations, and institutions coexisted with dilemmas that were never fully resolved: race was a problem, a deep division, and class shaped where and how activists organized and built institutions. The effort to find "the truth" or

correct line led in some places to a kind of feminist sectarianism as one group split from another over ideological differences; attacks on leaders caused many brilliant trailblazers to burn out or withdraw. Women's liberation vanished from the scene, a victim mostly of its victory but also its inner weaknesses and the enormous backfire that it provoked. Idealistic desires for progressive change were no longer valid after the mid-1970s, and many people were burned out in the effort to get there. But the women's liberation development did change the world as we know it, and we must not forget it. We established this overview to give an idea of how black women tried to make themselves heard within a society that supposedly was for women's liberation, and yet they still suffered from racism and gender discrimination which did not allow them to keep going nor to be liberal.

6. Conclusion:

Black people have suffered deeply when it comes to racism and discrimination, they are seen as a completely different species whether it was for the way they looked, talked, or behaved, they are often neglected and treated as less. However, Black women, in particular, have struggled in gaining freedom and liberty, racism and gender are key aspects that black women had to endure in a society that had little appreciation for them. Black Feminism came as a reaction, critiques would say, for women to make a voice and an image for themselves, in a place where they were mistreated by both men and society (Crenshaw, 1991). This chapter started with a discussion of black feminism, providing a brief overview of its origins, offering a definition, and emphasizing the most salient themes that delineate its contours. Along the way, we uncovered the deficiencies and limitations of dominant approaches that fail to consider the complexity of black female

experiences—dual identity, the hierarchy of interests, unmasking problems inherent to research design, and question-wording.

Chapter Two

Double Colonization and The Rise of Postcolonial Literature

1. Introduction

According to Paula Rothenberg, in her *Defining Racism and Sexism*, racism is a policy adopted by the White to subordinate black people. It is because of history that they, whites, were supplied with enough power and privilege to overpower the blacks. Accordingly, since history is implied, the assumption of racism can be traced back to the era of imperialism and colonialism, two terms used synonymously to refer to the practice of authority, which involves the conquest of one people to another; the fact that allowed the whites to dominate and oppress the Blacks and to erase their rights as humans. Therefore, the relation between Whites and Blacks is that of binary oppositions characterized by the white`s domination over the black race. Generally, white people symbolize civilization, superiority, and beauty; whereas black people refer to primitiveness, inferiority, and ugliness. Classifying people as superior or inferior based on skin color is not based on logical criteria or truth. The two main factors that determined this ratio were mainly the process of colonization and the imperial ideology that shaped the history of the two races. This leads to the oppression and enslavement of non-whites worldwide where two different races are forced to coexist. Thus, blacks are considered "slaves" to white "masters" who have set the standard for excellence in all aspects of life, including civilization, humanity, and beauty. In this chapter, we will focus more on the black woman as a subject of this struggle, we will shed light on her troubles in a society that is engaging and opposing to the idea of a liberated black woman. First, we will define the transition from colonialism to postcolonialism, second, we plan to

introduce postcolonial literature that rose as a response to the suffering of women, mentioning its concept, which is “Double Colonization”. Lastly, we will discuss the concept of Decolonization, defining its true mission, and how female novelists tried to break the stereotyping of women in literary work and focused more on overcoming all struggles that weakened their spirits.

2. The Rising of Postcolonialism

In cultural geography books, postcolonialism has various meanings, and political connections, and is defined as a term involved in the arrangement of imperialism, modernity, identity, self-expression, cultural geography, and postmodernism. (Atkinson et al.175,176). This concept was realized in the mid-1980s, as demonstrated in the book, *The Empire Writes Back: Theory and Practice in Postcolonial Literature* (2002) by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. When Edward W. Said's *Orientalism* was announced in 1978, it was probably the beginning of a new theory that we now call postcolonialism. However, this term was not introduced at that time. Indeed, the confusion about whether to use "postcolonialism" or "post-colonialism" has led many scholars to question and confuse which one to use. Fortunately, the two formats are correct and there is no difference between the two. However, the most commonly accepted format is without the hyphen "post-colonialism". Surprisingly, the word is made up of two parts: "post" and "colonialism." Conveniently, the word "post" means "after", so it has to do with time. This refers to the time after a certain period. Colonialism, on the other hand, marks the era of European colonization in the United States, Africa, Asia, and so on. In general, "post-colonialism" is a term used to describe the age of a colony freed from colonization in Europe. The term postcolonialism deals with the impact of World

War II and colonialism on colonized cultures and communities. For this reason, historians used this term to refer to the post-independence period. Postcolonialism in literature focuses primarily on the issues of language, identity, self-expression, post-independence colonial culture, and how they are likely to resist colonialists to this day. (Ari & Toprak7273). The Empire claims that "more than three-quarters of the people of the world today have shaped their lives through the experience of colonialism" (14). Postcolonial literature is a term that examines the consequences of all cultures transformed by the mechanics of the empire from colonialism to this moment, as the power of the European empire still dominates. Therefore, this process is still proceeding. Those who argue that the term "postcolonial" should be limited to the meaning of "after colonialism". Postcolonial literature deals with the subjects of language, identity, cultural hybridity, migration, nation, cultural schizophrenia ...etc. Yet, these issues are of the recently independent colonies of western colonization such as African countries and India, and others. Postcolonial writing is an appropriate and generally applicable term for designating, expressing, and studying evolving literary works in English. Resistance, confusion, and recovery are notable highlights of postcolonial writing. Postcolonial literature works in all languages, especially English, depending on the struggle between traditional cultures of history, gender, culture, and political issues. Postcolonialism as Kwaku Larki Korang and Stephen Slemon points out "is being used to denote the many analytical strategies and explanatory positions which attempt to read exactly what it is that takes place in culture, politics, and history within and between the many and diverse encounters of Europe with its colonial others." Postcolonial feminism is one of the many examples we can use to try and prove that postcolonial literature examines cultures that

are deeply affected by imperial powers and colonialism seeing as it deals with gender, identity, and culture.

3. The Literature of Decolonization

Decolonization is the process of dismantling all forms of colonial power that continue after independence (Ashcroft et al, 56, 1989). History often distinguishes between empire, imperialism, colonization, and colonialism. However, decolonization is a broad concept that includes actions and processes that counteract, reverse, or end all these concepts (Collins 01, 2000). The concept of decolonization, which began at the end of World War I, plays a major role in shaping the world today. It unfolds in two main stages. First, there was a classic model of armed conflict that ended around 1960. The second stage is characterized by independent negotiations. It essentially refers to the process of dismantling colonial power and covers all of the institutional, cultural and political aspects that remain after independence. Decolonization was originally a political phenomenon, politically, economically, culturally, and psychologically, as American historian David Gardinier states in Joseph Danner's Handbook of Concepts and Problems in World History. Regardless, it was quickly expanded to include all the elements that arose from the colonial experience (Betts & Raben 23). Decolonization has led to a wide range of historical studies that may be the subject of certain comparative studies. According to Dietmar Rosamond, it contains historical reports on the nations of former colonial rulers and decolonized nations (21). He explains that colonialists are paying attention to new African writers who have expressed their quest for identities that have been destroyed by the influence of the colonies. In addition, Edward Said's Orientalism stimulated postcolonial research. He shows how the image of the "other" projected by

Western Orientalists made "Orientalism" show itself in terms constructed by scholars who served colonial rulers. Colonialists fight for the intellectual and spiritual self-determination of those subject to colonial rule (Rothermund31). As Helen Tiffin explains in her article, *Postcolonial Literature and Counterarguments*, the process of literary decolonization involves the radical elimination of postcolonial destruction from the predominant European discourse, was included, therefore it was accompanied by a demand for a new colonial stain-free discourse (Ashcroft et al, 95, 1989). In addition, decolonization is an ongoing dialectical process between the dominance of each system and its limitations. Postcolonial writing was a major project for studying European discourse, as it was difficult for European colonies to create a colonial-independent structure. In this regard, rereading, rewriting, and rewriting European history was the main tool for characterizing postcolonial discourse called "counter-arguments." The latter refers to various resistances to the expression, ideology, and values of colonial norms (Ashcroft et al, 1989). Postcolonial writers and critics are engaged in many different counterarguments. However, Tiffin focuses on a particular discourse that he calls "anti-canonical discourse." She called it "probably the best-known strategy from texts such as Jean Reese's *Wide Sargasso Sea*, and postcolonial writers make the basic assumptions of one or more letters or English canonical texts. And publish those assumptions. *Postcolonial Purposes* (" Postcolonial "97). The goal of this strategy is to write back the text, not just the text, to the entire postcolonial-edited field. For example, Jean Rhys replies to Charlotte Brontë's "*Jane Eyre*" with "*Wide Sargasso Sea*" and J.M. Daniel Defoe's *Robinson Crusoe*'s "enemy" Kotze (Ashcroft et al, 97, 1989). For Léopold Sédar Senghor, decolonization must include more than a transfer of political power, but

decolonization of superiority or inferiority complex in the minds of the colonists (Smith & Jeppesen 04). "Decolonization of the mind" is a well-known phrase during postcolonialism, paving the way for many scholars and writers to write about this phrase. NgúgíwaThiong`o and his book "Decolonizing the Mind" show that the most important areas of colonialism are the colonized spiritual universe, how people perceive themselves, and their relationship with the world. For Ngúgí, a colonized mind needs to be decolonized. This means abandoning the language of colonial writing and fighting to change the educational system that prioritizes Western traditions at the expense of everyone else. Fanon's concept of decolonization refers to violence. The latter helps to analyze how English is "violated" by its standard usage, and how literary forms are transformed from those definitions in Western traditions. In terms of language, it seems as if some versions of cultural and economic violence committed by the colonists are now being diverted by writers to "hurt" English in standard usage. Language is a culture, especially a transformation of rhetorical and discourse tools available throughout the colonial educational system. The literature on decolonization took many different forms, but the purpose was always the same, with the aim of opposition to colonialism. Postcolonial writers such as Edward Said, Homi K. Bhabha, Gayatri Chakravorty Spivak, Bill Ashcroft, Helen Tiffin, Aimé Césaire and Jean Rhys worked on decolonization. Such forms are divided into many, one of which is postcolonial feminism. It was not until the 1970s that postcolonial black women writers began to make themselves heard (Ashcroft et al, 97, 1989). They employ wide-ranging literary forms including personal essays, short stories, and literary criticism to express themselves. As Toni Cade Bambara points out, writing is important to "free the colonized mind, to unravel centuries of lies

and discover the essential black collective self." The black women novelists are aware of certain set pressure that society puts on women to conform to conventions and only to adopt the roles society assigns to them, "mother, whore, or maid of all work." Despite all of these societal pressures, the black women novelists have successfully presented certain aggressive and bold "alternative images of black womanhood." Their writing has successfully conveyed a new meaning to the struggles of black women. There are male writers like Chinua Achebe who dramatize the anguish of their race but are not truly able to free society from sexist bias (Betts & Raben 23). As Smith notes, "Black male critics act as if they do not know that black women writers exist and are disadvantaged, of course, by an inability to comprehend black women's experience in sexual as well as racial terms. The Civil Rights and Black Power movements contributed a great deal towards releasing the "extraordinary inventiveness of black women novelists. Women finally began to realize that they were victims not only of racial injustice but also of sexual arrogance. Barbara Smith perceptively observes, "When Black women revealed a political context that involved both race and gender, our literature made a significant leap forward towards maturity and honesty. The black women's new independence and sense of self-worth made them aware of the fact that their personal experiences were priceless. They often "fictionalize their autobiographical material to affirm the value of their identity, which had been denied to them until recently because of sexism and racism. These writers create very authentic situations out of their own experiences. There are certain recurrent themes in the works of all the black women novelists. These are, as counted by Kenyon, "community; sexuality versus sensuality; the relationship between change and pain; the ill-treatment of their bodies by the men they love; the colonizer they

serve. These writers talk of the typical African qualities, they work for their communities, care for them, and talk about them in their works.

4. Reflection of Postcolonial Feminism in Literature

Postcolonial Feminism emerged as a response to colonialism and imperialism, especially in the Third Wave feminism of the 1980s, to understand the heritage of colonialism in feminist activity. It is a combination of postcolonialism and feminism. On the one hand, the focus of postcolonialism is on the power of the colonists who dominate and control the colonized people. Feminism, on the other hand, deals with gender, rights, identity, oppression, and the status of women in society. Therefore, postcolonial and feminist theories deal with how women and men are represented in colonialism, and how they pursue the same goal of challenging the form of oppression (Sabri, 7, 2010). For Yashodha Shenmugasun daram, the postcolonial feminist theory emerged in an attempt to engage in the experience of women born and raised in the former colonies of the Western Empire. In addition, colonization and female oppression are compared in the light of geographical, historical, and cultural factors (382). This theory also examines the stories and struggles of hybrid women against patriarchy, racism, and sexism. Throughout history, various forms of colonialism and patriarchy have pushed women and colonized objects into the position of the "other." Therefore, they share an intimate experience of oppression and cruelty. Thus, feminist theory has been parallel to the development of postcolonial theory. Both are trying to revive those who have reached their limits in the face of rulers. Until recently, feminist and postcolonial discourse followed the path of convergent evolution and was integrated into postcolonial feminist theory (Ashcroft, 1989). Postcolonial feminism as a new feather wishes to bring into light the typicality of

problems of women of the Third world nations. In *A Companion to Postcolonial Studies*, Schwarz and Ray explain that "Postcolonial feminism is an exploration of the intersections of colonialism and neocolonialism with gender, nation, class, race, and sexualities in the different contexts of women`s lives, their subjectivities, work, sexuality and rights" (qtd. In Mishra 129130). In *Third World Critiques of Western Feminist Theory in the Post Development Era*, Javier Pereira Bruno explains that the theory of postcolonial feminism is clear evidence of the fact that there exists feminism indigenous to third world countries. It is sometimes called `third world feminism'. The term is preferred by some feminists for reasons of precision and context. Historically, third-world countries have been under colonialism and liberated through struggle against a foreign power and are characteristically postcolonial. However, women's experience in the postcolonial context depends on complex interactions between factors such as race, gender, class, and culture. For this reason, the postcolonial feminist theory provides colonized women with a genuine voice to tell their stories. Postcolonial feminism addresses the manifestation of women in colonial and postcolonial literature and focuses on building gender differences. It also casts doubt on the assumptions made about both literature and society and examines the postcolonial women's struggle against colonialism, racism, sexism, and economic power. Postcolonial feminist critics raise several conceptual, methodological, and political issues related to the study of gender expression (Tyagi, 45). Ironically, it reveals how women continue to be stereotyped and marginalized by postcolonial writers who may argue that they are challenging the culture of oppression. This theory discusses academic and research-related issues that provide subtle pictures of women's lives around the world through the creation of intellectual

discourse that can reflect the struggle of women (Tejero, 254). The term "postcolonial women" turned out to be problematic due to references to colonialism. For some theorists, it is a form of oppression. For others, racism and sexism are more or less compatible, which leads to confusion in the postcolonial image of women in the context of feminism and colonialism (Tyagi, 1991). Gayatri Chakravorty Spivak's *Can the Subaltern speak?* is considered one of the most important texts of postcolonial feminist theory. She introduced the word "subaltern". This means a problem of being left behind and oppressed, especially for women. With the advent of the concept of racism and sexism, which is considered to be the most controversial and complex issue in postcolonial feminist theory, the construction of women's identity is centered on women's rights and freedom. It has become an important issue for interested feminist critics. Western feminists have always worked on several categories, principally advocating for the specific needs and rights of white women. Similarly, postcolonial writers often emphasize carrying a colonized and conquered experience without dealing with the additional oppression faced by individual women during and after colonization. In this sense, the feminist theory points to the link between racism and sexism as a dual form of oppression imposed on women, especially black and mixed-race women (Tyagi, 1991). The term racism is defined by the Webster Online Dictionary as "the belief that race is a major determinant of human traits and abilities, and that racial differences create an inherent advantage for a particular race.". Regarding postcolonialism, postcolonial writers and theorists question the issue of race and racism. In most cases, they associate race and racism with the colonial heritage of colonized groups. As an important example, Frantz Fanon's important work, *Black Skin, White Mask*, analyzes the effect of white

supremacism on the black spirit. In the colonial world system, races are historically positioned and culturally cultivated. It represents a boundary that crosses multiple power relationships. Fanon places great emphasis on examining the role of colonial culture in justifying racialized economic and social classes. The work of the settlers was to replace the history and culture of indigenous peoples with their newly constructed racial ideology. Racism is a global reality in which victims have different languages and cultures. However, the experience of exclusion and alienation is very similar. Gender discrimination is commonly defined as prejudice or discrimination against women. It has

emerged as an analogy to racism. The term was coined in a 1968 speech by feminist activist Caroline Bird, emphasizing the method of oppression of 4,444 girls and women. The main goal of sexist opponents was to raise awareness and speak out for isolated women around the world. Feminist critic Gloria Wade's; from a black feminist perspective, sexism and racism coexist in a traumatic alliance, both practiced against black women in her society. In her work, *No Crystal Stair*, Wade Gayles builds a conceptual framework for analyzing and interpreting the effects of race and gender on the lives of black women at different times in American history. Critics explain how racism and sexism are related. Therefore, they arise from the same situation, discriminate against women, and impose them on lower positions in American society. Paula Giddings explains:

The experience of Black Women is the relationship between sexism and racism because both are motivated by similar, economic, social, and psychological forces, it is only logical that those who sought to undermine

Blacks were also the most virulent anti-feminists. The means of oppression differed across race and sex lines, but the good spring of that oppression was the same. (Giddings, 06, 1948)

Likewise, many female writers like Nera Larsen, Amytri, Toni Morrison, Buchi Emecheta, and Alice Walker have similar traditions about this basic reality, black women faced the reality of double discrimination by race and gender.

5. Double Colonization and Postcolonial Literature

Postcolonial literature is primarily concerned with the issue of self-representation and the quest for selfhood. It is quite substantial that many writings deliberate other subjects such as the effect of double colonization, the challenge of cultural division, and alienation (Innes, 2007). Class and gender are also prominent interests of postcolonial writers. Some other writers from former colonies such as Jean Rhys have dedicated their focus to writing back to the imperial discourses and condemning colonial actions. All these writers bear the burden to carry the postcolonial experience of their people and recover the native identity (Innes, 4, 2007).

5. A. Double Colonization

In postcolonial literature, opposing forces may be considered as the colonized with the colonizer. However, each produces innate qualities of different genders. The role of women in literature is often very diverse. Women are often portrayed as supporters of the larger men who drive the plot. They simply provide a supporting role in the middle of the action (Patki& Dodal371). Eventually, women in previously colonized societies were

doubly colonized by both imperial and patriarchal ideologies. The concept of double colonization became a buzzword in postcolonial and feminist discourse in the 1980s (Ashcroft et al., 249, 1989). Women suffer from double colonization because they experience colonialism and patriarchal repression at the same time. Women must resist colonial rule not only as colonized objects but also as women. The term "double colonization" was introduced by Holst Peterson and Rutherford (1988). It refers to the two main forms of domination: patriarchy and colonialism in the status of women. It refers to women in colonized countries who are doubly oppressed because of race and gender. In addition, the term analyzes women's concerns as a member of a marginalized group of postcolonial societies, in the case of indigenous minorities, and as a woman with an uninterrupted history of oppression. It also describes the situation of women who are doubly oppressed by patriarchal ideology and imperialist ideology.

5. A. a. Male Oppression

Patriarchy is a social system where the male has the power and privilege in a social organization. In this system, the male in the domestic scope can control women physically or emotionally where he isolates and overpowers the woman. It is a structure that seeks to control and conquer women where they are incapable of making their own choices about economy, sexuality, marriage, or pregnancy (Palmer, 1982). Thus, it is a method of oppression aiming at stripping away women's identity, capacities, and potential. Patriarchal institutions perceive women as different from men and consequently, women are worth less than men (Sabri 08, 2010). Besides that, economic dominance is considered as one of the ways that enable men to dominate women economically, yet they had power over women and women were rebellious to patriarchy.

In a patriarchal society, the woman is considered as an opposing to males because women are inferior and lack the freedom of men. It is the male who controls and the woman is oppressed (Qian 420). Women and men are equal in all fields of life. However, there is discrimination between them in all cultures, therefore, feminists have been fighting for their liberty from male dominance. As Parveen mentioned in *Feminism: A General Survey* that: Feminism is an organized movement for women's rights, interests, freedom, and equality. There should be political, economic, and social equality of sexes in a male-dominated society. It is the aim that women should have the same rights and opportunities as men and so it needs to struggle to achieve this aim. (344). Women's struggle and oppression by patriarchy embrace all the different structures of domination and the rule of men over women. It is simply defined as a system in which the male member controls everything and everyone. Thus, this system establishes male dominance and control over women in society (Santoru, 1996).

In a male-dominated society, the suffering of African women has been present throughout their lives. disadvantages and inhuman treatment made by African men on women have always been shown whether, in novels, movies, or tv shows, we always had a glimpse of how the situation had been for black women. The traditional image of African women in society and by men shows that black women experience, emotionally and psychologically, severe pain. The purpose of traditional African society was to help the husband's family grow. The birth of a male child is an African woman's most famous proprietor. Living in African society, along with the traditions they grew up with, the rightful and destined way for a woman to live the rest of her life is by serving her husband and her god. African women are targeted at birth to become housewives, they

are expected at a certain age, to wed and bear children, for they believe that is a woman's sole role in this life. A woman must respect, honor and obey her husband, show to his every need, fulfill his sexual ones, and accept whatever may occur in the household. Society deprives African women of the right to make certain choices in life, as it requires stepping outside the perfectly assembled social boundaries of propriety. If a woman chooses to go against them, she has to pay a heavy price for it. Life is like a challenge for African women in her society, they face everyday problems like; racism, poverty, sexism, domestic violence, and everyday threats, and they are forced to accept these challenges to survive. In their society, African women are seen as less and lower than men, they rarely show any type of rebellion or any form of disrespect to these traditions, whose voices and actions have been muted, drastically reinterpreted, lost, or consciously swept away (Santoru, 1996). Women are often viewed as secondary characters to the greater men who carry the storyline along. They simply offer a supporting role in the midst of the action (Patki&Dodal 371). The African man leads his family with his powers but the wife is limited to the walls of the household. In the Igbo community, after the death of the husband, the common and traditional widow expects life in a miserable situation. The woman remains without bathing and changing clothes, she must complete nine months in a "mourning hut", In this hut, she is obliged to mourn the loss of her husband. Thus, a widow is socially accepted in traditional African society and only women struggle because of their culture and tradition. If a woman refuses to be married to a man, she would be abducted and forcefully married, also suffering greatly from such heinous disrespect, seeing as women traditionally do not decide on these matters but are made upon them, and in other cases of refusal, out of pride and anger, she would be sexually

exploited and raped by the groom, and even his friends or other men of the community, because going against traditions of the African community is considered the same as breaking the law and committing a crime. When it comes to education, Men are also privileged in the Igbo society, while they have full liberty to go to school and maintain education for themselves, African women are deprived of that right. There are some exceptions for this case, especially in the Ibuza village where girls are allowed to go to school but are quickly stripped of that privilege once they become suitable for marriage, because then they will be old enough to start and build a family, and education is useless at the time nor will it do any good. The issue of male dominance is more openly reflected in *Things Fall Apart* by Chinua Achebe, as Okonkwo treats his daughter Ezinma harshly and wishes she had been a boy. In addition, women of the tribe have numerous household chores such as cleaning, preparing food, and raising children, while men do much of the heavy work of farming, combat, and clan defense as needed. We can also see that *Things Fall Apart* has taken root as a tribal norm in which female subordination is inherited. They plant in their children the idea that anyone who wants to be a man must be able to control his wife. This appears in his novel when Okonkwo becomes very happy to hear his son's wife being treated harshly. The state of weakness is strongly associated with the state of women, but women are integrated into society and play a specific role in it. In addition, women are psychologically oppressed, which is reflected in Kelby Harrison's *Sexual Deception: Ethics of Passing* (2013). He describes psychological repression as "the diversion and control of an individual's self-sense" (Harrison, K., p.78). He argues as the ability to narratively create experiences of self and self-esteem is a destructive way. Kelby Harrison states that Sandra Bartky claims that psychological

repression is "institutionalized and systematic" (Harrison, p. 78). It promotes domination and supports a power structure that destroys the dominated spirit by allowing them to understand the nature of the institutions responsible for their conquest. Psychological repression blinds people to the social structure that creates and maintains a repressive system (Harrison, K., 2013, p.78). Black women are also alienated since tradition puts men in a position that denigrates them. The black society adopts a patriarchal system that favors the supremacy of man and offers him absolute power and authority. As such, women are considered as the Other even compared to the black man, and the Other is always in an inferior position. This observation of women as being in a second position concerning men can be considered a traditional and historical idea. It continues to be an important part of the black community.

6. Conclusion

This chapter provides two sections, in the first section, we tried to define the terms colonialism, imperialism, and postcolonial literature. Then, we highlighted the postcolonial literature and explained the literature on decolonization. This study paved the way to give a comprehensive view of the postcolonial feminist theory and female identity which took the first step into the second section. At first, it studied double colonization, patriarchy, postcolonialism, and decolonialism as the fundamental concepts of the theory (Ashcroft et al, 97, 1989). Additionally, it represented the female identity between sexism and racism. Finally, this section outlined the way women tried to overcome women's oppression and shed light on women's new and free image it serves, and how they tried to showcase this idea in their works. Novelists like Angela Davis, Buchi Emecheta, and many more made it their life goal to portray black women as

outspoken, courageous and free of all obstacles, and more than willing to make their voices heard. We have come to conclude that these writes will guide us to view black women as free. Women and men are equal in all fields of life. However, there is discrimination between them in all aspects. Therefore, black feminists have been fighting for their independence from male dominance and western colonization (Rothermund31).

Chapter Three

Black Females' Identity and the Struggle of Double Colonization in *The Bride Price*

1. Introduction

Buchi Emecheta is a prominent African woman writer who studied the function of great insight in a patriarchal culture for women. She is well-known for her portrayals of female characters. In her works, she criticizes men's simple views of women and opposes their attempts to relegate women to a lower social status, she also expresses her displeasure with colonialism and its pressure to oppress women even further (Johnson, 1982). The subjugation of women in a male-dominated, colonized society is a recurring topic in her writings. She expressed her displeasure with the repressive society by recording her feelings (Allan, T, J 2010). In her publications, she served as a spokesperson for women's rights. Emecheta's novels include female protagonists, who serve as a source of inspiration for her views on feminism and for drawing attention to various feminist concerns throughout the world. They have a significant position in Africa's galaxy of mainstream women authors (Lauer, 1972). Buchi Emecheta of Nigeria, as Lloyd W. Brown points out, has a more consistent and genuine voice of direct feminist protest than any other woman writer in modern African literature. Emecheta has succeeded in portraying African femininity through the eyes of a woman. She depicts her female parts in such a heroic light that, rather than accepting her fate, she fights for herself to protect herself against different forms of tyranny, thereby challenging African attitudes on women (Johnson, 1982). Except for traditionalized African women's literature, she writes on the struggle of African women in a male-dominated and colonized culture. She highlights the difficulties and inhumane treatment of women by

African males and colonization without hesitation (Lewis, 2010). Buchi Emecheta's *The Bride Price* lightens on interactive race, gender, and colonial aftermath. It recognizes the story of Aku-nna against the environment of a racially discriminatory society, the hard conditions, and the misogynistic family structure in an African community (Busby, 2017). In this chapter, we will discuss the double colonization of women in the novel *The Bride Price*, as well as give a brief overview of the protagonist's story, which portrays the everyday struggle of African women. We tend to shed light on their behavior and opinion on this lifestyle by characterizing two main characters who portray both acceptance of this tradition, and the refusal. Lastly, we shall present a clash that has occurred between the traditional customs and the modern views that came crashing with colonization.

2. Historical Background

Buchi Emecheta is by far one of the most influential female African writers to date. The scope of her production, as well as the importance of her subject matter women's roles in contemporary Africa, have landed her in this position. She demonstrates courage in challenging traditional male attitudes about gender roles in her fiction, as well as anger and revolutionary contempt for unfair organizations, no matter how time-honored or revered they are, and a desire to seek out new ways to end what she sees as the unjust subordination of women in the name of custom (Editors, 2005).

3. Biography of The Author

Buchi Emecheta is an African writer; her full name is Florence Onyobuchi Emecheta. She was born in 1944 in Lagos, Nigeria. At the age of nine, she became an orphan, a fact that dismembered her family. As Nigerian society values boys

more even in education, Emecheta struggled to sit a scholarship examination for the Methodist Girls 'High school, fueled by her dream to become a writer (Editors, 2005). When she was sixteen she left school to marry and she began working in an American library. A few years later, she traveled to London and once there, she was shocked by an advertisements SORRY NO COLOURED '. Therefore, she began writing about her experience, as an immigrant in England. By the time Emecheta was twenty-two, she earned a degree in sociology and began writing fiction. Her first book is *The Ditch* (1972). Emecheta's other works are *Second Class Citizen* (1974), *The Bride Price* (1976), *The Slave Girl* (1977), *The Joys of Motherhood* (1979), and *Head Above Water* (1984). She died in London in 2017 (Emecheta, Buchi." Merriam Webster's Encyclopedia of Literature).

4. A Black Feminist Take on the Novel

Buchi Emecheta's *The Bride Price* (1976) is a novel that deals with the issue of women's alienation and otherness. Buchi Emecheta outlines the life of the Odia family and the hardships they go through together, and their privilege. The character who stands out foremost, however, is Aku-Nana Odia, the protagonist of the story. Since she is an unmarried teenage girl, life, in addition, is difficult for her. Aside from the challenges she has seen since the passing of her father, Aku-Nna is faced with the social mission as a female in society to get married so the family can get a bride price. The author of this fictional story weaves within the theme of male dominance and women's submission to men (Editors, 2019). Life in Nigeria is difficult at the time, and Aku-Nna may be a character who illustrates the troubles of life as a female in this culture. As a child girl, Aku-Na experienced gender alienation and marginalization, because girls in her society

are undesirable and rejected. As a girl, in a foreign white society, she struggles with a different form of otherness and oppression, which is related to her skin color and race. Thus, Aku-Na, the black girl, is oppressed and regarded as inferior and a second-class citizen. Men play the dominant gender in Nigerian societies. They are anticipated to be solid, keen, and capable. They act as the head of the family as they are the ones who make all the money and choices. Ezekiel Ochia, the father of the Ochia family, works a full-time job at the Loco Yard. When he dies, his family is set to fight for themselves. They move back to Ibuza where the mother, Ma Blackie, trusts to seek help from her brother-in-law. In this African culture, it is believed that after a spouse has passed away, a woman cannot take care of herself or her family. A family with no father figure may be a family without a head, a family without shelter, a family without safety, and overall, a non-existing family. This explanation just further outlines that men are more important than women in society. Buchi Emecheta's *The Bride Price* (1976) is a narrative, which depicts the effects of gender discrimination in a different era. She tells the story of the suffering of women in a male-dominated culture caught in the clash of change as Nigeria works toward independence. In addition, she highlights retrogressive Igbo cultural norms that prevented women from participating in a wide range of activities said to be the domain of men she speaks out against the subjugation of Igbo women in the quest for social change (Emecheta, Buchi." Merriam Webster's Encyclopedia of Literature).

4.A. Male Dominance in The Novel

In *the Bride Price*, Emecheta emphasizes how masculinity and patriarchy oppress the female group, that is, the father is the one eligible to benefit more than anybody else from the "wealth" settled by the in-law in gratitude for accepting to marry

his daughter. Therefore, it seems that a female child, on the part of her father, is the only shorthand of her “commoditization” as there is an oppression that lies there in between the father and his daughter, “Always remember that you are mine” (P, 6). By any means, there appears to be exploitation in the relationship of Aku-nna and her father as there is some personal motivation that strengthens the so-called love that Ezekiel confers on his daughter: Ezekiel Ochia often empathizes with his daughter, mainly because she took more after him than his Amazon of a wife “Ezekiel often felt sorry for his daughter. She looked like him, and she was like him in other ways too” (P, 3). He had named her Aku-nna, meaning literally father's wealth, knowing that the only comfort he could count on from here would be her bride price. To him, this was something to look forward to (P, 9-10). Emecheta clarifies the truth about the patriarchal attitude of the Igbo society that spreads its tentacle to the family with parents leaning toward male children to the disadvantage of female ones who are more often than not used to meet the desire of men. This shows the amount to which *the bride price* legitimizes the hegemony of the male subject over the female one, because ironically, the heavier the bride's wealth is the more challenging and biased the husband is with his wife. Buchi Emecheta's *The Bride Price* stands as more than a traditional didactic novel. It is blunt and to a point satiric in its depiction of a conventional society in Africa, the Iboza Ibo Community (Baraza, 2017). For Emecheta, girls represent the most oppressed, the most disadvantaged, and the less fortunate of all of the neglected groups, and she has made the championing of the purpose of womanhood in Africa her unusual territory. Her novels are supplied with a unique presentation of the stories of girls and women who've been exploited, degraded, enslaved, brutalized, and abused with the aid of using men, and her books are infused with a feeling

of the bias of society. One could anticipate Emecheta's works to be strongly emotional, however, they're not. In *The Bride Price*, she criticizes traditions using the fate of young Aku-nna, pointing out the flaws of forced marriage and the devastating effects on adolescent girls. The death of Ak-unna's father allows Emecheta to speak openly about the meaninglessness of women in African homes, "It is so even today in Nigeria: when you have lost your father, you have lost your parents. Your mother is only a woman, and women are supposed to be boneless. A fatherless family is a family without a head, a family without shelter, a family without parents, in fact, a non-existing family. Such traditions do not change very much" (P, 12). Emecheta's adolescent heroine, Aku-nna, realizes painfully after her father's death that her life is simply over "You have no father now, to buy you new clothes, nobody will buy you any until you marry" (P, 16). She is enrolled in college since it will increase her bride price, among different things "These days, people pay more for educated girls" (P, 30). She portrays through the present-day demonstration of Aku-nna and developing Igbo female characters who discredit myths of male dominance by rising against male suppression and domination. They challenge the insights and actions of the Nigerian male role that the quote of the prior Igbo gender status is worthless and the complications feel that women are a novice. Marriage in Africa was mostly an organization for multiplicative control. Every woman was stimulated to marry and bears children to fully express her womanhood. The basis for marriage between Africans transfers a woman's fertility to a husband's family group. Marriage was performed with dignity in the traditional patriarchal society of Africa. The bride and groom are married to a more genealogy of the groom's family. The newly married wife and husband's obligations are to please and provide for the family. But with

this social exercise of marriage, comes other traditional customs which are required in marriage otherwise it is incomplete (Hooks, 2000). Nigerian women have been living in bondage though some may oppose that view and cite some notable women in history to support their view. This argument does not suffice because Nigerian society is fundamentally a masculine one that subordinates' women. A woman is therefore educated from childhood to adopt a subsidiarity complex as she is prepared for the role of a wife and mother, her definitive ambition being how to please her husband "She is not ugly, and she is nice and quiet and intelligent, any educated man will be glad to pay a good price for her" (P17). In the traditional society and even in some cultures now, her approval is not usually needed in the operation of selling or buying her like a slave. The trend is changing but has not demolished women's oppression in families, communities, workplaces, politics, and other spheres of life and this is inimical to the sustainable development of the nation (Rathika, 2017). To conclude, patriarchy has an unseen campaign on these social characteristics of black women. The most delicate of all is a black girl. She needs security and love from her parents for persistence and self-identity. The next character is the wife who has no choice or real sense. They mourn in acceptance of both marriage and sexual denial, and the most vulnerable and predictable role is the idealist woman character, she completely devotes her life to her husband and children (Baraza, 2017).

4. B. Western Colonization in The Novel

The colonial realm was unquestionably a man's world, and women were only allowed to perform minor roles such as tiny tradesmen and farmers. (Boahen, 107, 1987) A closer examination of the issue reveals that colonial supremacist laws and African

people's own culture collaborate to deprive women of their self-worth to not only save men from the tyranny of the White man but to help them achieve their social agenda, which is a common form of violence. Buchi Emecheta, will no longer be able to ignore this injustice (Baraza, 2009). Furthermore, it is impossible to promote the notion of entrepreneurship in Africa while ignoring the contributions of women in particular. Because agriculture does not always feed its man in colonial Africa, some women are hesitant to fold their arms. Rather, they seek methods and means to liberate themselves from oppression. Ma Blackie is used by Emecheta to represent the newly rising peasant in a completely rural setting. The author emphasizes the differences in views between urban and rural women. The former is more self-reliant while remaining close to their family. Unlike rural women who break their backs cultivating and acting as "means of transportation" to transport crops. Urban and skilled women do not wish to do so "With Ezekiel's savings, she bought oil, she sold it to the white man, who took it back to England and made it into soap" (P, 27). In many ways, European colonialism altered village life. Western-style schooling, the English language, and Christianity, as well as new means of money, transportation, and communication, were all introduced. Christianity and the infusion of western ideas and culture came with colonialism. To start with, the chosen religion only drew a few converts. Many more West African women joined when they understood that schooling was the path to political leadership so that their children might attend a Christian school "The mother was married in the church, she was educated by the white men and she knows their laws" (P, 31). The terms "church" and "school" were interchangeable, with lessons held in church buildings. Girls have less access to missionary education than boys "They'll marry her off quickly, then her bride price will

pay for Nna-nndo's education" (P, 17), school were accepted only if for boys, and the African society made sure to forbid girls of that because they are destined for their houses. These institutions mostly offered instruction in male-dominated fields like carpentry and printing, thereby excluding women from the process. The few girls who did go to missionary school were limited to their families' private lives. Cooking, cleaning, child care, and sewing were among the skills they learned to develop their brains the basic household skills for Christian marriage and parenting. This is in contrast to their preparedness, which allowed people to participate in both personal and public arenas in pre-colonial society. The Victorian notion that women belonged in the house fostering the family was also brought by the Europeans. With this mindset came the focus on the guy as the family's principal source of financial security (Shepard, 2015), and although polygamy is still prevalent, co-wives' support has dwindled. In 1982, a nationwide feminist movement is established, and it pushes for the abolishment of polygamy. Meanwhile, the majority of Nigerian market women are opposed to the edict. Even though laws exist to safeguard women's rights, women seldom acquire any of their husbands' belongings after they die. Single women are frequently financially exploited, with their possessions getting sold without their permission. Farming cash crops like yams became the sole job of the male, while the wife was consigned to growing only subsistence crops that brought in less money. The missionaries' prejudices towards West African women were consistent with the Victorian concept that a woman's place was at home They felt that women's minds were weak and that they couldn't grasp so-called male disciplines (Santoru, 1996). Furthermore, Christian marriage brought the title of "Mrs." This replaced the traditional practice of West African women referring to their

mother by her first name, thereby diluting women's validity. The development of a social and political order that favored Nigerian males was welcomed and fostered by Victorian invaders. One of these benefits was the incentive given to males to attend school. Because males graduated from school in significantly higher numbers than girls, it's no surprise that men's voices were among the first to be acknowledged in Nigerian writing (Baraza, 2017). Stories about Nigerian women at the period were always portrayed through the lens of the guy. As a result, the first few women to break into the literary world adopted male literary topics as role models. During this period, some Nigerian women were particularly engaged in organizing protests against colonial forces (Davis, 2016). Western colonization in this novel is not always portrayed as an evil villain coming to destroy the town, it actually brings happy and modern thoughts with it, it brought peaceful thinking and equality between classes, for in the sight of god we are all the same. "Christmas was important for everyone, the schools were closed and the teachers were on holiday, people came to celebrate with their families" (P, 53), one the modern ways are the celebration of holidays, it is not often that African societies celebrate such religious days, but along with wester colonization, they were used to these matters and it became a habit.

4. C. The Story of Aku-nna

Aku-nna becomes an orphaned after her father's death. However, she is given the possibility to be knowledgeable. Aku-nna's uncle has his egocentric motto in the back of permitting her to visit college (Braziller, 1979). If she receives well-knowledgeable education, he hopes that she could fetch a variety of cash as bride charge. Because Ibuza boys have the flamboyant of knowledgeable women and they could pay extra bride

charge. Aku-nna falls in love with her college teacher Chike. It is Chike, who advocates for her to continue her studies. He advises her to not inform her circle of relatives about her puberty fulfillment till the end of the exams. But the secret has been discovered and people are aware of, "We went out to fetch firewood with a girl, and we're coming home with a woman" (P; 49). Meanwhile, Aku-nna is kidnapped by Okoboshi. Her circle of relatives additionally accepts her marriage together along with her kidnapper. Aku-nna, who hates Okoboshi, scoffs at him and escapes from the clutches, and tells him that she had already misplaced her virginity through Chike. Chike rescues her on time and each elope to the Ughelli. It opposes the taboo, the way of life, and the traditions in their society (Emecheta, 1976). Aku-nna marries Chike without the conventional bride charge and this draws her circle of relatives' anger. Chike becomes the supervisor of an oil business enterprise and Aku-nna a teacher. Although Chike's father offers to pay the bride charge, Okonkwo Aku-nna's uncle refuses to just accept it. Instead, they turn to black magic, make a Voodoo doll at Aku-nna's photograph and pierce it with needles he confirms it:

At home in Ibuza, Okonkwo was again approached with *the bride price*, but he still refused to consent to give his daughter to a slave. When he knew somebody took away the doll that looked like Aku-nna from in front of his chi, he thundered and raged like an animal and was determined to make another one. The new one he made was at a very expensive cost, for its aim was to call Aku-nna back from Ughelli through the wind. (P, 25)

. Meanwhile, she becomes pregnant at 16 which is a very young age to raise and care for an infant. Also from her early life she becomes cited as 'Ogbanje' because she

has regularly fallen ill (P, 5). Supposedly, a girl who married without paying a bride charge shall experience the loss of her first infant (Palmer, 1982). Emecheta in *The Bride Price* very well explores the slavery and rejection of women through tightly enforced coverage and social and spiritual taboos (Allison, Busby, 1976). At thirteen, Aku-nna starts evolving to fall in love with Chike, an osu (outcast), and shows a few ambitions to reach college. Without taking attention to her emotions and her college work, Okonkwo's family hurries up to marry her off at a bride fee that might assist Okonkwo to get the Eze title. Unlike Chike, who is brave enough to expose his love in a civilized way to Aku-nna, deformed Okoboshi crudely suggests his emotions by kidnapping and trying to rape her, a motion common within Ibuza Community. She escapes, however, since her virginity has been misplaced by Chike, the osu. For "losing" her virginity, she is crushed mercilessly with the aid of Okoboshi's members of the family and refrained from Ibuza Community. While the conventional Ibuza Community endorses those crude moves of the deformed Okoboshi, it no longer advocates the civilized one Chike who's a social outcast because of the reality that one of his ancestors was offered into slavery, "The son of a slave, who teaches at her school?" (P, 31). Buchi Emecheta makes use of Okoboshi's deformity to mirror his bestiality, particularly in his try at consummating his pressured marriage to Aku-nna after kidnapping her:

The very next minute he was upon her, pulling her roughly by the arm, twisting the arm so much that she screamed out in pain. He forced her onto the bed, still holding on to her arm, which she felt going numb. then she kicked him in the chest, he slapped her very hard, and she could smell

the gin on his breath. His chest was heaving up and down like a disturbed sea. (P, 62, 1976)

Unreceptive to Okoboshi's bestial advances, "a kind of strength came to her, from where she did not know. She knew only that, for once in her life, she intended to stand up for herself, to fight for herself for her honor" (P, 60). As far as Aku-nna is concerned, only Chike the osu is her sweet lover in the dirty Ibuza. Painfully enough for her, Ibuza society rejects him. She muses: "How simple our lives would have been but for the interference of our parents" (p. 139). Young Aku-nna is caught in the web of Ibuza traditions and is quite helpless for a while. Aku-nna's elopement with Chike to Ughelli, at fifteen, is her very last expression of whole disgust with traditions, and her manner of gratifying a primary need; self-worth "I'll kill myself if I have to marry him" (P, 61), this shows that she is so fed up with pressures of tradition that she would rather die than follow them. Although Aku-nna dies at childbirth, she is content with how life passed with Chike: "Our love will in no way die, allow us to name her Joy too, the same name we gave to the bed on which she was conceived". "Every girl child born in Ibuza after Akku-nna's death was told her story, to reinforce the old taboos of the land. If a girl wished to live long and see her children's children, she must accept the husband chosen for her by her people, and the bride price must be paid. If the bride price was not paid, she would never survive the birth of her first child." (P.168). The novelty of the book under review is a central theme related to the issue of marriage and the exploitation of women as a mere weakness for men to climb the social ladder, with difficulties behind them (Baraza, 2017). Descriptive imagery of the African marriage and the way of life of the Bride Price is pondered within the novel *The Bride Price* through Emecheta. she

adopts writing skills to expose strict traditions of marriage and bride price (Palmer, 1982). The novel touches on social practices i.e. „Marriage“ and “Bride Price“, and how social activities within the African society will continue to be incomplete. In the novel, the author emphasizes the want to teach and conquer traditional situations and rituals, which does not improve the acceptance of women or offer answers to all of the distress going through conventional African ladies (Razinatu, 2010). By doing so, the author’s motivation additionally protects the old way of life of tradition, The African girl no longer has her identity. Her existence ought to be continuously managed by her father or her husband has to control it, and the colonizer makes it even more difficult in a society that rules the female identity. She turns into absolutely non-entity; a whole annihilation of self-identity “My father has inherited everything your father owned, and he has inherited your mother too” (P, 23). It is the maximum painful factor that ladies can suffer from. As a female writer, Emecheta suffers and is determined to conquer her society’s grievances and the valued western ideas that comes to “rescue” her people. The Bride Price gives the collective traditions of the communal way of life and allows a look at the connection between Aku-nna’s energy and willful weakness (Palmer, 1982).

5. The Representation of Black Women in The Novel

Buchi Emecheta signifies the Nigerian women’s personalities and their status through her novel and her female characters (Emecheta, 1976). We are going to deal with the demonstration of Nigerian women who struggle against their traditional society and the discriminating patriarchal limitations to accomplish a sort of liberation and fulfill their dreams and ideals for their recognition as complete individuals (Emecheta, 1976).

5. A. Aku-nna: a Free Woman

At the beginning of the novel, Buchi Emecheta labels the thirteen years old Aku-nna as an intelligent young woman who knows, without being told straight, that she is “too irrelevant” in the eyes of her parents. She is, after all, the only girl who lives in the Nigerian city Lagos where the story begins (Allison, Busby, 1976). She is always ill and falls sick most time. Her parents call her an “Ogbanje” a living dead. Regardless of her physical appearance, Aku-nna is a bright and accomplished woman (P, 71). The meaning behind Aku-nna’s name makes it clear that a daughter is seen as a commodity. Her father named her Aku-nna which stands for father’s wealth. Her existence is accepted because she brings bride price to the family. Aku-nna’s mindset is also shaped by patriarchal ideology to some level that she pictures marrying a rich man who would be able to answer for an expensive bride price, because girls are aware and taught that it is the sole purpose of their existence, “She knew only that she would have to marry” (P,21). Aku-nna’s speech after the death of her father sheds light on gender biases and the class rank of women in a family. As it is revealed in the novel:

It has always been like that in Nigeria. When you have lost your father, you have lost everything. Your mother is only a woman [...] a fatherless family is a family without ahead. (P, 12)

As the story rises, we notice that Aku-nna has many inquiries about her family, her culture, and her role in society. She ponders about these questions, but she never voices them because in her community it is considered worse than bad manners to ask them, especially coming from a girl. But it is these questions that drive Aku-nna throughout this story. As it is defined in the first chapter of *The Bride Price*:

[...] if she had been a grown-up she would have scolded him,

saying, “but you scared us so! Standing there as if you have seen a ghost.”

However, in Nigeria, you are not allowed to speak in that way to an adult, especially your father, that is against the dictates of culture. (P, 10)

Meanwhile, the protagonist Aku-nna distinguishes from her frightening tradition and society that women must be passive and obedient to the rules and principles set by males (Davis, 2016). Liberation is out of the subject for African women as their path becomes clear which is taking care of their children and their husbands, as well as working hard to survive. It is a frantic and boring way with which African women want to live their lives, just like animals, they do exactly what they are told. Nonetheless, Aku-nna objects differently by breaking the social customs of her traditions to create her own goal.

5. B. Ma-Blackie: An Obscure Woman

Ma-Blackie, Aku-nna’s mother, appears as a living illustration of motherhood in the novel. She is a tall, dark-skinned woman (P, 3). As is distinctive for an African woman, she is held accountable for not having birthed for her husband, Ezekiel, more than two children, only one of which is a son “I paid double the normal bride price for you. And we were married in church. But what have you given me- just one son!” (P, 2). The novel starts with Ma-Blackie, the mother of Aku-nna and Nna-nndo, leaving her family. She has gone back to her inborn village, Ibuza, to toughen her productivity “At last she decided to make the two-hundred-mile journey to her home town of Ibuza. There she asked the river goddess to send her a baby” (P,2), they believe that in order to be blessed with a boy, the perfect place is the river of Ibuza, you give a gift and pray the goddess for a boy, and if you are lucky enough, your wish shall be granted. After her

husband's death, Ma-Blackie is espoused by her late husband's older brother and needs to take her children back to Ibuza. Ma-Blackie is not the only wife of this brother, but she appreciatively takes her place in his family, ultimately becoming pregnant with the brother's child (P, 62). Furthermore, she is a cunning woman, and with the little money her husband has left her, she can spare herself from the more physical chores required of other village women. She is also viewed as one of the village's high class because she can send her children to school (P, 30), because no women can afford to send her children to school and be able to afford her necessities as well. Despite her prestige and being prearranged, she fails to give a vital feeling of love and care to her daughter Aku-nna, a daughter in desperate need of a parent's love and attention rather than materialistic things that do not last. Ma Blackie betrays Aku-nna who falls in love with an Osu man called Chike. She sides with the entire household to reject Chike as an outcast even though she knows that her daughter's happiness depends on her marrying Chike (Allison, Busby, 1976). This shows that Ma-Blackie gives much importance to the traditional customs rather than her daughter's feelings. Moreover, instead of supporting her daughter and giving her a shoulder to cry on, she curses and humiliates her in front of her family. This kind of betrayal pushes Ak-unna to start hating her mother, thus: "she was beginning to hate her mother for being so passive about it all" (P,50). Ma-Blackie is definition of patriarchal product, she is obedient, respectful and a true African wife material, she fears her husband and never crosses boundaries even for her children, "She had no time for her daughter, and she could never refuse anything to the father of her baby" (P, 50). Ma-Blackie's loyalty lies with her husband, and that was evident when her daughter needed her help, and she knew that her mother would be of no use "She (Ma-Blackie) wont' be

able to refuse him anything” (P, 62). It is clear the power men and tradition hold on African women, they cannot refuse or disobey such requires.

6. Tradition Vs Modernity in The Novel

Africa is regarded as one of the most traditional continents in the historical background. However, throughout the ages, the latter had been colonized by external forces, resulting in a divide among African groups in terms of attitudes. That is, some Africans, even after independence, refuse to embrace change and maintain traditions as a way of life, and others combine modernity with custom (Palmer, 1982). Buchi Emecheta focuses on the cultural problems that black women in Africa face. In her work *The Bride Price*, she explores the concept of modernity and tradition as conflicting with one another. She depicts every element of the old norms that make womankind a victim as a result of this.

6.A. The perspective of Tradition in The Novel

Emecheta exposes retrogressive Igbo cultural conventions and norms that hinder women from participating in a wide range of activities, but males are granted complete freedom to engage in whatever activity they wish at the start of the novel. Polygamy, for example, in which African men such as Okonkwo, Ma-Blackie's spouse emerges in the novel as symbolic representations of masculine power, which leaves African women like Ma-Blackie and Aku-nna voiceless and incapable (Braziller, 1979). Aside from that, most African tribes see women as their husbands' property. Including the habit of putting on women's locks of hair and announcing them to be spouses “I cut off a piece of her hair, so now she belongs to me!” (P, 73). Marriage is one of the most significant aspects of traditional African society. It is treated with great respect and dignity in Africa's

traditional patriarchal society The bride and groom marry to continue the groom's family lineage. The newlywed bride and husband have the responsibility of procreating and providing for the family. However, this social practice of marriage is accompanied by additional traditional traditions that are very necessary for African society and without which the marriage is incomplete. Bride price is one of Africa's most extensively followed social rituals within the marriage institution, in which the potential husband must pay the bride's family in the form of money or property (Baraza, 2017). In the case of the protagonist Aku-nna, the bride price increases as she becomes more educated. Within the context of the narrative, the title is significant. However, if a girl marries without paying the bride price, it is considered that she is not a virgin or that she is unworthy of marriage; in this situation, the girl becomes a family property "So now you are a slave too. Well, the water gourds are there" (P,64) said Okoboshi's mother after hearing about her falsely accused daughter in law. As a result, in Igbo society, a large bride price represents a significant honor for the bride. Emecheta has instilled in women a strong sense of humiliation if they mess up before marriage. "The females were frequently the ones who took the brunt of the criticism. A girl who had had experiences before matrimony was never appreciated in her new home; everyone in the community knew about her history, especially if she was married to an egotistical guy". It is apparent that only virgin women are preferred in African culture "She is a virgin. Nobody has touched her. You must bring me a big pot full of wine" (P, 61). In Ibuza traditions, a man must prove his new wife's virginity by giving the father a pot full of wine, if she is indeed a virgin, and if not then an empty one is a disgrace and she becomes a property. As a result, Okoboshi departs Aku-nna since doing so would bring humiliation and would

never be tolerated by any one of his family members, resulting in horrible repercussions (P, 62). People are aware of it. It is as though devirginizing a lady would be a source of pride for the entire family since they regard it as a true virtue. Her mother "spat at her and pointed without words to the water gourd" (P, 64), when she told her mother about her disvirginity after the first night with her alleged spouse. She was forced outdoors, with the hungry eyes of her fellow females, and became the talk of the community. Aku-nna was subjected to severe oppression, mockery, and even physical beatings to humiliate her for committing a heinous act; however, it was only when she arrived at the stream that she received the amount of battering she had received from her people (P,66). Chike and Aku-nna, on the other hand, maintain their serious and deep relationship, which eventually leads to their marriage (P, 69). Furthermore, Nigerian society thinks that if the bride price is not paid, the woman would die when she births her first kid and that this is what will happen if the marital couples fight the conventional marriage. The birth of a female kid is seen as a way for Nigerians to get a decent bride price "You took Ezkiel away before he could enjoy the bride price from his daughter Aku-nna" (P, 14), the people of the tribe only saw girls a way to gain money and provider for their men, nothing more. As shown in the lives of Aku-nna and her beloved teacher Chike, the young lovers who try to disobey the customs that are a visible impediment to their association, since Chike's slavery descent, according to Igbo culture, Chike and other slaves are deemed inferior to other social groups without regard to their knowledge (Baraza, 2017). Every female from Ibuza city, whether she was born there or elsewhere, was raised with the traditional taboos of the area. Aku-nna, a Lagos native, was not only required to uphold her community's conventions, but her name was also a continuous

recall of what she owed to her father (P, 16). Obviously, from the perspective of the males, a guy is ready to marry, and society demands that he pays the bride price. Marriage is viewed as a symbol of a man's ability to live apart from his family, as well as evidence that he has a social responsibility and enough money to pay for his bride price. As a result, there is equality if we consider how traditional gender thoughts, customs, and norms in Ibuza community toward women not only have negative consequences for women but also have positive consequences for women and their families. The presence of colonizers, on the other hand, brings a flood of modernity and adds fresh voices to the traditional culture that is committed to its completeness "In sight of god, we are all the same" (P, 37).

6.B. The perspective of Modernity in The Novel

As seen through the eyes of a little girl, Aku-nna, Buchi Emecheta's *The Bride Price* illustrates the confrontation between the ancient norms of a tiny Igbo town in Nigeria and the expanding influence of Africa's European invaders "Most ceremonies in Nigeria combine European customs with native ones" (P, 12). For Africa, colonialism by Europeans has been a tricky issue. While it has coped with the continent's political autonomy, it has also introduced modernization, which has proven to be as troublesome, particularly when traditional African values are involved. However, the intricacy of these concerns will not be fully resolved until the question of female subjugation in traditional African society is tackled. Emecheta examines the problems that develop when modernization collides with tradition from a feminist viewpoint, focusing on how modernization has provided new opportunities for African women through western education but has also created a chasm between the new and old norms, "The white

man's law did not understand about slaves and free men" (P, 74). This causes a clash between traditional tribe generations who refuse to adapt and young individuals like Akunna and Chike who embrace change, are subject to the new speech of the "colonizers"(P, 70). Due to their western education, they tend to reject African traditional customs "At school, they learned the white man's way" (P, 36). As a result of this, Akunna prefers to breach Nigerian taboos by fleeing and marrying her partner Chike. As a result, she rebels against some societal conventions and asks for change, but she may not be backed by the rest of society, because the entire community still has its customs and seeks its totality "Its inhabitants were Ibos and followed the Ibo traditions. Even those who left to work in the white men's world took their traditions with them" (P, 27). Traditional tribal societies dislike becoming dispersed as a result of the incursion of civilization "School is no use to free man. School is a place to send your slaves" (P, 28). Akunna is torn between two forces and is unsure which one to support. On the one hand, she recalls her father and mother's proverbs, stories, rituals, and taboos, which have now accumulated as a vast and unyielding subconscious in her mind. On the other hand, as a contemporary, educated woman, she screams against tradition's hypocrisy and unfairness toward women. But she can't battle the strength of her Igbo norms; she can't get them out of her own heart and mind, let alone the hearts and minds of her people. Instead, Akunna resolves to go beyond all those totalities and let the structure play freely. She is attempting to develop a new narrative that denies Africa's inherent immobility. Akunna and Chike end up living together outside of the community at the end of the novel. Meanwhile, Akunna is expecting a child. Despite their joy, not everything in their life is perfect. Despite repeated significant offers from Chike's father, her stepfather Okonkwo refuses to

consider the bride price provided by Chike's father. According to tribal legend, this implies that Aku-nna will be cursed and die during delivery. Because she lacks the power to exist contemporary concepts in a traditional culture without the backing of the community, Aku-nna's death is a sign of tradition's victory (Baraza, 2017). Individualism, free choice, and identity are all valued more highly in modernity. Whereas modernity does not abolish traditional female behavior patterns, it does provide greater freedom in self-definition alternatives, whereas in traditional models, identity is defined by what is required of the group (Hooks, 2000).

7. Conclusion

Buchi Emecheta uses description to demonstrate the objectification of women in Nigerian society, as well as in African society in general (Razinatu, 2010). Furthermore, in her work of the same title, she builds her plot around the bride price to highlight how the male body is relentlessly exploited by the female subject as "rescuers" under the critical side effects of colonialism in Africa (Lewis, 2010). The issue of marriage and the bride price associated with it enslave the woman since they are frequently used as a tool for social advancement for the male individual (father, brother, and husband) and even the entire community who work together to destroy her (Santoru, 1996). As a result, patriarchy and sexism are being used as traditional weapons to force women to be sacrificed without a trial on the altar of capitalism, regardless of human compassion. In reality, colonialism has not only influenced the social standing of women, but it has also "enslaved" men and seduced them to fix their hearts on women to rise from the ashes. The man's tenacity and proclivity for materialistic and social ideals triumph against his sister or wife. Beyond the story's devastating climax, Emecheta has successfully brought

the subject of the bride price to the forefront as a crucial superstition determining the bride's fate during her first confinement (Baraza, 2017). Her protagonist is hailed as a martyr because she provides an example by seeking, at her own cost, to break free from the chains of restricted societies and male enslavement (Palmer, 1982). The female protagonist, Akunna, appears as a feisty narrator who reignites the discussion over the bride price, a contentious issue in African and international modern literature because of its encroaching link with money, gender politics, and global economic collapse, prompting some critics to ask: is the bride price a disgrace to women or a burden to men? (Allison, Busby, 1976), Akunna shows all the characteristics of black feminism, and in her novel, Emecheta relies on fighting for women's liberation, through her characters, which is a major theme in this theory. In this chapter, we tried to highlight that black women suffered greatly when it comes to double colonization, and it was widely shown in the events happening throughout the novel (Baraza, 2017). Buchi also talks about the aspects of tradition and modernity present in the novel that represent the African community (Razinatu, 2010).

General Conclusion

Many implications may be drawn from the examination of Emecheta's fictional works. To begin with, Buchi Emecheta made it plain that the African woman was aware of the situation. She made it clear that she was interested in her thematic issues. She was clearly dealing with issues such as African expectations on traditional women. All of these themes were centered on concerns relating to the African woman's personality. The sensitivity of the African woman is also shown in Emecheta's development and portrayal of female characters. Through the universal embodiment of Emecheta, female characters take center stage in the examined works and give experiences and diverse advances in society through the perspective of African women. Emecheta, we might infer, portrays women in a positive light. It's backed up by her major characters' good portrayals. Emecheta's main female characters are endowed with positive qualities like as perseverance, life ambition, hard work, and knowledge. So, according to her, African women are not as powerless and desperate as they have been portrayed, particularly by male authors. It is the main source of the African woman's tragedy, according to a study of African traditions and customs. These are the demands for polygamy, wife inheritance, reproductive fertility, and bride price. According to Buchi Emecheta's perspective on the suffering of African women, life would be a better place if some African culture and traditions were preserved are completely rejected, she picked a largely African environment to show the difficulties of working with African women and their personalities, where polygamy, wife inheritance, and high dowries are the norm. African cultural communities have resulted from a demand for reproductive fertility and an even

higher premium on male children. As per this study, there are numerous obstacles that must be overcome in order to boost the possibility of future for black women.

In the first chapter, we examined Black Feminism as a resisting movement that was a clear revolt against the oppression women have suffered from ranging from the age of slavery to contemporary injustices. We also inspected the history of gender, race and sexism that offer a new view of female struggles for freedom. This study looked at how contemporary African women deal with personal issues, as well as how African society would deal with gender, class, policy, and other forms of social inequity, and concluded that now is the moment for male and female African writers. In order to build a full African country based on African cultural qualities, they are suppressing their roots in order to give more value to interactions between men and women. The affirmation and broader view to especially compact of African cultural values, as well as literary, implies that literature should be responsible for individual, family, and society levels of equipment.

In the second chapter, we have dealt with the representation of black women and how they struggle from their conservative society, especially men and also their struggle from western colonization. We have noticed through our analysis. In African writings, greater inquests must be made without bias and prejudice into cultural traditions regarded to be irrelevant to the development of widows, polygamy, hereditary rites, intercourse, tribal conflicts, discrimination against girl children, forced marriage, slavery, mysteries, and so on. The findings of this thesis reveal how women in African society affect energy dynamics through ongoing attempts to enable liberation in the development

and dissemination of social activity. We tried to re-examine patriarchy and subsequent colonialism ideas through various damaged policies.

In the last chapter which is the main theme of our dissertation. We have deduced that the author, on one hand, they also tend to give voice to the silenced and disregarded women by challenging the masculine prejudice. But on the other hand, the author approaches women's liberation differently. In *The Bride Price*, even if Emecheta deals with women's liberation but she gives a heartbreaking ending to her protagonist Aku-nna who leaves her isolated, because Buchi Emecheta values the African traditions more than women themselves, we have focused on the clash between African traditions and modernity as a dominant issue established in the novel. Our analysis, however, has shown that black women are caught between two worlds. For instance, the protagonist Aku-nna in *The Bride Price* tried to convey traditional norms, traditions and challenged the patriarchal restrictions and calls for change, in reality, Aku-nna, the female protagonist, confronted these established customs by violating it and stepping outside the lines; as a result, she pays the ultimate consequence. Although education promotes contemporary thinking as part of the colonial discourse, it also made us aware of how African traditional values exploit any form of uprising to limit women's liberation or prolong their subjugation. As a result, tradition is regarded as eternal, precious, and priceless.

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ملخص

ستدرس هذه الأطروحة التطور التاريخي للنسوية السوداء، في هذه الأطروحة يتم فحص نضال المرأة

السوداء في رواية

فيما يتعلق بالمداولات المفتوحة للنسوية السوداء، إنه يثبت Buchi Emecheta لـ *The Bride Price*

الإساءة التي واجهتها النساء الإفريقيات، وكيف أن سوء معاملتهن فريد من نوعه بالنسبة للرجال الأفارقة. علاوة على ذلك، فإنه يشير إلى كيف دفعت هذه المعاملة السيئة التطور النسوي الأسود. تؤكد أطروحتنا أولاً كيف يهيمن العديد من المظالم على النساء السود في المجتمعات النيجيرية والاستعمار الغربي. تم التخطيط لهذه الدراسة كبحت نوعي وهي تستند إلى النهج النسوي الذي يعتمد على المنظور الوصفي والتفسيري. الغرض من هذا البحث هو تقديم لمحة عامة عن الوضع الحالي للدراسة حول النساء السود. بالإضافة إلى ذلك، يوضح هذا العمل الحاجة إلى دراسة حياة النساء السود في مجتمع مزدوج الاستعمار. تبدأ المناقشة بفحص نضال النساء السود عندما يتعلق الأمر بالاستعمار المزدوج، وتحلل كيف أن قوة التقاليد لها تأثير كبير على حياتهن، ثم يكشف عن العوامل المترابطة لكيفية محاربة النساء للعادات والأعراف والتمييز بين الجنسين من أجل فرض وجودهن في المجتمع

الكلمات الرئيسية: النسوية السوداء، الاستعمار المزدوج، الجنس، الايغوبو، التحرير، القمع، النظام الأبوي،

العنصرية، التقاليد، العنف.

Résumé

Cette thèse étudiera l'évolution historique du féminisme noir, dans cette thèse, la représentation de la lutte des femmes noires dans *The Bride Price* de Buchi Emecheta est examinée, dans le cadre de la délibération ouverte du féminisme noir. Il établit les abus auxquels les femmes africaines ont été confrontées, et comment leurs mauvais traitements sont uniques par rapport aux hommes africains. En outre, il indique comment ce mauvais traitement a incité le développement féministe noir. Notre thèse souligne d'abord comment les femmes noires sont dominées par de nombreuses injustices dans les communautés nigérianes et par la colonisation occidentale. Cette étude est prévue comme une recherche qualitative et elle est basée sur l'approche féministe, qui repose sur une perspective descriptive et interprétative. Le but de cette recherche est de donner un aperçu de l'état actuel de l'étude sur les femmes noires. En outre, ce travail démontre la nécessité d'étudier la vie des femmes noires dans une société double colonisée. La discussion commence par un examen de la lutte des femmes noires quand il s'agit de la double colonisation, et analyse comment le pouvoir des traditions a une grande influence sur la vie des femmes noires. Ensuite, il révèle les facteurs interdépendants de la façon dont les femmes combattent les coutumes, les normes et la discrimination fondée sur le sexe afin d'imposer leur présence dans la société.

Mots-clés : Féminisme noire, Double colonisation, Genre, Igbo, Libération, Oppression, Patriarcat, Racisme, Esclavage, Traditions, Violence.

