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Reconsidering Womanhood in Bernardine Evaristo's *Girl, Woman, Other* (2019)

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DEDICATIONS

I thank Allah for granting me the strength to finish my thesis

From the day that I was born till today, every step and every path I took in my journey in life was always done with their support and love. This work is dedicated to My Parents for their endless support and help throughout my life, and I can repay some of their love through this humble work.

To my Brothers and Sisters, who were always there for me when I needed help.

To my friends with whom I made the most unforgettable memories. Memories that I shall long for eternity.

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ABSTRACT

The concept of womanhood became a point of interest in literary criticism studies, due to the continuous changing in the meaning of the word from the first time it was coined. In her novel, Bernardine Evaristo tries to redefine womanhood, in her views on the term from the conventional meaning of the word. This research investigates characters' experiences, struggles, and stereotypical images as women of colour. The researcher uses eclectic approaches consisting of Feminist Theory, Black Feminism, Womanism, and Intersectionality, the researcher aims to refute that being a woman adheres to stereotypical images. This research reveals Evaristo's reconsidering of womanhood, allowing for a diverse, multi-layered, and fluid portrayal of womanhood. The characters' intersectional discrimination in 'white' British society shows the cruelty of being othered and the characters' choice to challenge and overcome those discriminations by being and becoming anything. Moreover, for black women's challenging stereotypical images serves in strengthening womanhood's image of the protagonists as it reshaped their understanding of what it means to be a woman, while society's stereotypes imposed on them urged disobeying such discrimination and helped in reshaping the concept of 'womanhood'.

Keywords: Womanhood, Intersectionality, Womanism, Women experiences, Black women, Bernardine Evaristo.

DECLARATION

I hereby declare that the content of this dissertation is purely the result of my research, and that appropriate references or acknowledgements to the work of other researchers are made where required.

Signature

Sara Benaich

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Chapter Three: Reshaping Womanhood

General Introduction

Introduction

Black writings have become an essential part of British literature, yet it was underrepresented and overlooked inside and outside Britain. The first establishment of first-generation black British women writers such as mixed heritage Nigerian-born writer Buchi Emecheta and Jamaican writer Joan Riley whose writings paved the way for black British women writings to be published and recognized. However, since The Black Lives Matter Movement's gained more attention since the day it emerged around the world along with the winning of The Booker Prize by a woman of colour, black British women's writings have gained significant attention lately due to those author's themes about race, sexuality, womanhood, diaspora, and immigration.

As a contemporary black British author, Bernardine Evaristo strives to depict multiple experiences of her female characters as they make their way through life by challenging their daily life struggles and the ability to maintain family life and relationships. As a mixed-heritage author, Evaristo attempts to explore black people in general and black women in particular through her novels, including *The Emperor's Babe* (2001), as they did exist before in Britain.

Bernardine Evaristo's eighth novel Girl, Woman, Other (2019), follows the story of mostly twelve black womxn[1] as they navigate the world from different range of ages, from nineteen to ninety-three, following their journey from birth to adulthood to womanhood, jumping from the present to the past through a nonlinear style and exploring the multiplicity of black British womanhood through different identities,

[1] In an interview with The Waterstones, Bernardine Evaristo stated that she refers to the woman in her novel as 'womxn' because Evaristo depicts a non-binary person.

experiences, sexualities, ethnicities, and social classes. Due to her reaction to the lack of black British women to be fully presented in literature, Evaristo attempts to capture the lives of a thousand women in her novel but instead limits it to mostly twelve women on their quest toward black British womanhood.

Rational of the Study

The grounds on which *Girl, Woman, Other (2019)* is chosen for conducting this study because it aims to investigate modern British women's literature in general and black British women's writings in particular. Furthermore, the lack of studies on black British literature, especially those written by women, and most of their heroines are 'women,' suggests the need for the following research. Moreover, the researcher chooses this topic to shade the light on the new meaning of womanhood that is presented in the novel.

Statement of the Problem

In the light of the recent events concerning the increasing of widespread attention of the Black Lives Matter Movement and Me Too movement worldwide, womanhood became a trendy topic to be conducted in multiple academic studies. Black British women writers, mainly Bernardine Evaristo, assert on the reconsideration of womanhood through exploring the multiplicity of black British womanhood, where the struggles and challenges concerning stereotypical images are projected in British society.

Research Questions

Main Research Question

How did Bernardine Evaristo redefine womanhood in her novel Girl, Woman, Other?

Sub Questions

- How different is the theme of womanhood portrayed in British women's Literature?
- How did Alice Walker's womanhood revolutionize black women's literature?
- In what way did the redefinition of womanhood change our views on black women?

Research Methodology

The current study on Bernardine Evaristo's Girl, Woman, Other (2019) provides an eclectic methodology of theories and approaches to analyze femininity through numerous characters. Some of the critical ideas and approaches employed in this research are as follows:

- **Feminist Theory**

Black British women writers are tempted by the projection of black women's image and experiences in literature. Thus, Evaristo's *Girl, Woman, Other (2019)* portray the feminist experiences of a wide range of women as they navigate the world in male dominance British society. It also represents the struggle of being a woman of colour in white British society.

- **Black Feminism**

The increased awareness of the monopoly of feminism only limited it to a white interface and made black women's voices to be marginalized. In addition, the feminist movement added black women to the movement, so their hypothesis does not sound true. Thus black feminism approach is applied in deciphering the characterization of womanhood in the novel.

- **Womanism**

As black feminist voice did not reach along with white feminists who gained some rights, such as the right to vote. Accordingly, womanism has emerged for black women's voices to be heard, their rights to be gained, and to be separated from feminism, to include every person no matter their race, ethnicity, sex, gender, sexuality, or nationality.

- **Intersectionality**

As *Girl, Woman, Other (2019)* follows the intersections of the lives of twelve characters with different identities, sexualities, races, and classes. Intersectionality is an approach that deals with the intersection of multiple discriminations. Thus, it helps to analyze different forms of discrimination that women of colour are encountering at the same time.

Hypothesis

It is hypothesized that:

- Womanhood is the aftermath of the imposed stereotypical images by society.
- Womanhood is not adhering to stereotypes rather it is fluid.

Objectives of the Study

- To display how Bernardine Evaristo introduces different forms of womanhood in twelve characters in her novel *Girl, Woman, Other.*
- To examine black British women's writings and their importance and contributions in British literature.

Scope and Limitation

The focus of this research is on the concept of womanhood that is presented through twelve characters in Bernardine Evaristo's *Girl, Woman, Other*. This study,

however, is about womanism and intersection experiences, which assisted in the reconsideration of womanhood.

Chapters Demarcation

This thesis consists of three chapters. Each chapter investigates a particular area of the following study on a more extensive basis. The first chapter of this research, *Girl, Woman, Other (2019):* Theoretical Framework, deals with the historical overview of contemporary British women's literature and black British literature, including black British women's literature. Moreover, the chapter introduces Evaristo's literary realm and her work. The second chapter, entitled Feminism Theory, Black Feminism, Womanism, and Intersectionality: Theoretical Debate, presents a mix of methodological theories of Feminist Theory, Black Feminism, Womanism, and Intersectionality approaches. The researcher provides an overview of Feminism Theory, Black Feminism, Womanism, and Intersectionality in this chapter. In the third chapter, the researcher explores the three main titles: Characterisation, Women of Colour Issues, and Challenging Stereotypical Images, to examine the multiplicity, struggles, and achievements of the characters in their journey to becoming women. This thesis consists of three chapters. Finally, each chapter investigates a particular area of the following study on a more extensive basis. The first chapter of this research, *Girl, Woman, Other*: Theoretical Framework, deals with the historical overview of contemporary British women's literature and black British literature, including black British women's literature.

Moreover, the chapter introduces Evaristo's literary realm and her work. The second chapter, entitled Feminism Theory, Black Feminism, Womanism, and Intersectionality: Theoretical Debate, presents a mix of methodological theories of Feminist Theory, Black Feminism, Womanism, and Intersectionality approaches. In

addition, the researcher provides an overview of Feminism Theory, Black Feminism, Womanism, and Intersectionality in this chapter. In the third chapter, the researcher explores the three main titles: Characterisation, Women of Colour Issues, and Challenging Stereotypical Images, to examine the multiplicity, struggles, and achievements of the characters in their journey to becoming women.

Chapter One: *Girl, Woman, Other* (2019): Contextual Framework

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1.1 Introduction

British women writers did not get the recognition in literature in the past decades. However, contemporary British women writers have gained recognition and widespread publishing inside and outside Britain due to women of colour writings including Zadie Smith and Bernardine Evaristo. Black women writings started to gain recognition with multiple literary awards wining by black British writers.

This chapter introduces contemporary British women literature and black British women writers and their work about race, sexuality, and life experiences. Since the work is related to the black British writer Bernardine Evaristo's *Girl, Woman, Other (2019)*, this chapter also includes an overview of the book and a biography of the writer.

1.2 Modern British Women Literature

The advent of the female writer began in the 18th century, but their works did not appear on the literary market until the middle of the 19th century. British women writers had a challenging situation. They had few options in life but to immerse themselves in writing books as a method to escape the dominating patriarchal culture because they had absolutely no formal educational background and few career possibilities. It needs to consider that writing, and mainly the radical genre, became, for a lot of them, the most effective way to remark severely on a number of the social ills, which include women's oppression. They regarded the radical as an effective device to elevate the focus approximately regulations that affected women in the 19th century. Naturally, the messages they desired to deliver have been executed under a veil of various literary devices. Their resistance could be manifested in the extent of

plot, characterization, or style. Men held nearly all of the positions concerned with the writing, they were novelists, editors, and publishers, and in a few aspects, they felt threatened by the doorway of women in the subject of literature (Šalinović 218-219).

British women writing through time was and still is considered non-compete to men, as women's writing was criticized according to the readers, mostly men, as writings that are only for women and about women as it discusses women's oppression, suffering. According to Elaine Showalter, the nineteenth century was the Age of the Female Novelist. She argues that the arrival of Jane Austen, Charlotte Bronte, and George Eliot solved the question of women's ability to write fiction. Claire Chambers and Susan Watkins argued that contemporary British women's literature since the millennium has passed through new trendy categories such as multiculturalism, aging, apocalyptic, and technology (Chambers and Watkins 247).

Multiculturalism in British society contains some minorities from Britain's old colonies, such as Indians, Caribbean, Africans, and Asians. The millennium opened with a new British literary area of multiculturalism upon the catastrophic events[2]. These events gained a great response from women writers' multiculturalism, ethnicity, religion, and terror are all addressed by these authors. An example can be noticed in those two writers, Susan Moller Okin and Marie Macey claimed that minority ethnic women are much more vulnerable to discrimination and violence than their Western counterparts. In addition, many modern women writers consider or dispute ideas concerning multiculturalism's imagined and standard features, as well as their impact on women, particularly Muslim women. An example can occur in Monika Ali's work *Brik Lane (2003)*, which faces an issue regarding criticism on the representation of

[2] Such an events were related to the northern riots of 2001, followed by the 7/7 London bombings of 2005. Internationally, the events of 9/11 and subsequent assaults on the Middle East, and Central and South Asia

British- Bangladeshi community. Nevertheless, when Monika wrote about a topic that was not concerned with her ethnic group. This might be linked to the inconsistent quality of her writing, but it is also related to the fact that her latter works do not operate predictably (Chambers and Watkins 248-249).

British women writers have published, indicated a substantial generational shift. Women used to write from the perspective of daughters confronting their mothers, such as in Doris Lessing's *Children of Violence* books (1952–69). Recent works by authors in their fifties, sixties, and far beyond, including Liz Jensen, Michèle Roberts, Alison Fell, and Penelope Lively, show a shift in view: the older woman may now be the topic of the story instead of being the object of it, or she might be both. After the millennium, the literature of British women, a gendered 'late writing,' demonstrates the importance of ties between caring, whether for elders or children, and writing in women's lives. This literature additionally influences the use of diverse views and subject positions on the aging process in order to complicate and contradict traditional narratives of getting old (Chambers and Watkins 253). Whereas British women's writings are drawn to grand beginnings and endings, as well as more concentrated themes such as ageing and the apocalypse. Where a great number of contemporary British women authors have envisioned the end of days, these works frequently employ the science fiction trope of extrapolation to depict future societies where a systemic breakdown results in an apocalypse that has occurred or is occurring. (Chambers and Watkins 256). In addition, regarding technology, contemporary writings in Britain have been interested and invested in online publishing in blogs and platforms such as Wattpad as a new way of creative writing that begins with fan fiction writing to the spread of new area of digital literature. Example in, E.L. James's novel *Fifty Shades of Grey* (2011), which has created an entire industry, is the most

profitable novel by a British woman writer in the previous five years. It famously began as online fan fiction (Chambers and Watkins 260).

1.3 Black British Literature

In the seventh edition of the Oxford Companion to English Literature, Bénédict Ledent indicates that in the 1970s, when the term 'black British literature' was used to represent writings by writers located in Britain but with roots in former British colonies in Africa. It is commonly assumed that 'black British literature' refers to a literary tradition that emerged only after the Second World War, in the wake of the arrival of the Empire Windrush, the ship that brought Jamaican immigrants to London in 1948 and was thus assumed to be the beginning of the black presence in Britain (Ledent).

Alastair Niven introduced a paper entitled *'Black British Work: The Struggle for Recognition'* in 1988, arguing that literature produced in Britain by authors of non-European immigrant origin or heritage is under-recognized both abroad and at home. Niven also indicates the use of the term "black British" in its broadest sense. It's paradoxical that ten years later, with black British writing extremely popular and vital to British cultural output, the conditions of its reception remain ambiguous since they were not 'Britishness' enough for British 'white' people (Niven).

Mark Stein, in his article *Cultures of Hybridity: Reading Black British Literature* explains another work that was presented by David Dabydeen at the same conference, which prompted the author and poet, as well as Fred D'Aguiar, to respond. While acknowledging the existence of a black experience, black language, and black inventiveness, D'Aguiar asserts that there is "no Black British literature" (Stein 5).

One of the most notable examples of the 'black British' contribution to the discussions that have attracted the nation in recent times is Yasmin AlibhaiBrown,

who has written for the main British daily and is also the author of an autobiography called *No Place Like Home* published in 1995 (Ledent 4). Numerous notable publications on the subject in recent years shows the recognition that black British writers have gained, such as Lyn Innes' *A History of Black and Asian Writing in Britain*, 1700-2000 (2002), Mark Stein's *Black British Literature: Novels of Transformation* (2004), Gail Low and Marion Wynne-Davies' A *Black British Canon? A collection of critical essays* edited by Gail Low and Marion Wynne-Davies (2006) (Ledent 5).

1.4 Black British Women Writers

Ever since the increasing of the widespread movements[3] around the world, Black British women's writings have gained great attention lately inside and outside Britain. The terms "Black," "British," and "Women" are in no way indicative of the literary value of the works of these authors; the label "Black British Women Writers" brings together authors too rarely assimilated to a category (Bekers).

In her doctorate thesis, Irene Pérez Fernàndez, indicates that poem was a popular form of expression for black women writers in the 1980s, much as it was for male authors. Individual poems were simpler to publish in magazines and journals since poetry is a genre that allows for freedom of expression and connection with native forms of orature. Marsha Prescod's book *Land of Rope* and *Troy* (1985) and Valerie Bloom's *Touch* Mi; Tell Mi (1983) is two women writers who reflect this tradition (1983). She also articulated the first establishment of first-generation of black British women writers, such as mixed heritage Nigerian born writer Buchi Emecheta and Jamaican writer Joan Riley, started publishing their works in the late seventies and the early eighties, works as Riley's novel *The Unbelonging* (1983), and Emecheta's autobiographical novel *In The Ditch* published in 1972 (Pérez Fernàndez 58).

[3] Including: The Black Lives Matter Movement, and Me too movement.

According to The Independent, black British women writers such as Candice Carty-Williams and Bernardine Evaristo were named for the book of the year and writer of the year, respectively at the British Book Awards, marking notable firsts for black authors ever to win such literary awards. On the other hand, Reni Eddo-Lodge author of *Why I am No Longer Talking to White People About Race*, has become the first black British author to top the nonfiction hardcover chart, whereas Evaristo headed the fiction list. Through the achievements of Zadie Smith, Andrea Levy, Monica Ali, and others at the turn of 2000, renamed "multicultural" writing grew alongside an evident demographic shift. Wasafiri, the publication that has championed black British and British Asian writers since 1984, said in 2008 that black British have "stolen the cake" of British letters. Anamik Saha and Sandra van Lente indicate in their latest analysis that British publishers consider that they should publish more writers of color and that such writers par excellence belong to a category with limited value and attractiveness to their targeted audience (The Independent).

Zadie Smith, a black British female writer, is noted for her novels' colorful characters, astute humor, and quick language, as well as her exploration of race, religion, and cultural identity. With the release of her debut novel, *White Teeth* in 2000, which is a lively depiction of modern multicultural London portrayed through the experiences of three ethnically varied families. The book received several prizes and accolades, such as the Guardian First Book Award, the Whitbread First Novel Prize, the Commonwealth Writers Award Overall Winner, Best First Book, and two BT Minority and Multicultural Media Prizes (EOSSH). White Teeth sees Smith painstakingly weave together a slew of people and tales in order to make sense of North-West London's tangle of ethnic variety. She leaves no stone unturned in her whirlwind novel, interrogating questions of race, religion, and real 'Britishness' despite cultural assimilation pressures, but she refuses to deliver answers to the public

in a neatly wrapped box. She claims that this is due in part to her own experience as a multiracial woman witnessing the movability of identity. Throughout her writing process, Smith is aware of this flexibility (Khalid).

Andrea Levy, is another black British female writer, and the author of five books, each of which examines the issues experienced by black British-born descendants of Jamaican emigrants from a different point of view addresses the author's contribution to modern writing by investigating how her novels portray the politics of place and also the dislocations related to empire, migration, and social transformation (Knepper). Levy has released five books ever since the 1990s: *Every Light in the House Burnin* (1994), *Never Far from Nowhere* (1996), *Fruit of the Lemon* (1999), *Small Island* (2004), and *The Long Song* (2010). Slavery and its legacies, immigration, and the search for one's place in the world are frequent themes in her work. Levy was up in Britain defined by racial tensions and the emergence of diversity; her art reflects the ambitions and fears connected with this moment of change, both directly and indirectly. Internal exile is a prominent concept in her early books, which emphasize the manner in which migrants and their children are frequently marginalized in British society (Knepper).

Diana Evans, another black British writer, the writer of the best-selling novels *Ordinary People (2018)*, *The Wonder* (2009), and *26a* (2005). She has been nominated for the Guardian and Commonwealth Best First Book awards, and she was the first recipient of the Orange Award for New Writers. *Ordinary People (2018)* were named for New Yorker Book of the Year and was also nominated for the Women's Prize for Fiction, the Rathbones Folio Prize, as well as the Orwell Prize for Political Fiction (Diana Evans). Evans stated in an interview in 2005 with Bernardine Evaristo that she wanted to write concerning human experiences and global experiences rather than what it assumes to be black or mixed race. In 2018, she noted

that, while she carefully avoids subjects like slavery and migration, she wanted to actually make black people 'recognizable' through her work, and that *Ordinary People* (2018) strives to express a black British experience in the modern era. Common themes in her three novels to date include a deep relationship between her life experiences as well as her fictional worlds: bereavement, dancing, and the strains on one's sense of identity and relationships that parenting young children entails have all played a significant role in her own life. Each work contains aspects of the speculative, supernatural, or non-realistic, and music plays an important role in both her life and all three stories (Roynon).

Though Black American women writers along with African women writers were and still get great widespread attention regarding their literature. Black British women writers, did not gained that attention as it were few of them as authors, till Bernardine Evaristo won The Booker Prize in 2019 for her novel *Girl, Woman, Other*, made her way to be the first black British woman to win the prize, paving the way for new generations of black British women writers.

1.5 Bernardine Evaristo's Literary Realm

Bernardine Evaristo is a black British writer, born to an English mother and Nigerian father. She began her career as an actor in the theatre. Evaristo gained fame as one of Britain's most creative and successful contemporary authors throughout the 1990s. Procter argued that her work's conscience hybrid position had drawn comparisons to the new generation of British-born, Black British authors such as Andrea Levy, Jackie Kay, and Hanif Kureishi, who, in the words of Caryl Phillips, "feel both of and not of" this state. Evaristo's work is motivated by her multiple diasporic backgrounds, which distinguishes her as a British and postcolonial writer. It is not a contradiction for Evaristo to be both 'Black' and 'British.' Her stories raise significant concerns about what it means to be here, resulting in the post-national

landscapes in which Britain seems to be at the center of a series of international movements and migrations. Her fiction demonstrates that it is no longer feasible and, more crucially, it was never possible to revert to a pure, white, Anglo-Saxon Britain before immigration (Procter).

Her work focuses on African diaspora issues and is distinguished by distinctive temporal, spatial, and aesthetic explorations connecting and investigating genre, race, gender, culture, history, and sexuality. She has accepted over 170 invitations to share her work and views worldwide and is a regular at literary events in the United Kingdom. She has also served as a judge and chair for several literary awards, including the Brunel International African Poetry Prize in 2011 and the Complete Works poetry development plan for poets of color in 2007. She is presently a Sky Arts Ambassador and the curator of Penguin Volumes 'Black Britain: Writing Back' project, which will see the first six books released in 2021 and the second in 2022. Her first profession was in the theatre, where she studied at Rose Bruford College of Theatre and Performance, and she later got a Ph.D. in Creative Writing at Goldsmiths, University of London. She has garnered several honors, prizes, nominations, and notable picks for her novels. Since 2011, two monographs of her work have been released (Professor Bernardine Evaristo).

Her lifetime achievements include being named a Fellow of the Royal Society of Literature in 2004, Vice President of the Royal Society of Literature in 2020, and President-elect for 2022-2026. Honorary Fellow of the Royal Society of Arts, Fellow of the Royal Society of Arts, Honorary Fellow of the English Association, and Honorary Fellow of St Anne's College, University of Oxford. After being named a Fellow at Rose Bruford College of Theatre and Performance in 2018, she became President of the college in 2020 (Professor Bernardine Evaristo).

1.6 Her Works

Evaristo sculpts her exquisite works flawlessly; her hybrid unique verse-poetic style, especially her acclaimed style 'fusion fiction', breaks traditional writing roles of portraying events and characters impressive.

Lara (1997) is Bernardine Evaristo's first novel written in verse based on a semi-autobiography of her life. Evaristo employs oral, dramatic, lyrical, poetic, and narrative techniques in a sequence of prose poems with an indicator of initial lines. This preoccupation with form and a feeling of 'performing' identity is performed, written out of her complicated post-colonial heritage in London. The plot revolves around two essential travels undertaken by Lara da Costa's main character: the voyage into London, which is a voyage into her blackness, and then back to London through Nigeria and Brazil, a route that follows in her predecessors' Middle Passage cartographies (Murray).

The primary character in Evaristo's story must leave London to appreciate the nature and potential of its post-coloniality. The hybridized landscapes of Lagos and Brazil provide Lara with not just a window through her past but also a peek into the future developments of other places shaped by colonial cycles. In this regard, London appears as a critical point in an unending chain of signification. The cultural identity is repeatedly postponed rather than the privileged signifier of post-coloniality. "Lara" focuses on the lives of individuals who leave one nation in quest of a better life abroad, only to find themselves trying to fit in a while providing a basis for their children and future generations (Waterstones).

The Emperor's Babe (2001) is Bernardine Evaristo's second novel. This clever 'fiction' conjures up a variety of voices, histories, and environments. Views ancient Roman London, *The Emperor's Babe* brilliantly recovers the overlooked historical

background of the Black experience in Britain. The novel portrays Roman London and the story of Sudanese girl Zuleika, who grew up in Roman London in 211 AD back to 1800 years ago, under the reign of the Roman Emperor Septimius Severus whom she had an affair. Evaristo's extraordinarily imaginative verse novel brings this history to life, which historians such as Peter Fryer have dated back to Roman times. The ancient Londinium described in its pages is not a utopian world but an unequal, divided landscape rife with ethnic, gender, and economic strife. *The Emperor's Babe* does more than unearth a long-forgotten history; it also points to the modern metropolis and the challenges that come with it in Britain (Procter).

Soul Tourists (2005) is another novel-in-verse about an automobile trip through Europe with a mismatched pair, Stanley, and Jessie, with sightings along the way from ghosts of color from European history, including Pushkin, Alessandro de Medici, and Mary Seacole (Procter). In her novel, *Soul Tourists* the author has expressed interest in the past and present African existence in Europe is reflected in the European highway of black Britons Stanley, of Caribbean heritage, and his lover Jessie, of bi-racial Yorkshire and Ghanaian origin. The author presents *Soul Tourists* as a road trip that also includes ghosts of color from European history that appear in their lives along the way (B. Moj 11-12).

Whereas in her fourth novel *Blonde Roots* (2008), Bernardin Evaristo reimagined the ancient history of Europeans enslaved Africans into Africans who enslaved Europeans. *Blonde Roots'* slave story is built on the line between black and white, and Evaristo gives historiography of slavery that challenges it as a black experience. Slavery is not restricted to the Atlantic slave trade or the contemporary era in *Blonde Roots* since ancient serfdom, and modern human trafficking is also discussed. Although Atlantic slavery is depicted in *Blonde Roots* as a temporary blip amid a long

history of inhumanity and oppression, the novel is concluding phrase alludes to slavery's continued existence even now (Burkitt 2).

In *Hello Mum* (2010), the author depicts a letter from 14 years old boy Jerome, a black teenager, to his mother. Jerome is enraged with his mother throughout most of the novel, and he is sarcastic about how teens are supposed to be. He is enraged by the reality that they are poor, their estate is unsafe, and they are caught up in postcode warfare (Bookskeptic). Jerome is searching for the kind of security that only gang members appear to be able to supply, which pushes him to join specific groups. Bernardine Evaristo's novel effectively portrays a multi-ethnic dimension, giving the reader a peek into black families' lives dealing with domestic abuse, inequitable school system, toxic masculinity, and poverty (J. Sándor).

Bernardine Evaristo's *Lover Man* (2013) is the seventh and second prose novel published in 2013. It won The Publishing Triangle's Ferro-Grumley Award for LGBT Fiction in 2015. The novel depicts a unique viewpoint of queer elderly Antiguan-Windrusher Barrington and the representation of an intersectional perspective of Caribbean-British migration, race, and elderly queer. She rewrites queering immigrant novels as the novel emphasizes connection to those immigrant novels, such as George Lamming's *The Emigrants* (1954) and Braithwaite's *To Sir Dennis's Duppy Conqueror* (1999), in which Evaristo presents a unique grounding of queer attachments in a long-standing black Britissh canon, providing a new perspective on the foundations of black British identity and masculinity (Koegler).

Bernardine Evaristo's eighth novel *Girl, Woman, Other* (2019), won the Booker Prize in 2019, making her mark as the first woman of color to win such a prize. With the new style of fiction that she called 'Fusion Fiction,' which consists of a mixture between prose and poetry with no capitalization, no commas, and no full stops, a self-invented fiction allowed her to write free out of the traditional style of writing.

Bernardine Evaristo's novel's narrative topic with black, female, and primarily queer. In her conception of a polyphonic text depicting mostly twelve black British women, including a non-binary person, of various backgrounds and experiences worldwide over a hundred years (Sànchez-Palencia). In the novel Evaristo demonstrates how stigmatization and discrimination are represented through gender, color, class, and sexual orientation, resulting in their invisibility in society and increasing societal injustice through the tales of numerous female characters and their fictional stories. Though the novel allows us to have a close insight into contemporary black British womanhood (Zorc-Maver).

In addition, Dr. Latha Nair R and Juney Thomas stated in their research *'Evaristo's Womxn - The Trajectory of Intersectionality and Hyphen-Ated Identities in 'Girl, Woman, Other',* that Bernardine Evaristo's novel *Girl, Woman, Other* (2019), also aims to clarify and overcome the overlapping effects of the underlying structures of race, class, gender, and sex on their lives She writes the histories of women who have been wiped away by patriarchal historical constructions. She calls the new narrative of history and its validity into doubt in classic postmodernist form. She reconstructs the secret history of black women in Britain and contends that conventional literary representation systems have had just one aim, based on the fundamental male subject. She contends that the unitary conceptions of womanhood, female identity and gender are complicated and unstructured, and she deconstructs them. The power of her stylistic choices and the novel's unconventional structure resides in its capacity to transport the reader into the memory streams of these people. The way Evaristo writes fusion fiction becomes a battleground for declaring and challenging these hitherto silent groups, particularly women, lesbians, and trans individuals in the ostensibly monolithic western society (Latha and Juney).

1.7 Conclusion

As a result, the debate over the current path for British women's writings can be noted in the works of an ethnic minority with black British women writings. Their stories about diversity, race, gender, and sexuality draw black British authors to differ their work as unique one rather than the 'white' British one. The last events, such as The Black Lives Matter Movement (BLMM) along with some black British authors winning literary prizes such as the work mentioned in this chapter *Girl, Woman, Other* (2019) by Bernardine Evaristo, have gained widespread of black British women writings to be recognized. Their stories and history are to be heard and recognized inside and outside Britain.

Chapter Two:

Theoretical Debate

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2.1 Introduction

Women's movements worldwide have been the center of a number of academic research papers[4]; these movements still depicts the discrimination and oppression of women from different races and sexualities. The prominent female British writer Bernardine Evaristo has been short-listed for the Booker Prize for her masterpiece *Girl, Woman, Other* (2019) in her acclaimed fusion fiction writing style. The novel follows the lives of mostly twelve black women as they experience life from childhood to womanhood. *Girl, Woman, Other* (2019) depicts the life of black women in contemporary British society the oppression, struggle, the sexist and racist discrimination put on them. A theoretical debate on Black Feminism and Womanism and other related concepts, including Feminism and intersectionality, is closely explored to give a theoretical foundation for the understudied subject.

2.2 Feminism Theory

The feminist theory lies within the umbrella of literary criticism, which aims to destabilize male-dominated structures of power and oppression put on women and fight for women's rights and independence in the domains of politics, social equality, economics, and literature. Feminism was established due to women's situation in a patriarchal society that aimed to oppress them and subject them.

2.2.1 Definition

Feminist theory is a potent instrument for revision and rewriting history for historians and an issue that continues to upset traditional explanations. In a traditionally empirical field, based on archive materials and legitimized by its promise to reveal the truth about the past, the theory has been viewed with suspicion. Many

[4] Including Anne Revillard, and Laure Bereni *From Grassroots to Institutions: Women's Movements Studies in Europe*, and Jutta Joachim's *Women's Rights as Human Rights*.

feminist theories have originated in areas that have not been particularly welcoming to historical research or sympathetic to the historian's need to explain change across time, such as literary criticism and psychoanalytic thought. Teresa de Lauretishas, on the other hand, stated that there is "an inherent difference between a feminist and a non-feminist historical consciousness" (Shapiro 2).

Feminist theory, according to Flax, serves numerous mainstreams. The first is to comprehend the power imbalance between males and females. The second is to comprehend women's oppression, including how it developed, changed over time, and interacted with other types of oppression. The third is how to deal with oppression (Okoth 1). Flax also asserts that feminist theory is the basis of action, and there is no illusion that the theory can be neutral, implying that feminist theory does inextricably linked to action. On the other hand, a dedication to changing oppressive systems and connecting abstract concepts with specific challenges for political action is at the heart of feminist thought. There must be a determination to do something regarding women's issues (Okoth 2).

Marilyn Frye points out that feminists have always uniquely approached generality. Frye asserts that the feminist generalization movement did not aim at philosophical, statistical, or global generalization. "Hearing each other into words," she says, is a metaphor for feminist generalizing. Each woman's and the women's combined experiences weave a new weave of meaning. She explains that our approach has been discovering, identifying, and developing structures within which expertise created a new sense (Okoth 2).

2.2.2 Feminist Theories

Feminist theories are a collection of related theories that share several principles in common and offer various, competitive, social constructionist explanations for the pervasiveness of domination and subordination relationships between men and

women and for various understandings of the changes required redress, the researcher will only mention three theories that are related and explored in the novel.

Liberal feminism arose from the concepts of political thinkers such as Locke and Rousseau, who advocated for "man's" inherent equality and rights in the seventeenth and eighteenth centuries. Rousseau secured patriarchy by blatantly eliminating women from the basic tenets of social contract theory. In the natural condition, only males are born free and equal; women are born inferior and underservient (Anderson 1797). Liberal feminists have argued that women and men are endowed with the same reasoned and spiritual abilities and that gender should not be a barrier to full citizenship, legal rights, and equal educational and economic opportunities, dating back at least to Mary Wollstonecraft's (1792-1975) writings. Some crucial parts of the liberal tradition, such as competitive individualism and a tight separation of the public and private realms, have been criticized by contemporary liberal feminists. They are, nevertheless, politically dedicated to social and legal reforms that will provide women with equal opportunity. Liberal feminists have worked to eradicate sex discrimination in the workplace and fight sex stereotypes in the educational system, for example, through organizations like the National Organization for Women. While many feminists acknowledge that the liberal viewpoint has significant political and theoretical limits, they also agree that it has been critical in enhancing women's educational and professional possibilities, as well as providing women with more legal and reproductive autonomy (Thorne 594).

Liberals do not think the system is intrinsically unfair; they feel that discrimination is not systematic. Instead, men and women can collaborate to "androgynize" gender roles (to combine masculine and female features and qualities) and eradicate archaic regulations and behaviors that discriminate against women. Positive discrimination, the Right to Equality, and other equal opportunity

laws/policies are promoted as redistributive measures until society undergoes a meritocratic gender reorganization (Simpson).

Using Marxist frameworks, socialist feminists emphasize the "material" basis of women's subordination and the organization and exploitation of women's labor. In contrast to liberal theories, Marxists argue that equal opportunity in a class-based society is unachievable. Socialist feminists such as Juliet Mitchell (1971) and Heidi Hartmann (1979) highlight socioeconomic class as a primary source of oppression. However, they have altered and broadened Marxist ideas (which presume that capitalism rather than men oppress women) to illustrate the connection between capitalism and patriarchy—or, to use Gayle Rubin's (1975) key term, "the sex-gender system"—in generating women's subordination. Marxist ideas appeal to feminists since they emphasize not just power relations but also oppressed perspectives (Thorne 595).

Furthermore, Marxist ideas highlight intrinsic contradictions in social systems, dialectical rather than linear causality, and the importance of historical and comparative analysis. And Marxists have always emphasized the significance of fundamental social transformation and the integration of theory and policy. Socialist feminists embrace this word to recognize a lineage that extends well beyond Karl Marx's writings and has drawn on these ideas while updating Marxist traditions to emphasize women's subordination and gender relations (Thorne 595).

The term radical feminism was used during the late 1960s American women's movement to describe several feminist viewpoints that maintain that women's oppression is fundamental. Radical feminists emphasize patriarchy as the source of women's oppression; male power, they contend, is at the heart of the social construction of gender. They say that the patriarchal system cannot be modified (which they believe is the purpose of liberal feminism) but must be abolished. Men's

dominance of women's sexuality and procreation and men's use of rape and battering to violate women's physical integrity has received much theoretical attention from radical feminists. Radical feminist theory may be divided into at least two categories. The first, launched by Shulamith Firestone's breakthrough book *The Dialectic of Sex* (1970), strives to make men's dominance over women's sexuality and reproduction apparent and changeable. Pornography, prostitution, sexual harassment, and rape are all patriarchal structures, as are heterosexuality, abortion, contraception, sterilization, and new reproductive technologies, according to these radical feminists. The second form of radical feminism, known as "culture feminism," honors women's spiritual, cultural, and sexual experiences. Radical feminists appreciate women's bodily variability and accept those characteristics, such as menstruation, that male society has considered polluted, in direct contradiction to stereotypical conceptions of physical beauty and sexuality. For these radical feminists, the objective is not to make women more like men but to radically restructure society around ideals like community and nurturing that they see as key to "woman culture." Not unexpectedly, the more immediate remedy to women's devaluation appears to be secession or the formation of self-contained women's groups (Thorne 594).

In addition, Radical feminists believe that male aggressiveness and control of women's sexuality are at the root of patriarchy and women's subjugation within it. Men are fundamentally more hostile than women, who are simpler to control and dominate due to their relative size limitations and reliance on men throughout their childbearing years. Radical feminist arguments bring sexuality to the foreground of analysis. "Personal" has become "political." The essential analytical category is sex, not gender; male dominance, not class, is the primary source of female subjugation. Lesbian separatism and scientific reproduction control are on radical feminists' political and social agendas (Simpson).

2.3 Black Feminism

Sojourner Truth, back then in the slavery era in the United States of America, was considered the first feminist and American abolitionist and women's rights campaigner, gave a lecture in 1851 called "Ain't I a Woman?", in which she discussed how she lived experience as a previously enslaved woman did not fit into upper-class White women's ideals of womanhood. While society saw White women as "the lesser sex," there was no difference in societal expectations for enslaved women and men. Instead, Truth exposed the double standard of femininity and the disparities in the barriers that Black women experienced, wherein social justice movements had overlooked (Ochefu).

It was no mistake that Sojourner Truth was permitted on stage after a white man spoke out against equal rights for women, arguing that women were too weak to fulfill their fair share of hard labor—that she was physically inferior to men. Sojourner replied promptly to his reasoning, informing her audience:

> […] Well, children, whar dar is so much racket dar must be something out o' kilter. I tink dat 'twixt de niggers of de Souf and de women at de Norf all a talkin 'bout rights, de white men will be in a fix pretty soon. But what's all dis here talkin' 'bout? Dat man ober dar say dat women needs to be helped into carriages, and lifted ober ditches, and to have de best places[…]and ain't I a woman? I have borne five children and I seen 'em mos all sold off into slavery, and when I cried out with a mother's grief, none but Jesus hear—and ain't I a woman? (Hooks 215)

Patricia Hill Collins's Black Feminist Thought in 1990 helped to declare and participate in a historic moment in Black feminist thought, marking the period of intersectionality in women's studies. Collins' deliberate framing of Black women's issues in order to theorize Black women's lives and experiences marked a withdrawal from feminist analyses engrained in the ostensibly undefined category of "woman," which generally tend to disguise racial, ethnic, and cultural differences, as

well as Black cultural studies frameworks that subaltern gender to race. The text's power comes from its contradictory depictions of an integrated "Black women's intellectual tradition" (Yates-Richard). The class disadvantage and the shortage of economic resources encountered by impoverished black women and men are crucial factors for both family structure and attitudes and values, as Patricia Hill Collins also points out. Arguments that emphasize black "cultural deficit" also divert attention away from the subject of why black families are anathema to white males in positions of power. For example, the widely held belief that black male unemployment is the primary cause of black female-headed households has resulted in job-training and employment initiatives targeted solely at black males (Thorne 607).

Another point of view is that black feminism deals with issues that African-American women face that the feminist movement often ignores. According to black feminist researcher Pearl Cleage, feminism is the concept that women are entire human beings capable of involvement and leadership in all human activities such as intellectual, political, social, sexual, religious, and economic. According to this concept, the feminist agenda encompasses a variety of problems associated with political rights to educational possibilities from a global perspective. The black feminist agenda tries to simplify these concerns and concentrate on those most relevant to African-American women. (Collins12).

Therefore, Rose M. Brewer asserted that black feminist intersectional thought articulates the complex interconnections between racism, sexism, heterosexism, and classism. They maintained that the fight against patriarchy must occur in tandem with the fights against imperialism, racism, and capitalism. (Brewer 92). In addition, the Combahee River Collective is a group of Black feminists who have been meeting since 1974. The most general statement of their

> current politics would be that they are actively committed to fighting based on race, sexual, heterosexual, and class oppression and see their particular task as the development of interconnected analysis and practice based purely on the fact that the central systems of oppression are interconnected. They regard Black feminism as the natural political movement to address the multiple and concurrent forms of oppression that all women of color suffer (Taylor).

As Black Feminism similar to Womanism in addressing and defending black women's rights and liberation, however, both are quite different in terms of principles and under which umbrella their loyalties lie.

2.4 Womanism

Alice Walker's activism, poetry, and writing have left an indelible effect on the fabric of our country. Walker's art highlights the complexities of the Black woman's experience in the United States. She not only speaks out against patriarchy, but she also challenges white women's silence of Black voices. While she is most known for her creative writing, she also coined the term "womanism" (Rahatt).

In her book, '*In Search of Our Mothers' Gardens'* she defined Womanist as:

> A black feminist or feminist of color [...], A woman who loves other women, sexually and/or nonsexually. Appreciates and prefers women's culture, women's emotional flexibility (values tears as natural counterbalance of laughter), and women's strength. Sometimes loves individual men, sexually and/or nonsexually. Committed to survival an wholeness of entire people, male and female. Not a separatist, except periodically, for health [...], Loves music. Loves dance. Loves the moon. Loves the Spirit. Loves love and food and roundness. Loves struggle. Loves the Folk. Loves herself. Regardless. (Walker 07)

This quote collects every meaning and definition of the term womanism by Alice Walker, indicating that black women can be everything, anything, and all things, because being a black woman means living a life with fluidity.

Walker associates the term with feminism, arguing that a womanist is "a Black feminist or feminist of colour" and that a "womanist is to feminist as purple is to lavender."According to Alice Walker's explanation of the word, Womanism was intended to be a synonym for feminism. Others have attempted to elaborate on Walker's idea. To the present trend of black women academics adopting the term womanism, bell hooks comment as follows: "I've seen Black women academics claim the term 'womanist,' while dismissing the term 'feminist' (Watkins 280-281).

Michie claims that white feminists excluded racial women as they did not fit into the prescribed norms to maintain their place as speaking subjects. White feminism, according to Spivak and Allen, is comprised of different types of elitism and historical imperialism shown in the enforcement of white women's norms on the rest of femininity. Feminism, they believe, kept imperialism's axioms alive by having to accept and utilizing the ideology of individualism, which was at the heart of colonial forces, assigning the first position to white western citizens, who were seen as subjects, and second or third position to colored people, who were seen as objects. As a result, countries are classified as First World or Third World. By separating themselves from women of color and disregarding their efforts, feminists accepted patriarchal policies and strengthened their domination at the price of their successes. Baym argues that for feminism, a difference deeper than the male-female distinction emerged: the divide between women and women (Izgzrjan and Markov 311).

Womanism thus grew from an answer to the exclusionary practices of feminism into a more extensive form of political activism. It became a tool for

women of colour. They could not only challenge policies that marginalized them but, more importantly, provide the framework for the empowerment of colored women and women from ethnic minorities all over the world in order to create a womanist paradigm based on ideals of women's inclusion and support. Womanism insisted on the self-sufficiency and self-confidence of women since they had to deal with racism and denigration daily and emphasized the need for a strong community of women who would help each other and provide the support needed to resist oppression and patriarchal dominance and transform traditional systems into new ones in which they would have more possibilities to express themselves (Izgzrjan and Markov 311).

While the focus of womanism in the 1970s and 1980s was primarily on political activism and the fight against racism, sexism, and classism, in the late 1990s and first decade of the twenty-first century, womanism changed as a result of feminism's fragmentation, but most notably as a result of multicultural feminism. Many of the beliefs of multicultural feminism are shared by womanism, such as the stress on analyzing the impact of social categories such as race, ethnicity, sex, and class on the livelihoods of women and the deconcentration of feminism. Multicultural feminists challenged womanism for its exclusive posture toward white feminists, prompting Walker to reconsider her original position and allow for the inclusion of every woman, colored or white, within the scope of womanism and males who support women and their rights. One of the causes for this shift in perspective was that, in response to persistent criticism from women of colour, some white feminists altered their minds and saw the importance of including multiple voices and discourses within feminism to minimize racial and economic conflicts (Izgzrjan and Markov 312).

Walker and other womanist scholars realized that if the exclusive stance persists, womanism risks becoming feminism. Bryson argued that any assertion that black women have such a superior 'standpoint' on the world is suspicious. Heidi Mirza also has concerns that all black women have a set identity since she believes it is a "naive, essentialist universal notion of homogeneous black womanhood." She claims that black women may identify as black, female, or black, depending on the situation. This implies that black women should explore "this flexibility through promoting the formation and articulation of more positive black female identities" and challenge "dominant ways of perceiving the world" from the edges. (Izgzrjan and Markov 312).

As a result, womanism tends to reinvent itself and operates as an operational paradigm that closely watches the processes of invention and defines the roles women play in their communities to prevent past mistakes and preserve crucial balance. Womanism remains committed to fighting oppression and fragmentation and any action that seeks to disparage a group or an individual based on differences in race, culture, or class. As a result, it may be said that womanism has progressed from a policy to a life philosophy (Izgzrjan and Markov314).

2.5 Intersectionality

Some of the term intersectionality's traction can be attributed to the concept of 'interlocking systems of oppression,' which was defined in a social movement context by the Combahee River Collective in 'A Black Feminist Statement' as the structural anchor of the experience of simultaneous oppressions and the target of integrated political struggle. Several significant works in antiracist feminist theory were published in the early 1980s, which developed the vocabulary of 'intersections' and the phenomena that the idea is used to designate (Carastathis).

Intersectionality is a concept that emerged as a result of being a part of a group activity, and it was first coined by Kimberlé Crenshaw, a critical race scholar. In her deconstruction of court instances where groups of black women raised the problem of discrimination on the grounds of being black women in the group setting of the corporations they worked for. They argued that black males earned more money and had better working circumstances than black women. White women earned more money and had better working conditions than black women; the single problem of race or gender did not apply to black women. The difficulty is that with this representational design, black women's experiences are buried beneath the experiences of black males and white women. When a group's focus shifts to a particular problem, such as race, gender, sexuality, or class, several simultaneous connection experiences are pushed underground (Nayak).

When Crenshaw developed the word intersectionality in 1989, she was named the testimony, ways of thinking, and actions that have long marked historical black women's battles. Intersectionality arose from black women's experiences of multifaceted oppression; this is what gives it revolutionary potential and sets it apart from other methods as a weapon for global social justice. Crenshaw stated that the 'intersectional experience is bigger than the totality of racism and sexism,' using the image of a traffic crossroads to show how black women are oppressed in numerous ways at the same time. Crenshaw disturbs the concept of adding and subtracting, or a hierarchical ranking, of oppressive categories that work via identity classifications. In summary, intersectionality debunks equations in which racism is multiplied by sexism, then multiplied by homophobia, then multiplied by class. The phrase 'greater than' hold the key. Individual aspects of oppression are 'bigger than' the inseparable interdependency of several parts of oppression simultaneously. While representation categories such as race, class, caste, gender, sexuality, disability, and age cannot be

divided into parts—the race portion cannot be separated from the class part—race and class cannot be equated. The difficulty arises because the specificity of variation occurs within inherent reciprocal interdependence (Nayak).

In addition, Most people thought Black women faced the climax of discrimination based on the experiences of Black males and sexism until the concept of intersectionality became generally understood according to the experiences of White women. However, they failed to recognize that the experiences of Black women might differ significantly from those of either group. For example, many non-Black women of color, impoverished women, women from former colonial nations, and LGBTQ+ women might identify with the analogy and add their own "roads" to express their lived experiences (Ochefu).

2.6 Conclusion

Due to its significance and impact on black women's lived experiences, womanhood has become a subject of various and interdisciplinary academic research. The topic is addressed on intersectional and womanism levels to describe the various discrimination against women of colour and to be your own woman in Evaristo's novel *Girl, Woman, Other(2019)*. Womanhood serves as a concept of interest in black British literature writings as it reveals how it can be told through multiple different life experiences by black women. In the next chapter, the researcher will apply the methodologies and notions discussed in chapter two to examine the issue of womanhood in Evaristo's work.

Chapter Three:

Reshaping womanhood

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3.1 Introduction

Girl, Woman, Other (2019) won the Booker Prize among tens of other great works, the first winning for a woman of color, due to the author's depiction of the experiences and lives of black women in contemporary Britain as never written before. Bernardine Evaristo, in her novel, explores the concept of womanhood in different and fresh meanings that she conveys in the book by portraying womanhood as different and fluid, as is shown in the various experiences of the characters in the novel. In addition, each woman shares how she has been marginalized because of her class, color, sexuality, or other characteristics. These stories of British Black women demonstrate how diverse their experiences and stories are, even though they all have one thing in common: they are Black women.

In this chapter, the researcher will analyze whether the color of the protagonists of Girl, Woman, Other matters regarding womanhood. It highlights three critical stages in the process of the characters' different experiences, class, race, sexuality, and gender, towards womanhood. The first part, entitled: "Characterisation," explores the central characters, which are black women who are concerned directly with womanhood in various ways, through different experiences and identities. The second part, entitled: "Women of Colour Issues," examines the issues and obstacles that intersect in those black women's lives in Britain, from racism, sexism, aging, sexuality, gende. The last part, entitled: "Challenging Stereotypical Images," analyses how those women challenge and break the old norms and stereotypes of womanhood put by both men and white women and rebuild a new one for black women.

3.2 Characterisation

Evaristo depicts womanhood through polyphonic voices; each woman tells her own story in various unique experiences. It is the obstacles, struggles, and barriers that these black women face in their daily lives as they strive to be and become women, each with a path and lifestyle. Evaristo portrays the characters through a nonlinear narration style, where she jumps from the present day to the past and verse versa.

3.2.1 Amma

The novel starts and ends with its central character Amma Bonsu. Her section opens the curtain on the novel in the present day, where some characters join at the end of the novel in her play *The Last Amazon of Dahomey*. Reminisces about her past life before she makes it to theatre life as a woman of color. Amma's portrayed in the book as a lesbian feminist theatre director who reflects on the past struggles to reach her goal as director at the National. To begin with, Amma is a Ghanaian descendant who lives in Britain, the last child, and the only girl in the family. She was a closet queer and a temporary thing, and only her mother knew about it, as her mother indicates: "she said she suspected when pencil skirts and curly perms were all the rage and I started wearing men's Levis she's sure it's a phase" (Evaristo 18). She studied in Grammar school along with her friend Shirley; they were the only black girls in the school, so they got along and became good friends, as Shirley was the only one that Amma confined in about her sexual identity.

Moreover, in her last year at school, she went to her first black women's group in Brixton, where she got an insight into the world of feminism, black womanhood, racism; which Amma felt related to their experience; there when Amma embraces feminism as she was living with a patriarchal father, and suspected that he was oppressing her mother when she said: "I can tell Mum's unfulfilled now we've all left

home because she spends her time either cleaning it or redecorating it she's never complained about her lot, or argued with him, a sure sign she's oppressed" (18). After that, she wanted to be an actress; therefore, she went to many auditions to meet her best friend, Dominique. Thus they both got assigned filthy roles such as maid, prostitute, and slave, and still did not get the job because of their skin color. Later on, she started along with Dominique planning to establish their own theatre company and pursue acting careers, which failed later on. After that, she finds a job at a restaurant as the author portrayed: "which gave her spots the orange nylon suit and hat she wore meant customers saw her as a uniformed servant to do their bidding and not her wonderful, artistic, highly individualistic and rebellious self" (Evaristo 21).

In addition, Amma felt like she was missing some warmth and intimacy, as she was not married nor had a partner in her life; thus, she wanted to try the joy and warmth of motherhood and have a child, and luckily she found Roland her queer friend who also was considering fatherhood. As a result, she gives birth to her daughter Yazz, her most precious achievement in life. However, she did not struggle to raise her child as she had many godparents for her if the child lost her parents as Amma did in the past. In the end, her journey went from the playwrights and directors rejecting her in the past and tried not to give her a chance in theatre-making due to her being a black woman. Therefore, Amma broke down these divisions and achieved her goal through her breakthrough moment with her play.

3.2.2 Carole

Carole is another central character in the novel, as the author depicts her journey from her trauma to success. To begin with, she is a Nigerian descendent born in Britain, the only child in the family. Her father passed away when she was very young, and her mother, Bummi, worked as a cleaner. She was a student in the school where Shirley was teaching, she was not the top student in the school, but she was

good. At the age of thirteen and a half, she got invited to her friend Latisha's party at her house, where she got her life trauma when Carole got gang-raped by her classmate Alicia's old brother Trey and his friends. It was the most painful and hurtful feeling that Carole had ever experienced before; as she described it: "it was hurtinghurtinghurtingonandonandonandon into infinity, which was something without end" (Evaristo 105). After that incident, she never told a soul, not even her mother Bummi nor her friend Latisha, due to the fear of being accused of being her fault or lying.

Carole then locked herself up in her bedroom and did not go to school, go out to eat, and wash up. After a while in that state, Carole began to recall what her teacher Shirley advised her that she could be a top student and become like her or even better, and that was her opening eyes moment; thus, she started working on herself at school and follows Shirley's orders which were leaving her friends group along with Latisha, and focuses on succeed, and that is what happened to Carole.

In addition, her hard work had earned her to enter Oxford University. However, she faced some struggles to fit in as a black girl, so she wanted to drop out of university, but her mother, Bommi, would not let her claiming it was Carole's right to conquer Oxford and succeed as many black women did when she said to Carole: "you must go back and fight the battles that are your British birthright" (Evaristo111). Hence she ditched her old life and changed it into a classy lifestyle she was introduced to by her acquaintances in the university, especially her lover Marcus a white Kenyan whose family had a cattle ranch in the area. While Carole was still afraid of men, Marcus, and her new social circle, made her feel accepted, wanted, and sociable. She pursued a lifestyle like theirs, doing fitness exercise, blood measuring. Carole got a job in a bank as vice president in the end. However, she struggled again as a woman of colour who works as a banker; with her classy style and elegant personality, people

could not hide their shock when she introduced herself and was excellent in her job. Hence, Carole got engaged to a white man, which her mother Bummi did not accept at first, claiming her daughter Carole must marry a Nigerian man for the sake of her father, as it was a necessity to marry a Nigerian man that she does not want to only for others.

3.2.3 Shirley

Shirley, another central character which her story, intersects with the lives of both her friend Amma and her most achieving student Carole. To begin with, Shirley is a kind-hearted person who is not very sociable, and her social circle is limited to the university and the teachers in her school. She attended grammar school with her friend Amma, as the only two black girls in that school, making them stand out even more. After that, she made it to university to read History; following that, she obtained a Certificate in Education, which the author depicted as a woman's achievement, not a man's: "she' s the one who s made it, not her older brothers" (Evaristo 176). Shirley is a teacher in Carole's school before going to Oxford University. Her goal by achieving such a position was to be a great teacher and an embassy for every black person in the world, who in the future will represent a great image of teachers of color in the teaching department, as the author portrayed her: "she is not going to be a good teacher but a great one who'll be remembered by generations of working-class children as the person who made them feel capable of achieving anything in life a local girl made good, come back to generously pass on" (176).

Moreover, Shirley has also struggled, as being a woman of colour and a good teacher who tried to help her students in school life and their own life, with her new strategies that were meant to help those in need, along with defending the students who were not focused on the studies and were getting suspended. However, she found

the rejection by male teachers and Penelope, who did not let her give her opinion or share her thoughts regarding enhancing the school principles roles and helping students and making them achieve and get employed in life. In addition, Shirley got married to Lennox, her mister right. Therefore, he agreed to cook, shopping, and she would do the cleaning, and the ironing, as it seemed to her that she was lucky to have him. Though she came from a working-class, together with him, she maintained a middle-class life and had two daughters; she was happy with him, lucky, and equal, not just a housewife as she saw when she walked past what she described as: “a Domestic Science classroom with steel preparation counters and gas cookers, ready to nurture the next generation of housewives, full-time housewife and full-time job” (Evaristo 177). However, in the end, Shirley discovered that she had an affair with her mother, and she ended up leaving him alone.

3.2.4 Hattie

Hattie is the eldest character in the novel, the owner of Greenfield farmhouse in Northern England after her parents pass away. To begin with, Hattie is now in her ninety-three years old and counting. Evaristo depicts Hattie's character as a matriarch character, an older woman who owned and took over the farm herself after her parents and her husband's death, and the modern life in London, the life her daughter and son and their children longed for, seemed to her as a strange place with its modernity. She had a strong hand like any man or more, which her husband found remarkable: "he admired her physical strength Slim boasted she could steer a plough as good as any man" (Evaristo 289). Due to her working at the farm from a young age, back in the day when she without getting fatigued, she could milk thirty cows every morning and evening, painstakingly straining the warm milk into cans, then muck out the milking parlor, wash and sanitize the equipment, and assist the dairymen in loading the milk,

however, now Hattie could not even get up and ascending stairs as she got older. Her body was not the same as before.

Hattie was married to an African American man called Slim; now, he is dead. She has two children, Ada Mae and Sonny, waiting for her death to inherit the farm that her ancestors owned, which was built over two hundred years ago, and sell it to the highest bidder. Hattie as an old traditional woman who sticks to no globalization and no modern life on both her farm and her life, was an opening minded woman when Ada Mae and Sonny got married to white people, and their children are whiter with every generation; she did not mind neither she object stating that: "she doesn't mind, whatever works for them and if they can get away with it, good luck to them, why wear the burden of colour to hold you back?" (Evaristo 278).

In addition, Hattie had a secret that she never told a soul about it, a secret that her father told to never reveal to anybody; when Hattie was in her fourteen, she had an affair with an English white boy called Bobby, who was the only one who showed an interest in her back then, that did not last long. She got pregnant with his child and gave birth to a girl named Barbara. However, her father took her daughter away from her, and she could not resist nor protest against his decision. He claimed that it was for her benefit; either way, no one would marry her if they knew the truth, which she had never thought about marriage in her time. Hence, at the end of the novel, after many years, Hattie had reunited with her daughter Penelope, through a DNA test that Penelope did, in order to know her real parents, which led her to have contact with Morgan, whom Hattie confined in them that she indeed had a child before. Though Penelope was a racist, she embraced her mother as they were not apart from each other.

To sum up, those range of different experiences in life, from a theatre director, a banker, a teacher, and an old matriarch farmer owner. Evaristo's portrayal of

womanhood as narration is told through various rhythm voices of different black women, each with her story and her path toward womanhood. Finally, the author gives the readers a chance to explore the multiplicity of black British womanhood.

3.3 Women of Colour Issues

As black women in Britain living among white people, in a society where they are considered minorities, naturally, as women of color, they are encountering adversity, not just by one thing but rather by may yet intersectional discrimination such as sex, race, gender, sexuality, class. To begin with, in the novel *Girl, Woman, Other(2019)*, the author depicts women's discrimination by all the mentioned types above. Evaristo portrays the discrimination of Amma's life struggle as a female artist of color coming of age in Britain when she encountered both racial and employment discrimination back in the days when she and Dominique, her good friend and former business partner, were running for an audition for a feature film about women in jail, where they were both shocked for the rules that appointed to them in a racist way: "both were disillusioned at being put up for parts such as a slave, servant, prostitute, nanny or crim and still not getting the job" (Evaristo 13).

The same case happened to the oldest character, which is no longer alive. Grace Hattie's mother as she was an orphan and spent her childhood and adulthood in the institution, which educated orphan girls and prepared them for a suitable job when they reached adulthood, and as Grace was a black woman, she was expected to be a 'maid': "and believe you me, Grace, without our endorsement you will never secure suitable employment in respectable service as a maid" (303). In addition, when she stepped for an audition for a play about emancipation, the director got a racist comment on her appearance, stating: "perfect slave girl material" (14). Moreover, when Amma, her first time attending black women's group in Brixton, where women of that group were discussing being black women and a feminist and how the feminist

organization made them feel unwanted, that what one would call an internalized misogyny: "what it meant to be a feminist when white feminist organizations made them feel unwelcome" (Evaristo 19), of women white women, who from the emergence of feminist movement till today it was white women who call for the rights of white women only, and that was discrimination based on race.

Hence, Amma's daughter Yazz explained to her white friend Courtney that being friends with a black girl means that Courtney loses much of her privilege, which she sees as the opposite telling Yazz that she came from a literate family, where her father Roland is a Professor in the university along with showing up in the TV for debates. In contrast, her mother, Amma, is a known theatre director at the National; all this and Yazz still feels oppressed when she says: "yes but I'm black, Courts, which makes me more oppressed than anyone" (Evaristo 59), as the author depicted no matter how privileged black women's life was, they will always be oppressed by their skin of colour, and by being women. Yazz also mentioned another discrimination against her friend Waris for encountering many discriminations as Yazz described: "except Waris who is the most oppressed of all of them (although don't tell her that) in five categories: black, Muslim, female, poor, hijabbed" (59), thus makes her life miserable especially when a terrorist act happened people will oppress her according to her identity.

As articulated in Carole's section, she is a successful woman working in a bank. Sexist and racist actions at work were discriminating against her. Her analytical, hardworking, attractive appearance and manners surprised the business associates and her colleagues, making her feel offended even though she never showed it. Also, when the customs officers pulled her over when she was traveling on the plain, looking as she depicted: "looking as brief-cased and be-suited as all the other business people sailing through customs – un-harassed" (Evaristo 100), which was both sexist,

and racist, due for the customs officers to only harassing her for being a black woman. In addition, in her starting career in a country where people like her a treated according to their skin of colour, even though it was a business trip for the bank, they did not even bother themselves to check her papers; it was the price she had to pay to be a woman of colour.

In addition, another discrimination for an immigrant woman can face her first degree in Mathematics from her University in the 'Third World' means nothing in the country she immigrated, is what happened to Bummi Carole's mother when she arrived with her husband in Britain for a good opportunity, with a good degree. However, they both got racial and nationality discrimination, as third world country immigrants, along with class discrimination where she ended up as a cleaner, as she describes it: "Bummi complained that people viewed her through what she did (a cleaner) and not what she was (an educated woman)" (Evaristo 137), her case also related to another character the only white woman in the novel Penelope, where she treated Bummi as her black maid, not a cleaner, who look down on her merely because as her parents taught her about white people are the master of the races, where the irony that Penelope herself is 13 % African, and her mother is Hattie.

Shirley, on the other hand, also gets racial sex discrimination from her fellow school teachers, especially Penelope, who harasses and judges Carole as a black teacher in the school, along with other teachers, who refuse to encounter her, and men do not let her speak up her opinion in the school meetings, only letting Penelope speak for being a white woman. As Shirley thought that every discrimination action against her was due to her skin colour: "Shirley tries not to succumb to the paranoia that comes from thinking every negative reaction is due to her skin colour" (181).

3.4 Challenging Stereotypical Images

Bernardine Evaristo's masterpiece *Girl, Woman, Other* (2019) is a tale of womanhood through various yet interconnected stories, told by each of them, so it comes from shadow to the light and does not gets stereotyped. Each character is represented in various ways even though they share being women of colour; however, they are all things and everything. They are many things; it is the opposite of the stereotype. In their life journey from childhood to womanhood, the characters face the enforced stereotypical images by the society of women of color; however, Evaristo challenged the stereotypical images put on them by depicting the multiplicity of black womanhood. *Girl, Woman, Other* (2019) is the tale of the challenges, struggles, and obstacles that these black women face in their daily lives to be and become black British women.

As the characters are mostly 'black women,' they have to encounter stereotypical images of their skin of colour in British [white] society, such as slaves, domestic life, maids, gender problems. In the first chapter of the novel, Amma reflects on her stereotypical struggles along with her friend Dominique, which they both encountered during acting auditions, where they got assigned roles according to their skin colour: "both were disillusioned at being put up for parts such as a slave, servant, prostitute, nanny or crim and still not getting the job" (Evaristo 13). Amma also encountered racial stereotypes from a director who once described her: "Amma was shorter, with African hips and thighs perfect slave girl material one director told her when she walked into an audition for a play about Emancipation" (14). However, later Amma and Dominique decided to establish their own theatre company where they could be actresses and direct their plays which were mainly about women; though it failed, later on, that did not make them give up, especially Amma, who in the end got her life play *'The Last Amazon of Dahomey'* about black lesbian warriors, breaking another

stereotype of the play's characters and plot. And not stick to what Roland had suggested before when she was struggling in her career, that she should direct plays of Shakespeare and ancient Greeks, which at that time would make her famous and successful.

Moreover, in Carole's case, as she works in a bank, she shows professionalism, speaks articulately, and looks neat and shiny, the opposite of how her associates, colleagues, and customers were expecting her to behave and achieve as a woman of colour, where she struggled the shock in their eyes; however, she appears outside the stereotypical image of people of colour, as a successful banker whose climbing in promotion line. On the other hand, Carole's friend Latisha had also challenged stereotypical images in school. She was a rebellious, roles breaker, and disobedient due to her father leaving the house when she was still in school; her teacher Shirley along with other teachers has, advised her to use her brain in study instead of ending up being a loser or a gang leader like her old friend Carole depicted her: "LaTisha's probably a babymother now, or a gang leader, or banged up, or all three" (Evaristo 119). However, she started a job as a supervisor in the supermarket and now is a responsible single mother to her three children and managing her life quite well compared to what she was like before.

On the other hand, Shirley was stereotyped as a kind, and shy black schoolteacher, who had no right to give opinions nor get to challenge the school's principles regarding black students. Whereas Shirley's only concern is to help students and make their study life worth it; however, she gets a rejection by male teachers along with Penelope, who see Shirley as a social worker due to her helping students as she did with Carole, as she challenged everyone and Penelope that she can and did make a difference by her new strategies and techniques in teaching as depicted: "Shirley was praised by the headmaster, Mr. Waverly , as a natural teacher ,

with an easy rapport with the children, who goes above and beyond the call of duty , achieves excellent exam results with her exemplary teaching skills and who is a credit to her people in her first annual job assessment" (Evaristo 180).

Thus, Evaristo shows the opposite of the stereotype of black British womanhood by portraying womanhood from twelve polyphonic voices. Therefore, the portrait of a black woman in British society does not undergo specific stereotypical images; instead, it shows the fluidity and multiplicity of black British womanhood. In her interview with The Waterstones on October 19th, 2019, Evaristo shared her view and experience in writing *Girl, Woman, Other(2019), where* she explains writing such with the hybrid style which she called 'Fusion Fiction' when she said: "I call the novel fusion fiction because of the way the stories fuse into each other. But also, in terms of the form of the novel whereby I don't use any full stops. I have a lots of commas but it's kind of poetic patterning on the page but it's not poetry. So it's a free- flowing reading experience" (Waterstones). Where she indicates herself as well that she is not adhering to the stereotypical traditional writing process of the novel, where she mixed prose with poetry, which allowed her the freedom as much as her characters were when she said: "And I really enjoyed writing that form actually because it gave me so much freedom and it felt like it was very energised and also a little bit poetic" (Waterstones).

She also describes how she created the characters according to their identities, sexualities, and class as well, where she explains that she is interested in class and how people become the people they become and how they move out of their early lives. She added: "Because another interesting thing I think about the novel is that I'm interested in black women, how we achieve and succeed in this society. And one of the ways in which we do that is to leave our origins behind, our class behind, and you

know assume middle class or even wealthy lives" (Waterstones). Whereby she reflected in the novel, especially with Amma's character with the struggles she encountered in her life, in the end, she succeeded and achieved her breakthrough moment in life through her play. Therefore, Evaristo also gets her breakthrough moment in life with her being the only black woman to win the Booker Prize.

In addition, Bernardine Evaristo wrote this novel with twelve different women, from age nineteen to ninety-three, and from different classes and cultural backgrounds, because there was not much representation of black British women in literature, as she complained, because there were African American women in literature, as well as African women, but not black British women, their stories, experiences, and their voices were not heard and present in literature when she said in an interview with The Guardian: "I wanted to put presence into absence. I was very frustrated that black British women weren't visible in literature" (Sethi). Therefore, she started writing about black women in Britain, with a different experience for each, where she explained: "And I guess that's what I am doing with a novel I'm showing the complexity and the variety of experiences and identities and options and so on as it pertains to black women" (Waterstones).

3.5 Conclusion

To sum up, Evaristo's Girl, Woman, Other represents the multiplicity of black British womanhood instead of stereotyped images of black women by putting twelve different characters, each with a different identity and experience. Therefore, she indicated that black womanhood does not acquiesce to stereotypes. Each character experiences a different womanhood journey than the other. Despite the intersectional discrimination that where Evaristo describes through her novel which shows that people are fluid and made up of many things, and each woman can be anything and everything.

General Conclusion

General Conclusion

To sum up, modern British women's literature, especially those written by women of colour, has gained significant attention lately due to increasing awareness of two movements: Black Lives Matter and Me Too, along with Bernardine Evaristo, a black British author on her winning The Booker Prize. Black British women writing is interested in the African diaspora, immigration, women's experiences. Black British women's writings made their way through British literature as multicultural. They explored various areas within Black British history for black women's voices to be heard and present in literature.

Like other British female authors, Bernardine Evaristo examines women's experiences, struggles, and achievements in modern British society. Her writings have explored various areas, including black womanhood, sexuality, class, ethnicity, and diaspora within the British community. Her creative style and the writing of mixing poetry with prose make her work even more attractive to the readers. In addition to her acclaimed term that she calls 'Fusion Fiction,' which allows her the freedom of writing without the traditional way of writing where she does not capitalize nor have full stops, the stories fuse into each other. However, each character has her section.

Evaristo's works are not gender-biased, although she is invested in female characters and their experiences in life. However, she is also concerned with sexuality, race, and the history of black people in Britain from ancient times. For her, the black British experiences in Britain should be scripted in literature because, to her, only people of colour of that time could write about people of colour's experiences in Britain. Evaristo examines how people become the people they are, and how they

move out of their early lives, and how black women achieve and succeed in British society.

Bernardine Evaristo's *Girl, Woman, Other* represents black women's experiences through twelve different characters, as they encounter several struggles and obstacles while making their way in life. Ranging from different ages, cultural backgrounds, sexualities, and ethnicity, *Girl, Woman, Other* provides the diversity and uniqueness of the black womanhood in contemporary Britain as never written before. The novel depicts womanhood as non-acquiesce to stereotypes, despite the struggle of the stereotypical images those women are encountering in their daily life.

Even though womanhood's definition adhered to certain stereotypes, this novel redefined womanhood as fluid and not adhering to stereotypical images. This research attempted to examine Evaristo's portraying different women's experiences through mostly twelve black women, their depiction and evolution from childhood, adulthood, womanhood, motherhood, and the issues faced regarding being women of color while challenging stereotypical images. Such a topic is addressed through a feminist perspective and black feminist, womanist, and intersectional perspectives, combining to redefine black womanhood.

Girl, Woman, Other has given a new refreshing meaning to the concept of womanhood through multiple characters. In order to shape their womanhood, the main characters have gone through daily life struggles and maintain their relationship with their families. Such struggles can be related to the characters being black and women, poor or a working-class, sexuality, and ethnicity. Moreover, overcoming these obstacles by achieving and fulfilling what they desire in life, becoming the women they want to become, not the ones shaped by stereotypical images of society.

This study aims to contribute to the lacking body of black British literature dedicated to black British womanhood while exploring the various portrayals of black British women's experiences in contemporary Britain. The researcher concludes that Evaristo's new definition of womanhood brought an innovative and fresh air to what it means to be and become a woman in this contemporary world. Evaristo examines this by showing the complexity, variety, and fluidity of experiences, identities, and options pertaining to women of color and concludes that womanhood does not adhere to stereotypical images, as the novel shows that womanhood is fluid.' This study is a reflection of what women encounter worldwide, from different ethnicities, races, sexualities, and cultural backgrounds, focusing on several specific concentrating on several specific intersectional issues that will motivate more historical background study and the evaluation of moral dilemmas addressed by British women writers.

Since this current study reaches the findings mentioned earlier, it is anticipated that they would be seen as an attempt to raise awareness of similar circumstances in Algeria. Overall, the results of this study might aid in rediscovering and understanding womanhood from a different yet controversial perspective as never dealt with before. However, while this examination focused on the concept of womanhood, the area of research might be examined from various perspectives.

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Appendices

Appendices

Appendix A: Bernardine Evaristo

Figure 1. Demonstrates a picture of the Booker Prize winner Bernardine Evaristo

Figure 1. Frazer-Carroll, Micha,*" Girl, Woman, Other by Bernardine Evaristo review – joy as well as struggle."* The Guardian, 8 May 2019, https://www.theguardian.com/books/2019/may/08/girl-woman-other-by-bernardine-evaristo-review

Appendix B: Girl, Woman, Other Book

Figure2. Shows an image of Evaristo's novel *Girl, Woman, Other*

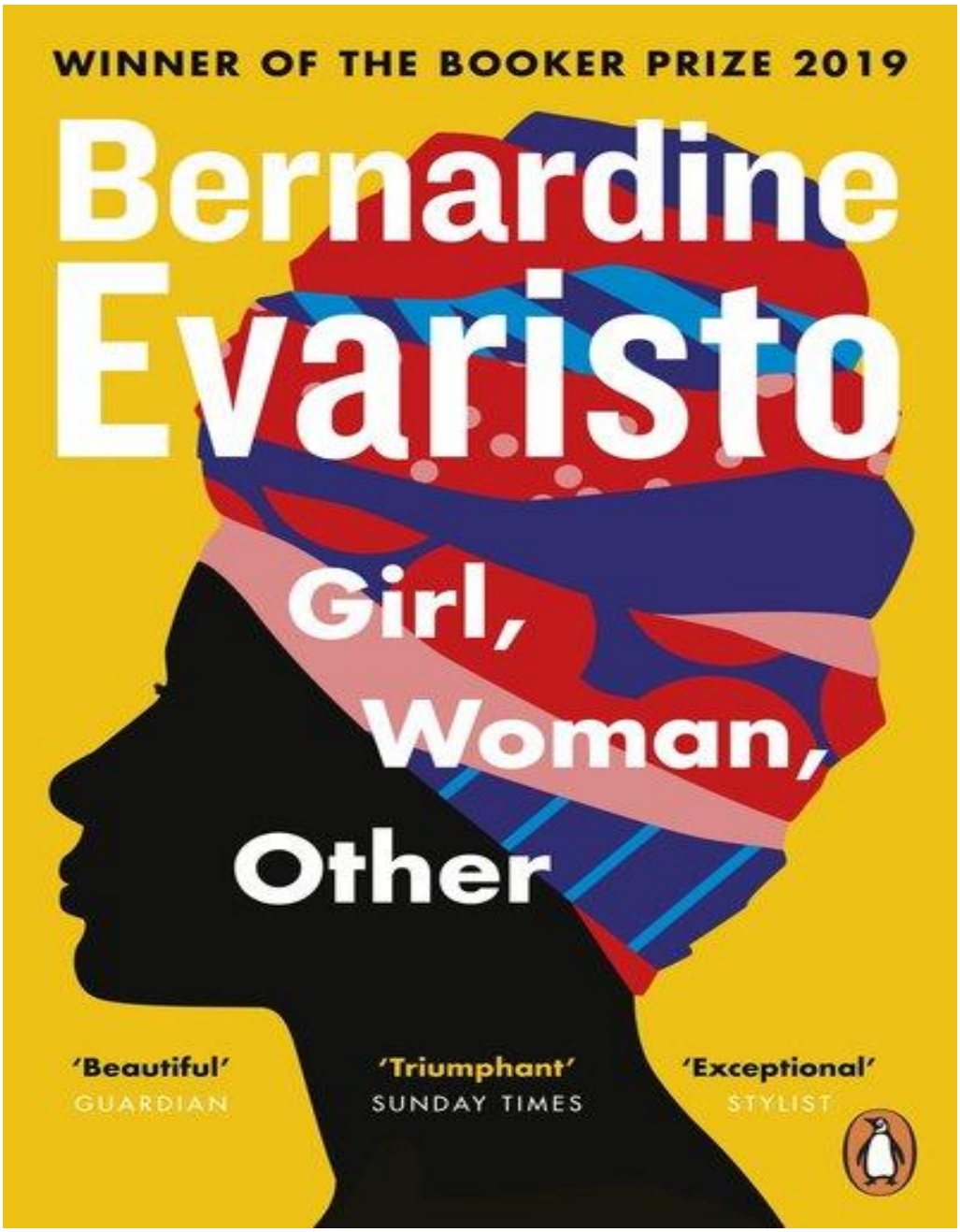

Figure 2. Penguin, 'The novel Hardcober,' Penguin General UK, 3 March 2020, https://www.penguin.com.au/books/girl-woman-other-9780241984994

Glossary

Glossary

Womanism. A theory that was coined through the term ‘Womanist’ in Alice Walker’s novel *In Search of Our Mothers’ Gardens.* Womanism is considered a part of Feminism, though it had emerged for Black women’s rights in particular. The theory has shade light on black women’s experiences and issues. A womanist as Alice Walker describes in the novel is for women to be anything, everything, and many things.

Intersectionality. Is an analytical framework coined by Kimberlé Crenshaw in 1989. This concept deals with the intersection of multiple discriminations against women and black women in particular. Intersectionality helps in shading the light of women's discrimination from multiple angles such as sex, race, ethnicity, sexuality, gender, class, identity, cultural background, and religion.

Womxn. A term that is used for describing non-binary people instead of the word ‘woman’, because it does not work for them anymore, since non-binary people is no longer a woman nor does they fit in any gender category. So using ‘womxn’ and the appropriate pronounce with respect to them.

Black Lives Matter. A social and political movement that strated in 2013, which seeks to highlight racial discriminitaion, inquality, and police brutality against black people and Black Americans in particular. Although the movement gained a widepread attention, the brutality against black people in the US still exist till today.

Me Too Movement. Is a social movement that came as a reaction against sexual abuse, sexual harassment, and rape. Tarana Burke sexual assault survivor and activist who started the movement on social media in 2006 to empower other women who face such assaults in work.

The Last Amazon of Dahomey. The play where the novel started and ends. This play about the Amazons lesbians women warriors who fought for the king, and the last amazon was Nawi the general of the Amazons and the great warrior amongst the Amazons. Evaristo got inspired by the real Amazons female warriors of the Kingdom of Dahomey which existed in 1904, and reflected it in her novel for black women empowerment.

Fusion Fiction. A term or a style of writing that Bernardine Evaristo used in her novel *Girl, Woman, Other* (2019), where she did not use periods nor does she capitilized words, she exclaimed that it give her the freedom of writing without the traditional way of writing, as we can notice when we read the novel that the lines kind of flowing and fusing. She also asserted that although every character had her own section their stories fus into each other.

ملخص

أصبح مفهوم الأنوثة محط اهتمام في دراسات النقد الأدبي ، وذلك بسبب التغيير المستمر في معنى الكلمة منذ تم صياغة الكلمة لأول مرة. تحاول برناردين إيفاريستو في روايتها إعادة تعريف مصطلح الأنوثة ، في آرائها حول المصطلح من المعنى التقليدي (القديم) للكلمة. يبحث هذا البحث في تجارب الشخصيات ونضالاتها وصورها النمطية كنساء ملونات. تستخدم الباحثة مناهج انتقائية تتكون من النظرية النسوية ، والنسوية السوداء ، و النسوية، والتقاطع، وتهدف الباحثة أيضا إلى دحض التزام المرأة بالصور النمطية . يكشف هذا البحث عن إعادة نظر إيفاريستو في الأنوثة، مما يسمح بتصوير متنوع ومتعدد الطبقات وسلس للأنوثة. يُظهر التمييز المتقاطع للشخصيات في المجتمع البريطاني 'الأبيض' قسوة كونك شخصًا آخر واختيار الشخصيات لتحدي هذه التمييزات والتغلب عليها من خلال كونك أي شيء و أن تصبح أي شيء. علاوة على ذلك ، فإن تحدي الصور النمطية للمرأة السوداء يخدم في تعزيز صورة الأنوثة للأبطال حيث إنها تعيد تشكيل فهمهم لما يعنيه أن تكون امرأة ، في حين أن الصور النمطية للمجتمع المفروضة عليهن حثت على عصيان مثل هذا التمييز وساعدت في إعادة تشكيل مفهوم 'الأنوثة'.

الكلمات المفتاحية: الأنوثة، التقاطع، النسوية، تجارب النساء،النساء السود، برناردين إيفاريستو.