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DISSERTATION FOR MASTER THESIS

The Influence of Feminism on the African Literature

Dissertation submitted to the department of Foreign Languages in partial requirement for the fulfillment of Master degree in English language: Civilization and Literature.

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DECLARATION

I hereby proclaim that the substance of this thesis is totally the aftereffect of my examination and that due reference or affirmation is made, at whatever point necessary, to the work of different specialists.

Dedications:

I express gratitude toward Allah omnipotent for the quality and tolerance he has offered me to compose this dissertation.

This dissertation is proudly dedicated to:

*My beloved mother “**Bahloul Aldjia**” her uplifting statements and push for perseverance ring in my ears, though her distance, she is keeping encouraging me.*

*My father “**El-hedj-Ali**” who taught me that the best sort of knowledge to have is what is realized for its own particular purpose.*

*To my precious sisters **Sabrina** and **Chiraz** who were always there for me and never left me aside.*

*To my dearest brothers **Nadim, Yazid, Ismail, Mustapha, Kamel, Lahcen,** and **Anouar** are very special, their selflessness will always be remembered*

*To my beloved, intimate, faithful friends **Lemouaness Zineb, Fatima Amara, Anissa Mefteh,** especially my second half **Chahinez Nebchi***

*To my delightful little angels **Khadija, Nawal, Sirina, Rimasse, Bahia, Dadi, Ali, Daniel, Nureddine***

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Abstract:

Through the time, men are known of their superiority, women have no rights they are inferior and passive. Women in Europe and America made an incredible effort to change their destiny and gain more respect mainly with the beginning of the Industrial Revolution. However, in Africa, women live in patriarchal society with superior men as head of the family. As a result, African writers couldn't hold this horrible situation and start to change using their pens. Concerning the issue we have to tackle here is feminism in African literature; how African writers analyzed this subject. The study aims to examine the state of African women through writing and how writers managed this issue in their works. It goes around discussing different African works as novels, plays, short stories, and speeches. This work accordingly aims to investigate the impact of woman's rights furthermore women's activist artistic feedback in African writing by depending on abstract works and critiques of African writing. We emphasize the postcolonial feminism in Africa, for consequence African individuals began to grow profound concerns on their rights and developments that keep going from 1950s to 1980s, seeing an emotional change in its social, political social and financial fields.

Résumé:

Les hommes sont connus pour leur supériorité, les femmes n'ont aucun droit, elles sont inférieures et passives. Les femmes en Europe et en Amérique ont fait un effort incroyable pour changer leur destin et gagner plus de respect principalement l'avènement de la révolution industrielle. Toutefois, en Afrique, les femmes vivent des sociétés patriarcales avec des hommes supérieurs à leur tête. En conséquence, les écrivains africains ne pouvaient pas maintenir cette situation horrible et commencent à conscientiser en utilisant leurs stylos. En ce qui concerne la question que je dois aborder ici est le féminisme dans la littérature africaine; comment les écrivains africains analysent ce sujet. L'étude va pour examiner l'état des femmes africaines à travers l'écriture et comment les auteurs ont débattu cette question dans leurs œuvres. Il fait le tour pour discuter différentes œuvres africaines : romans, pièces de théâtre, des discours, et des histoires courtes. Ce travail va en conséquence pour étudier l'impact des droits des femmes militant en outre de rétroaction artistique des femmes dans l'écriture africaine en fonction des œuvres abstraites et des critiques de l'écriture africaine. Je souligne le féminisme postcolonial en Afrique, par conséquent des individus africains ont commencé à croître leur préoccupations profondes qui gardent sur leurs droits et leur développement allant de 1950 à 1980, de voir un changement émotionnel dans ses domaines sociaux, financiers, politiques et sociaux.

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Chapter One:

General Introduction

I. Background to the Study

Woman is considered as a factor of impact and influence in many levels: social life, relationships, career, and sense of self-worth... she is the basic formation of families, communities and even nations, From this standpoint, we find that a woman has a significant impact on the continuing human offspring and also has a role in the development of the areas of human life, let it be politically, socially, culturally...

The feminist movement is both a movement which aims to reevaluate the devaluated image of females through literature. Since literature is the mirror that reflects the entwined practical realities of a society (be it cultural, religious, political, economic, or what it may), feminist literary criticism is a weapon used to disclose the underlying gender biased human constructs through the portrayed female characters of multifaceted literary genres. The African literature denounces the wrong image of female among different societies of the continent. Through literary works which we are going to detail and develop in our study. Philip Etyang (nd) (*Academia.edu*) summarizes the attitude of females in Africa through the following proverbs:

- *He who marries a real beauty is seeking trouble.* This Ghanaian proverb means that man should avoid marrying a beautiful woman because according to the African mentality woman with beauty brings problems. This shows the hollowness of the African society and the superficiality of their thinking.
- *The woman finds an empty house, she doesn't find riches.* This Luba-Kasai (DRC) proverb is meant to warn Luba women not to focus on man's wealth

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when considering getting married. Every woman who goes to her husband's house should not think that she will find everything available; however she must work hand in hand with her husband to achieve a successful life and the desired wealth.

Thus, African women are also depicted as weak, submissive, emotional, and unconfident in both oral and written literature of Africa, while they are positively drawn as they possess the traits of caring, understanding, helpful and divergent (able to focus on two or more things at a time) among the society. This work, therefore aims at exploring the effect of feminism and also feminist literary criticism in African literature by relying on literary works and commentaries of African literature. The study aims at analyzing the condition of African women through literature and how authors dealt with this problem in their works. The proverbs in the Nigerian writer *Chinua Achebe's 'Arrow of God' (1964)* and *'Things Fall Apart' (1985)* exemplify the manliness in the society. The main character of *Arrow of God*, Ezeulu said about female: "In our custom a man is not expected to go down on his knees and knock his forehead on the ground to his wife to ask her forgiveness or beg a favor. But a wise man knows that between him and his wife..." Strength, power and high status are the main elements of the male dominance in the African society against women while subordination, emotion and submissiveness are depicted through female characters, shouldering this patriarchal domination for thousands of years, African women started to shape their way and change their destiny radically through many ways including literature. Authors started to

criticize the African society through their writing. In this study we analyze and interpret the situation of African women through literature. The British and Australian author *Sara Ahmed* (2000) argues that black and postcolonial feminisms pose a challenge to some of the organizing premises of Western Culture. SO, how did feminism in the African literature influence women status?

There are many precursors African writers and political actors who struggled for the improvement of African women's situation including the South African intellectual *Olive Schreiner* (24 March 1855 – 11 December 1920) who has been identified as an advocate for feminism. Her best known novel "*The Story of an African Farm*" written between 1874 and 1875 is recognized as one of the most famous feminist novels. *Olive Schreiner* insisted on the critical importance of woman's equality and the need to consider men as well as women when looking at gender relationships.

II. Statement of the Problem

The work aims at analyzing the condition of African women through literature and how authors dealt with this problem in their works. Depiction of women in African literature has been always a subject of discussion, and this what we try to analyze in this study. As a patriarchal society, Africa has been always listed women to the back seat, however by the postcolonial era, African women started to rebel and to proclaim liberation. In the other hand, there are whom choose to remain passive, accepting their destiny without demanding to change. From this point, there are African authors who write only to depict women status in Africa such as *Chinua Achebe's* "*Things Fall*

Apart” (1958) who pictures the African woman as submissive and marginalized, who obeys man without discussion albeit hers dignity, and there are others who write to motivate and to inspire women to revolt against their reality of living, one example of that is the Nigerian writer *Wole Soyinka*’s “*The Lion and the Jewel*” (1959), *Soyinka* criticizes the African culture by presenting his protagonist “*Sidi*”, a beautiful young girl, as a model of a strong woman who knows very well her value. African writers in their writings express the tension felt in many newly independent African countries between the traditional beliefs, customs, and African culture, and the modernity of the west.

III. Purpose of the Study

The objective of this study is to explore the effect of feminism on the African literature, so as to see the African women conditions (marginalization, subordination and exploitation inflicted on them) by seeing how they are depicted by authors and writers. In addition, this study might give another overview which deletes the stereotype view of women in Africa, how strong they are and how much they struggle to achieve their goals and to overcome the dominance of men. We shall see the importance of African women and how they could influence not only Africa but the whole world.

IV. Significance of the Study

This work is important at certain degrees, first it was not well studied by scholars before at a large way, so it could be left as a reference model for future African generations of women who always struggle for their freedom

and identity. Since I consider myself as an African feminist, and since I am part of the continent and since African women still suffer till now from the persecution in addition to the dramatic violation of the rights of African women, I see that it requires on me to discuss and analyze the women emancipation as well as situation in Africa, furthermore, I feel it is a duty if not an obligation for me to participate in this wave of progress to make African women emancipation to join human rights.

Primary Questions

Considering this topic, we investigate many questions relating the women condition, the first and most dominant question will be: how did feminism influence African literature? We shall see through many literary works the emancipation of women. Second, what is the general definition of feminism? How and in what circumstances did it appear? What are its waves?

What is the general overview of African literature? How does the African literature contribute to the emancipation of women?

How did many authors and writers analyze, interpret and contribute to the emancipation of women?

V. Scope and limitation of the Study

in this study, the researcher emphasizes the postcolonial feminism in Africa for aftermath African people started to develop deep concerns on their rights and movements that lasts from 1950s to 1980s, witnessing a dramatic change in its cultural, political social, and economic fields. Thus, pre-colonial and colonial literatures are not supposed to be dealt. The study also focuses on the feminist literature, taking into consideration the important role of African

women writers in women emancipation. African writers use African women as characters in their work in order to depict the reality as it is and to present real women's stories through characters.

VI. Methodology

1. VI. Materials

This study analyzes the women status and conditions in Africa through literature; so the basic, and the primary data that support it are some various and selective African novels and works. In addition, there are secondary sources such as books, internet, articles, and journals that describe the African society during the postcolonial era, since we are dealing with a specific issue of feminism in the African novel.

2. VI. Method

This work is studied within the literary mould, it will be appropriate to discuss it through the literary approach especially in the main important element of the literary prose work, which is the characterization, because the topic is about the women conditions. The descriptive and analytical method is used to analyze the issue of women emancipation.

VII. The Structure of the Work

The corpse of the study shall be analyzed within the content of African novels. Therefore, this study is divided as follows: a general introduction, a body of the work in two chapters, and a general conclusion. The first chapter is a general introduction to the work. The second chapter is a historical foundation of feminism, when the feminist as a theory appeared and people started to unveil the concept of feminism, then, we will also see a brief history

of feminism, how feminism as a concept and a theory evolved from the nineteenth century till the twenty first century through three waves. Afro-American literature is also a very crucial topic to be discussed in this chapter because the feminist movement in the U.S shaped the way for African females to proclaim their situation. The third chapter is the crux of the matter, we discuss and analyze different modern African works, which their major theme was woman situation in Africa, authors and writers in their masterpieces depict the real identity of women and the systematic oppression that besets Black women in society.

VIII. Literature review

Women emancipation is a crucial topic which was used by many authors and writers in their novels who aimed to depict the hard circumstances of African women. Some of the writers we would see include: *Chinua Achebe*'s "*Things Fall Apart*" (1958) and how Mr. Achebe depicted the image and position of women as a sadly oppressed group with no power. We can notice the practice of polygamy in the play of the Nigerian writer *Wole Soyinka*'s "*The Lion and the Jewel*" (1959). The Algerian writer *Assia Djebar*'s uncertain and ambiguous relationship with feminism, *Djebar* does not propose a single feminist argument but charts instead the very difficult process of creating a shared concrete cause, in "*Vaste est la Prison*" (*wide is the prison*) (1995) is clearly preoccupied with women's experience, the notion of a collective feminine identity remains a subject of contention, and female characters are frequently presented as both singular and elusive. In The novels of the Kenyan writer *Ngugi Wa Thiongo*: "*A Grain of Wheat*" (1967),

“Weep not Child” (1964), “The River Between” (1965), “Wizard of Crow” (2006), he shows the wrongs to which women are subjected, the theme of feminism is widely common in his writings, he took upon himself together with the most influential writer of Botswana *Bessie Head* the responsibility to proclaim for the sexual and racial freedom for all women. In One of her novels; *“Maru” (1971)*, *Bessie Head* depicted strong female and weak female characters. Her novels revolve around color discrimination and apartheid. Scholars who also investigate about this topic including: the feminist Nigerian writer *Chimmamanda Nguzi Adichie's “Americanah” (2013)* is about women who should struggle to find their identity. In addition to her famous speech in *Tedx “we should all be feminists”(2013)* which influences not only African women but women all over the world. In his first novel *“From a Crooked Rib” (1970)*, The Somali novelist *Nureddine Farah* tells the story of a nomad girl who rejects her conservative African society and run away seeking another opportunities. Through this novel *Farah* shows the hard circumstances that African women are living in, as if he motivates women to seek another choice, to discuss, and to search for an alternative solution. These writers are just a sample of the huge number of writers and researchers who were interested in women's issues.

Chapter two:

Historical Background of Feminism

Introduction

In this chapter, we try to trace the main features that characterize the historical background and the University of Feminism that shaped later on the emancipation of women in the world. This study examines the different dimensions of feminism in different domains in addition to the various approaches of this theory, and to the basic feminist ideas. The theory of feminism began with *Mary Wollstonecraft* in her book entitled «*The Vindication of the Rights of Women*» (1792) where she noted the necessity of equality of women and rendering due treatment to female at home. Similarly, the feminist literary writer *Virginia Woolf* wrote '*A Room of One's Own*' in 1929, which basically quests the inevitability of achieving economic and social freedom to women. Likewise, *Simon de Beauvoir* wrote '*The Second Sex*' in 1949, in which she underlined the thematic essence of '*the female is born the women is created.*' Then we discuss the history of feminism and its waves from the nineteenth century till now. Though there were more than hundred female writers and leaders, including the Greek female poet *Sappho*, African female Pharaoh *Queen Hatshepsut* of Egypt, the classical legend of *Queen Sheba* of Ethiopia, the *Berber Queen Kahina*, and the *Queen Tin Hinan* of *Hoggar* (both in Algeria), women literary works were not encouraged to extent of coercing some female writers writing by male pseudo name including *Alice Bradley Sheldon (James Tiptree, Jr.)* in America who real sex was identified in 1976; **The Brontë Sisters (Ellis, Acton, and Currer Bell)**, whom later began writing by their real

names and got recognition. **Mary Ann Evans (George Eliot)** who disclosed herself after her first writing '*Adam Bede*' (1856) which gave her recognition. Though the aforementioned female writers were popular and successful by their writings, we can easily imagine their psychological failure for they didn't dare to publish their works using their real female names. This situation reflected that the age long patriarchal literary cannon were influencing the attention of readers and at the same time, belittling the women's literary writings.

I. Feminist theory

The movement of feminism played a major role in the process of human liberation, thus feminism as a movement was organized around the belief of social, economic, and political equality of the sexes. Feminism seeks to highlight and to fight against oppression. Feminist theory is an outgrowth of the general movement to empower women worldwide, it is theoretical structures that compose convictions about the nature and the reasons for women's mistreatment and imbalance and that propose techniques for killing abuse and securing gender disparity. Therefore, the concept of feminism is to criticize the supremacy of male and to make women become equivalent to men. From this, we find that the main goals of feminism are to reinforce the importance of women and to bring about gender equity. Feminist theory is a protraction of feminism into theoretical discourse, however there is no specific definition of feminist theory; it aims to reflect the diversity and the interdisciplinary of feminism, feminist theories give a vital establishment to feminist scholarship, research,

pedagogy, therapy, literature, and activism. A huge number of feminist theories exist, giving an extensive variety of points of view with respect to why women and men have held an equivalent power crosswise over time and spot, why learning has truly been gathered by and for men and prohibit women, and how men and women can redress these issues and accomplish uniformity. Information of feminist theories frameworks is essential on the grounds that these structures give huge data, about the different assumptions, goals, and methods that illuminate the work of feminists. Feminist theory analyzes gender inequality; the social, the cultural, rather than the biological differences between male and female, grammatical gender is very associated with natural distinctions of sex. Therefore *Julia Wood (2012)* confirms that the change is the best solution of gender inequality:

Realizing that inequality is socially constructed empowers us to be agents of change. We don't have to treat light skin, heterosexuality, maleness, and middle class economic status as superior or normal. Instead if we choose to, we can challenge social views that accord arbitrary and unequal value to people and that limits human opportunities' and lives. (Wood 2).

Moreover, scholars cried out gender inequality in communication, sociology, psychology, philosophy, history, and anthropology. (14)

There are different movements that have been combined with the feminist ideology such as:

- 1. Anarchism feminism:**

Lynne Farrow states that women are working to enforce certain applications as abortion and even they go so far and rebel not only against man but also against the government and the political decisions, that's why feminism practices anarchism. (3) *"Feminism practices what anarchism preaches."*

Howard Ehrlich clarifies the relationship between anarchism and feminism as the following:

"Feminism as a whole recognizes the iniquity of the oppression of women by men; anarchism oppose oppression of all kinds. Certainly some feminists look beyond sexism to a wider, anarchistic critique of power; however, this wider critique is not at all necessary to feminism." (Ehrlich, 153)

2. Liberal feminism:

Liberal feminism has its roots in liberal enlightenment thought, rationalism, and natural rights philosophies. Early liberal feminist theorists, for example, Mary Wollstonecraft, Elizabeth Cady Stanton, and Susan B. Anthony, based their thoughts on the establishment given by liberal male theorists who suggested that men can practice discerning judgment and are qualified for certain natural rights, for example, freedom, life, property, and poise. Liberal theorists accepted that these rights are best secured through the section of laws that take into account measure up to circumstance and guarantee that people don't encroach on one another's privilege. Liberal feminists noticed the routes in which women have been rejected from the liberal structure and contended that women ought to have the same intrinsic

rights to settle on profitable individual decisions as men, partake in the same open doors and social contracts as men, and get the same treatment as men. Some of the crucial rights of liberal feminism were mentioned in the National Organization of Women's (NOW) Bill of Rights, the document demanded for the enactment related to equal rights, the banning of sex separation in occupation, the privilege to control propagation, access to child consideration and maternity leave, chances to seek after equivalent and unsegregated training, and access to employment preparing and lodging for bankrupted women. Liberal feminists accept that the investigation of prohibitive gender-role socialization raises women's consciousness of how individual issues such as low confidence, low self-esteem, math anxiety, and the fear of success may limit their ambitions. (Worell 470)

3. Cultural feminism:

Cultural feminism is inserted in a rich nineteenth century legacy of thoughts proposed by women, for example, Margaret Fuller, Charlotte Perkins Gilman, and Jane Addams. Unlike liberal feminists, who contend that women and men are basically indistinguishable and that balanced investigation is vital to the acknowledgment of women's activist objectives, social feminists underline the exceptional, extraordinary, distinctive characteristics of women and the significance of revaluing instinctive, non rational parts of human experience. Liberation includes recovering women's consideration giving and supporting parts that have been degraded inside a mechanical, and patriarchal society and utilizing these parts to beat the issues of society. Cultural feminists have imagined that social change will happen

through the mixture of feminine or mental qualities into the way of life: congruity, and ethic of consideration and connectedness, and gratefulness for peaceful and serene arrangement. They try to renegotiate sexual orientation connections by underlining benevolent, helpful parts of human experience, yet they extend their diversions to incorporate ecofeminist concerns, or endeavors to assemble positive, peaceful, joined associations with the physical environment. Essential contributors to cultural feminism have include Nancy Chodorow, Dorothy Dinnerstein, Carol Gilligan, Nel Noddings, and Sarah Ruddick, who have theorized about the importance of care connectedness, and “maternal thinking” in ethical and decision making. Cultural feminist qualities are most nearly identified with feminist outlook epistemologies recommend that as an aftereffect of their pariah status in patriarchal society, women are more competent than favored men of recognizing the hurtful parts of theory and culture. Theorists’ point of view try to create techniques that give a more finish comprehension of women’s existence than that offered by customary scientific observational systems. Steady with joined considering, angle routines endeavor to investigate the lives of women through subjective request that uncovers who women are as social creatures. Feminist angle specialists place women at the inside of request and endeavor to eradicate the limits between the analysts and the persons who are concentrated on. They dismiss the idea that request can be esteem free and target, endeavor to eradicate the conventional limits that exist in the middle of analyst and member, and, through cautious subjective

request, attempt endeavors to comprehend women's experience as it is seen by women. (471)

4. Radical feminism:

Unlike liberal and cultural feminist values of autonomy and growth, radical feminism stresses the centrality of social change than just can be fulfilled by the sensational adjustment of cultural values through the vehicle of social activism. radical feminism, which was conceived amid the new feminist movement of the new 1960s, recognizes women's abuse as the most crucial and pervasive type of mistreatment and verbalizes how patriarchal control over women's bodies has commanded each region of life including paid livelihood, housework, private associations, viciousness, and mothering. Certain key theorists connected with this viewpoint include Kate Millet, Mary Daly, Shulamith Firestone, Andrea Dworkin, and Marilyn Frye. To order social change, radical feminists have tried to uncover light up, and question the courses in which patriarchy overwhelms essentially all parts of human experience. These encounters incorporate intuition designs, social connections, dress and physical appearance, and work. Given the centrality of patriarchal all through most human establishments, the liberal feminist's objective of improving social organizations and the social feminist procedure of revaluing of "feminine" conventional qualities are not seen as sufficiently effective to launch genuine adjustments of society as its roots. (472,473)

5. Socialist feminism:

Socialist feminist was originated in the nineteenth century and it was inspired by feminists who imagined a world in which monetary rivalry and

abuse would be supplanted with idealistic groups in which women and men would impart household assignments, family unit tasks, and youngster consideration. Socialist feminists offer radical feminists' view that gender mistreatment is focal type of persecution, and they see social activism as crucial to meeting their objectives. be that as it may, they have additionally looked for a more perplexing investigation of sexism than supported by radical feminists, one that looks at the way in which mistreatment is formed by class, financial aspects, nationality, race, and history. (475)

II. History of Feminism

Feminism is a doctrine that advocates the improvement and expansion of the role and rights of women in society; movement that militates in this direction. *Brigitte Studer (2004)* noted that the term feminism has multiple meanings for both its lawyers and its opponents, as demonstrated by its genesis and Controversial use. *Studer* added that *Karen Offen*, who has reconstructed the history, says *Haubertine Auclert* as the first self proclaimed feminist. However, *Studer* said; the paternity of the word goes to *Alexander Dumas* the paternity of the word goes to *Alexander Dumas* son, who in 1872 used the adjective to describe men who renounce their manhood by taking up the cause of women for adultery. Anyway the word travels since 1890s, but its distribution is slow and uneven. (Gubin et al. 23) Feminism took off during the French Revolution with **O de Gouges** and is developed in the nineteenth century. in conjunction with the St. Simonian and Fourierists' ideas, and under the leadership of **F. Tristan, P. Ronald**, etc. thereafter, the

struggles for equal rights (suffragettes' movement led by **E. Pankhurst** in Britain, or the influence of **Simon de Beauvoir's** work, that prepared the way for activism 1970 (US women's lib, MLF), which resold for women free disposal of their bodies and the abolition of all forms of discrimination. (Féminisme) Birth, eating, work, love, childbearing, and death were the key activities around which the idea of women was formed, the majority of women held the political events that were taking apart at that time in Europe to be insignificant. (*Fauré*) the history of feminism movement is usually divided into three main waves that differ in time and concerns:

1. First Wave Feminism: nineteenth and early twentieth centuries

It is to encompass and include the participation and the contribution of feminists who worked under the circumstances of exciting rules and laws to reach the women's equality and the right to participate in the society. (**Judith Worell, 470**) **Martha Rampton**, a professor in the Pacific University has published an article in which she noted that the first wave of feminism is the emergence of an environment of urban industrialism and liberal, socialist politics. **Leslie Goldstein** announces that the central issues of this wave were equality in legal and political rights and formal equality of opportunity, the feminists wanted to achieve the opportunity to vote, hold public offices, gaining more official jobs and education, and legal rights in marriage such as disobey their husbands, sue for divorce, keeping their children after divorce, and to legal protection against husbands' physical abuse. (91)

The wave officially began at the Seneca Falls convention in 1848, **Elizabeth Cady Stanton**, died in 1902, and redacted the Seneca Falls declaration writing the ideology and the political strategies of the new movement at the presence of three hundred of men and women whom crowded and mobilized to the cause for equality for women.

In its initial stages, women's liberation was interrelated with the balance and abolitionist developments and offered voice to now-popular activists like the African-American **Sojourner Truth** (d.1883), who requested, "*Ain't I a lady?*" Victorian America saw ladies acting in extremely "un-genteel" ways (open talking, illustrating, spells in prison), which tested the "religion of family life." Discussions about the vote and ladies' support in legislative issues prompted an examination of the contrasts in the middle of men and ladies as they were then seen. Some asserted that ladies were ethically better than men, thus their vicinity in the municipal circle would enhance open conduct and the political methodology. (**Rampton 2008**)

2. Second Wave Feminism: mid twentieth century

Rampton (2008) said that the second wave started in the 1960s and proceeded into the 1990s. This wave unfolded in the setting of the opposition to Vietnam War and social liberties developments and the developing reluctance of an assortment of minority gatherings as far and wide as possible. The New Left was on the ascent, and the voice of the second wave was progressively radical. In this stage, sexuality and regenerative rights were predominant issues, and a great part of the development's vitality was centered on passing the Equal Rights Amendment to the constitution

ensuring social fairness paying little mind to sex. This era began upon protests be the Diminish America presentation in Atlantic City in 1968 and 1969. Feminists parodied what they believed to be a starting-point “cattle parade” lapse at body of men to objects of attractiveness frenzied by a patriarchy become absent-minded sought to keep them in the home or in dull, low-paying jobs. The curish Experimental York systematize professed the Redstockings be visible a investigate pageant, in which they crowned a size up as Ebb America and threw "oppressive" unmanly artifacts such as bras, girdles, high-heels, makeup and false eyelashes into the trashcan. **Rampton** said since the second wave of women's liberation discovered voice in the midst of such a variety of other social developments, it was effectively underestimated and saw as less squeezing than, for instance, Black Power or the push to end the war in Vietnam. Women's activists responded by framing ladies just associations, (for example, NOW) and “consciousness raising” groups. In distributions like "The BITCH Manifesto" and "Sisterhood is Powerful," women's activists bolstered for their spot in the sun. The second wave was progressively hypothetical, in light of a combination of neo-Marxism and psycho-analytic hypothesis and started to partner the oppression of ladies with more extensive evaluates of patriarchy, free enterprise, regularizing heterosexuality, and the lady's part as wife and mother. Sex and sexual orientation were separated, the previous being natural, and the later a social build that differs culture to culture and over time. While the first wave of women's liberation was for the most part pushed by white collar class white ladies, the second stage attracted ladies of

shading and creating countries, looking for sisterhood and solidarity and guaranteeing, “Women’s battle is class battle.” Feminists talked about women as a social class and instituted adages, for example, “the individual is political” and "personality governmental issues" with an end goal to exhibit that race, class and sex mistreatment are all related. They started a concentrated push to free society through and through of sexism, from kids' toons to the largest amounts of government. One of the strains of this mind boggling and differing wave was the improvement of ladies just spaces and the thought that ladies cooperating make an exceptional element that is impractical in blended gatherings and that would eventually work for the wellbeing of the whole planet. Women, whether because of their long subjugation or to their science, were thought by some to be more sympathetic, collective, comprehensive, serene, supporting, law based and all encompassing in their way to deal with critical thinking than men. The term eco-feminism was instituted to catch the feeling that, due to their organic association with earth and lunar cycles, ladies were common promoters of environmentalism.

Goldstein (1982) explains more about the second wave of feminism and he noted that the objectives of women rights development had been generally, built into the law of the United States and quite a bit of western Europe. The new women's activist development dominantly concerned with ladies' liberation:

“By the mid- twentieth century the goals of women rights movement had been for the most part, written into the law of the United States

and much of western Europe. The 1960s, however, generated a new feminist movement which, while giving attention to some work of the first wave (e.g., seeking ratification of the E.R.A), was predominantly concerned with women's liberation. A simple list of the issues of the contemporary women's movement is (e.g. abolition of marriage, continuation of the nuclear family, payment for house wives, abolition of the housewife role, child care, abortion, access of women to predominantly male occupations, abolition of sex roles..."

(Goldstein: 91)

The second wave of feminism, crossing principally the 1960s to the 1980s, delivered a mixed bag of schools of considered the way of sex abuse, the fitting objectives of women's liberation, and the ideal method for coming to these objectives. Four major theories connected with second wave feminism are liberal feminism, social feminism, radical feminism, and socialist feminism. (Worell, 470)

3. Third Wave Feminism: late twentieth and early twenty first centuries

Rampton (2008) declared that the third phase of feminism started in the mid-1990s and it is educated by post-colonial and post-modern thinking. In this stage numerous developments have been destabilized, including the thoughts of "universal womanhood," body, sexual orientation, sexuality and heteronormativity. A part of third wave women's liberation that perplexes the mothers of the prior women's activist development is the readoption by youthful feminists of the very lipstick, high heels and cleavage gladly

uncovered by low cut necklines that the initial two waves of the development related to male abuse. **Pinkfloor** communicated this new position when she said; *"It's conceivable to have a push-up bra and a mind in the meantime."* *The "grrls"* of the third wave have ventured onto the stage as solid and engaged, shunning exploitation and characterizing feminine beauty for themselves as subjects, not as objects of a sexist patriarchy. They have built up a talk of mimicry, which reappropriates harsh terms like "slut" and "bitch" so as to subvert sexist culture and deny it of verbal weapons. The web is an imperative part of the new "girlie feminism" **E-zines** have given **"cybergrrls"** and **"netgrrls"** another sort of ladies just space. In the meantime, overflowing with the incongruity of third-wave woman's rights on the grounds that the internet is incorporeal, it allows all clients the chance to cross sexual orientation limits thus the very idea of sex gender has been challenged.

This is in keeping with the third wave's festival of uncertainty and refusal to think as far as **"us-them"** or sometimes their refusal to distinguish themselves as "women's activists" by any means. **Grrl-feminism** has a tendency to be worldwide and multi-cultural, and it evades straightforward answers or simulated classes of character, sexual orientation and sexuality. Its transversal legislative issues implies that distinctions, for example, those of ethnicity, class, sexual introduction, and so on, are praised yet perceived as dynamic, situational and temporary. The truth is considered less as far as settled structures and force relations, yet regarding execution inside possibilities. Third wave feminism breaks limits. Where feminism will go from here is hazy, however the fact of the matter is that woman's rights, by whatever name,

is fit as a fiddle both in the educated community and outside of it. Some more seasoned women's activists feel debilitated by the more youthful era's appearing obliviousness of or carelessness for the battles and accomplishments of the early development. They see little advance (the pay hole has not essentially contracted in 60 years), and are frightful that the new high-heeled, red-lipped school **grrls** are giving us a chance to fall away from the faith. This, nonetheless, is not likely the situation. There have dependably been feminisms in the development, not only one belief system, and there have dependably been strains, focuses and counterpoints. The political, social and intelligent women's activist developments have dependably been riotous, multivalenced, and vexing, and we should trust they keep on being so; it's a sign that they are flourishing.

Third wave feminisms, which have covered with second wave feminisms, have delivered elaborations and evaluate of past theories and incorporate post-modern, women of color, lesbian, global, and generation- X third wave feminisms. While numerous second wave feminisms' theories were roused by manmade theories that were adjusted to join gender points of view, latest hypotheses have highlighted women's perspectives and have tried to esteem differences, adaptability, and various viewpoints on sex connections. (**Worell, 470**)

Third wave feminism is very distinctive from the other waves, according to **Judith Lorber:**

“Third wave feminism played with sex, sexuality and gender. In that sense, it is similar to post-modern feminism. It is inclusive of multiple

cultures and men, and so continuous multicultural/multiracial feminism and feminist studies of men. But it is rebellious when it comes to radical feminism. It rejects the sense of women as oppressed victims and heterosexual sex as dangerous. It does not valorize mothers or the womanly qualities of nurturance, empathy, and care taking. Instead, third wave feminism valorizes women's agency and female sexuality as forms of power"

(Chris Bobel, 16)

III. Black Feminism movement in the U.S.A

Since the United States was the first country to open the door for African women to upheaval through black American feminists, we see that it is essential to discuss the black feminism movement in America in this study. The Black Feminist Movement grew out of, and due to, the black liberation movement and the women's movement. With a finished objective to meet the necessities of dull women who felt they were overall racially ill-used in the Women's movement and sexually abused working at a benefit liberation advancement, the black feminist movement was organized. Oftentimes, dull was compared with dim men and woman was contrasted and white women. Consequently, dull women were an indistinct social affair whose vicinity and needs were ignored. The inspiration driving the advancement was to make speculation which could sufficiently address the way race, sex, additionally, class were interconnected in their lives and to make a move to stop narrow minded person, sexist, and classist partition.

1. The Emergence of Black Feminism in the United States

Researcher **Kadiatu Kanneh (1995)** points out that Black feminism separates itself from white or First World feminism, and is without a moment's delay included in social or national belief systems, in ways which have ended up progressively complex. Keeping in mind the end goal to place or distinguish a wonder, for example, Black Feminism, the setting of scholarly tradition, social command and social cash get to be determinate elements. Any investigation of the late development of an identifiable field of black feminist criticism, or black feminist politics, needs to incorporate a sharp affectability to the stamped engravings of distinction and specificity, of association and perceivability inside the field. In the United States politics, "Black" is a term referred to those African-American populations, while Latinas, Asian-Americans, and Native Americans are categorized as "People of Color". The moving meaning of "Black" as a racial, social, national or political term has suggestions for the advancement and implications of Black Feminism. The relationship between the terms "Black" and "feminism" take into consideration a maintained evaluate, both of the feminist movement and identities, and of dark legislative issues. Starting with a treasury at first considered in 1979, the crudeness and brutality of new explanations and new co-operations can be followed. *Moraga and Anzaldua's "This Bridge Called my Back"* (1983) is a content of urgent significance for the staking out of what can be recognized as oppositional region. Its subtitle "**Writings by Radical Women of color**" it quickly moves these unions into a political space that considers associations.

This implies for a compilation rising up out of United States feminist radicalism in the late 1970s and mid 1980s is a reconfiguration of character governmental issues around Third World immigrant women and African-American women. (qqt. In Jackson and Jones 86, 87)

Gloria Steinem (2015) an American feminist told the reporter Stacy Tisdale in an interview with Black Enterprise published on March 19; that Black women *“Invented the Feminist Movement”*.

American Black women contribute in women’s liberation all around the world. Black feminism distinguishes from the politics issues of standard European American feminism is its center upon the concurrence of abuses that influence Black and other women of shading, particularly prejudice, sexism, class persecution, and homophobia. Issues of specific concern to Black women, for example, lynching or disinfection ill-use, can’t be exclusively credited to sexual orientation separation. Issues that influence all ladies, for instance, battering, are all the while molded by racial character, class status, and sexual introduction and also by gender.

Feminist in the United States never rise up out of the women who are most exploited by sexist mistreatment; women are every day beaten down, mentally, physically, and profoundly. A sign of their exploitation is that they acknowledge present circumstance without unmistakable inquiry, without composed dissent, without aggregate outrage or fury. (Hooks 1)

2. The Impact of the American Feminism on the African Feminism

Black women watched these white feminist concentrate on male oppression and women’s mistreatment as though it were another

disclosure, and felt such a center had little effect on their lives. To them it was only one more sign of the special living states of center and privileged white women that they would require a hypothesis to advise them that they were mistreated. the suggestion being that individuals who are genuinely mistreated know it despite the fact that that they may not be occupied with composed resistance or are not able to eloquent in composed structure the way of their persecution. These black women saw nothing liberatory in partisan divisions' investigations of women's abuse. neither the way that black women have not sorted out altogether in enormous numbers around the issues of woman's rights nor the way that we have not had admittance to the hardware of force that would permit us to impart our examinations or hypotheses about sexual orientation with the American open refutes its vicinity in our lives or spots us in a position of reliance in relationship to those white and non white women's activists who address a bigger crowd. (11, 12)

Placing United States black women's encounters in the core of investigation without privileging those encounters demonstrates how intersectional ideal models can be particularly critical for reevaluating the specific framework of mastery that portrays the United States society. U.S claims that systems of race, social class, gender, and sexuality structure commonly building highlights of social association, encourage a fundamental reevaluating of the United States' social foundations. Adversary illustration, utilizing converging standards to examine United States' black women encounters challenges profoundly held convictions

that work and family constitute separate circles of social association. Since United States black women encounters have never fit the rationale of work in general society circle compared to family commitments in the private circle, these classes lose significance. As the tenacious racial segregation in educating, lodging, occupations, and open administrations demonstrates, black women encounters unquestionably test United States class philosophies guaranteeing that individual legitimacy is the only thing that matters in deciding social prizes. The sexual governmental issue of dark womanhood uncovers the paradox of expecting that sex influences all ladies in the same way. United States black women's activism, particularly its double responsibility to battles for gathering survival and to institutional change, recommends that understandings of the political ought to be reevaluated. In this way, by utilizing intersectional ideal models to clarify both the United States framework of mastery and dark ladies' individual and aggregate org inside it, dark women's activist thought helps reconceptualize social relations of masteries and resistance.

(Hill Collins 228, 229)

IV. African Feminism

Ruvimbo Goredema (n.d) acknowledges that African feminism is a feminist epistemology and a type of talk that has given contentions, which accept the experience of women of Africa and of African starting point against a standard feminist talk. It is an equity that plans to make a recognizable contrast between women who were colonized also, the individuals who were considered the colonizers, and a social development

that points to raise a worldwide awareness which sympathizes with African women's histories, present substances and future desires. African women's liberation concerns itself not just with the privileges of women from Africa but on the other hand is comprehensive of those living in the Diaspora as many of the contributors to the literature have often lived abroad. Along these lines, let us asking personalities not be constrained by a geographical area as the name would suggest. On the other hand, the civil arguments, practices and usage are generally solidly sought after on the African landmass.

There is a justifiable error which respects African women's liberation as a piece of Third Wave feminism; nonetheless, it is inside the domain of the Third Wave feminism understanding that the strains in the middle of race and society start to show up. The strain has even prompted the dismissal of the idea of Third Wave feminism being connected as a rule for African women. It is on the grounds that this wave is translated as a philosophy that is depended on Western Feminism, or to be more express, truly late European and American social developments established to battle for female fairness and in this manner conveyed forward in a magnificent walk over the globe. Inside Africa, in both social and most scholastic situations, there is by all accounts an understanding about what feminism is, and that its source begins from European and American (henceforth alluded to as Western) definitions. This is on the grounds that generally and geologically the West has given the systems connected with this development. (34)

It is passing that comprehension African feminism is a sensitive procedure of arranging a few talks that can bring about a twofold edged sword. In a few ways African women's liberation, deliberately tries to be segregated from the thoughts of provinciality, race, class and so forth, as a method for clarifying the current position of women in Africa. Yet, the very purpose behind its support is on account of African ladies having attempted to re-define and re-express the significance of these issues. The reason for needing to be confined from the frontier is represented when contentions that claim verifiably (in the precolonial times) that African ladies have been in positions of force, and have had equivalent access to assets like men, and besides that true African society and custom did not persecute women.

For instance, the presence of occasions and activities done by Black South African women preceding colonization can be deciphered as feminist activity. Black ladies did have positions of initiative and impact. Numerous women pioneers existed all through Africa despite the fact that authentic confirmation for some is divided. In South Africa, **Zulu** royal women showed such administration some time recently, amid and in the wake of **King Shaka's** rule and this took an assortment of structures, infrequently military, however all the more frequently monetary and religious, counting precipitation making, regulating custom solution and custodianship of consecrated article. Colonization likewise helped make the picture of the caring liberation war courageous woman. The liberation battle in South Africa obviously epitomizes how black women who were

effectively battling against politically-sanctioned racial segregation could be marked women's activist by the very demonstration of remaining arms. (36, 37)

Both Western and African feminist literature in changing degrees hush men and ensure a certain mindset about men in Africa. Patriarchy and how it is rehearsed presents numerous issues for the African women. Numerous scholars have utilized the expression "patriarchy" in African connections to allude to the association of social life and institutional structures in which men have extreme control over most parts of women's lives and activities. Case in point, men have entry to and profit from women's work more than the opposite. Verifiably, the sexual division of work was composed in such a way that women were (and still are) the essential guardians, and were in charge of the majority of sustenance development and/or preparing. Women accordingly played focal, however socially subordinate parts in African culture, bringing about their being denied access to foundations that were gendered a male save, for example education. (39, 40)

Jeanne Maddox Toungara (1995) states that Women in the francophone nation of Cote d'Ivoire are endeavoring to activate their powers so they can assume a deciding part in setting national laws that influence their status as wives. Just through expanded preparation they will have the capacity to enroll their sentiments in the progressing endeavors for social change intended to modernize the nation and uproot

remnants of what numerous lawmakers consider outdated ethnic gender and family rehearses. The former president Félix Houphouët-Boigny was unmatched in his craving to make a present day country by creating Ivoirian culture in the political, financial, and social arrangement enclosures. undoubtedly, the objective of a brought together legitimate framework with one arrangement of advanced laws directing ladies' conjugal status and their rights and benefits opposite their spouses has been a piece of the national plan since autonomy from France in 1960.

(qqt. In Mikell Gwendolyn 53)

Joyce Hilda Banda, the first female president of Malawi from 7 April 2012 to 31 May 2014, is the author of the National Association of Business Women in Malawi that was secured in 1990. It is an enrolled non-benefit establishment in Malawi. The affiliation expects to lift women out of neediness by reinforcing their ability and enabling them economically. This is an informal organization of 30,000 women, devoted to supporting women's organizations and supporting women who need to take an interest in business. Its exercises incorporate business preparing, specialized preparing, and record keeping and administration skills. They work towards making dialog with policymakers to make approaches ideal to ladies business owners. Its current chief is Mary Malunga. The establishment has an organization with the Netherlands-based Humanist Institute for Development Cooperation at The Hague since 2003. **(sec. 2)**

Takiywaa Manuh (1995) observes that the Intestate Succession Law of 1985 is a piece of enactment in Ghana which looks to determine some

long standing issues influencing the legacy of property and the status and privileges of wives and children. Together with another laws influencing marriage and separation, and family monetary responsibility. The entry of the Intestate Succession Law denoted a win for women's groups that had since a long time ago squeezed for changes in the conjugal laws of Ghana.

(qqt. In Gwendolyn Mikell 77)

V. Feminism in the World Literature

The feminist movement delivered both women's activist fiction and nonfiction, and made new enthusiasm for women's written work. It additionally provoked a general reexamination of women's chronicled and scholarly commitments because of the conviction that women's lives and commitments have been underrepresented as ranges of insightful interest. Much of the early time of women's activist artistic grant was offered over to the rediscovery and recovery of writings composed by women.

A. In America:

1. The Awakening by Kate Chopin

The Awakening may be somewhat old to qualify as contemporary fiction given that it was distributed in 1899. Be that as it may thinking of it as was momentous and route relatively revolutionary, we will issue it a spot on the rundown, at any rate. It takes after a New Orleans wife and mother who starts scrutinizing her barely characterized part in life in the wake of encountering appreciation for another man. Her existential arousing drives the stories and scandalized nineteenth

century readers, and is an early women's activist novel that present day women's activists shouldn't miss.

Nicola Durr (2004) reports that the main character **in Kate Chopin's The Awakening**, Edna Pontellier, for a long time, subsequent to the marriage with Léonce Pontellier, Edna acknowledges her in the public arena as mother and wife. She relives herself from the commitment of her surroundings and experiences an improvement that prompts new quality and autonomy. In any case, Edna never succeeds in coming to full uniqueness and goes the main conceivable way: confers suicide. Edna suicide is a sort of liberalization. (8)

2. A Room of One's Own by Virginia Woolf

A Room of One's Own, a long structure essay by **Virginia Woolf**, was initially distributed in book structure on October 24, 1929. The material originated from a progression of addresses Woolf gave at two women's schools, Newnham and Girton, at Cambridge University in 1928. In the article, Woolf presented the defense that women authors ought to have a space they could call their own. She implied actually and metaphorically. She likewise brought up that the abstract world was ruled by men. Woolf splendidly utilized an anecdotal storyteller to present her defense. In **A Room of One's Own**, Woolf investigates joins among sex, virtuoso, and financial matters to clarify how ladies' underestimated positions in the public eye have prompted a scholarly group commanded by male creators. (Tiffany, 499)

B. in Europe

1. The Second Sex by Simone de Beauvoir

The best known work of the French writer **Simone de Beauvoir**, the **Second Sex** is an essay both feminist and existentialist that appeared in 1949. "*Women*" wrote Beauvoir in *The Second Sex* "*still dream through the dreams of men.*" (P, 174) The idea that defends Simone de Beauvoir is this: when women lack ambition or allow themselves to crush, are as blameworthy as men when they are sexist and arrogant.

Conclusion

This hypothetical foundation was basically intended to put into confirmation the fundamental stages ever. This part indicated how the women's activist developments enlivened women's activist writing and permitted the women's activist scholarly custom to structure by reviving the traditional women compositions that recorded female disposition, encounters, and creative energies. In this connection, women's activist in England and in the US were predominantly concerned with completion the patriarchal practices of hushing ladies' voices and barring them from the abstract history. Consequently, the point was not to discover the female substance among the male ruled abstract world, however in particular to make a convention among ladies themselves.

Chapter Three:

**Women in African Literature: as
writers' main characters heroes,
victims, and Anti Heroes.**

Introduction

One of the main objectives of this chapter is to depict the real picture of the African women by analyzing different works written by elite of writers from all around Africa like **Chinua Achebe, Wole Soyinka, Bessie Head, Buchi Emechata, Nurredine Farah, Ngugi Wa Thiongo's** and others. Some portray them as weak and submissive; others choose to change this stereotype view by picturing them as heroes, who rebel against their patriarchal societies. This study focuses on the postcolonial writings, since most African countries picked up their autonomy in the 1950s and 1960s; it was the beginning of the human rights' era in Africa; people started to claim for their rights and freedom. African literary works about feminism try to arise African women by making them see their horrible reality. It scouts about issues like the roughness of polygamy, the unfairness traditions and values, the obstacles that face African women against their way to emancipation, and other problems. Literature plays an important role in interpreting this. Thus African women are depicted whether as confident or unconfident not only in written literature but also in oral literature of Africa, since **Orature** is apart not only from the African literature, but also from the African culture. That's why we see it as very important to study about the portrayal of women in the African folklore, because it is before the writing format and very ancient, and people give it so much importance till now, they handle it from one generation to another; it might be poems, proverbs, songs, drama, story tellings, riddles and sayings. In general, this study drew up the influence of feminism on the African literature. Our

main concern in this chapter is to present the imagery of African women through the perspective of the African writers.

I. The African Proverbs in Relation to Women

Orality is the dominant trait of African literature. There are around ninety nine proverbs and sayings of **Igbo** people in **Chinua Achebe's Arrow of God**. Anthropologists agree that studying peoples' proverbs means getting to know them better. We may state that the image of African women can be easily explored through the African oral literature, folk tales function according to a particular social and cultural context and they differ depending on specific geographical origins and specifically proverbs.

African proverbs about women are alive, popular, countless, and striking. In folklore, men are depicted as being solid both regarding will and physical quality, and they generally go to the assistance of women characters who in light of their powerless character, are constantly inclined to foul play from monsters also, different cheats. This idea however has accomplished good overall to the depiction of women in folklore.

Philip Etyang (2006) wrote an essay entitled "the Depiction of Women in the African Folklore", in which he questions the representation of women in the African culture:

"Women characters play various roles in African epics, including heroic roles, but audiences and scholars generally fail to note

and appreciate the full extent of these roles, focusing instead, on male characters and their actions. The experiences and actions of men get more attention than those of women. Notions such as heroism are seen and understood from a male perspective. These biases are built into research tools such as the motif indexes and the hero pattern.”

(Etyang, 2)

Joseph Mbele (2006) in his article “Women in the African Epic” gives an example of the **Ananse** (a spider-God in Ghana by Ashanti people) in the Ashanti tale “How Spider Obtained Sky-God Stories.” The trickster Ananse goes on a quest **to obtain Nyankonpon**, Sky-God stories. Sky-God has declared that anyone who wants those stories must bring **Onini**, the python; **Osebo**, the leopard; **Mmotia**, the fairy; and **Mmoboro**, the hornets. Now these tough creatures to capture, and everybody who has tried has failed, including powerful towns like **kokofu**, **bekwai**, **Asumengya**. So what does Anansi do? He consults his wife **Aso**, who teaches Ananse how to accomplish each task, enabling Ananse to capture all creatures and present them to Sky-God, one after another. That is how Ananse obtained

Sky –God stories. The problem, however, is that audience's students and researchers; we focus our attention on the male figure: we do not pay much attention to the role of the woman. We do not value the women's role as much as we do the men's roles. The stories may talk explicitly about women's roles, actions and contributions, but these do not register in our minds the same way men's roles, actions and contributions do. We indeed have eyes and ears but we are conditioned neither to fully see nor fully hear the female characters.

In legends, men are depicted as being solid both regarding will and physical quality, and they generally go to the assistance of women characters who due to their powerless character, are constantly inclined to unfairness from monsters also, different cheats. This idea however has accomplished good overall to the depiction of women in legends. (Mbele cited by Etyang, 3)

Awesome deeds, works of writing, annals of history-none of these uncovers as much about a society as its maxims. Musical, direct, and truth-telling, adages express a method for seeing life. They sound the numerous and distinctive voices of individuals, uncovering in the meantime the uniqueness of a society and its shared trait with different societies over the world and all through history. In Africa, axioms are the cream of dialect, the panache of a rich and persisting oral convention. Also, for the most part they have been made by men. As the men of Rwanda say, "*No lady is called upon to speak....*" It is barely amazing, then, that ladies show up in

such a large number of African axioms as demons or weights. Wives appear best case scenario dumb or factious, even from a pessimistic standpoint slippery however the Basari of Togo concedes that "**an imbecilic wife is superior to a demolished house.**" In this totally interesting and captivating book, **Mineke Schipper (1991)**, globally perceived power on Third World writing, has amassed many adages and truisms on ladies, in just about eighty African dialects, from the savvy to the wisecracking, from the odd to the preposterous. The colossal and shifted tune appears on occasion outsider yet all the more frequently abnormally recognizable.

- A **Rundi, Burundi** proverb says: "*A nice naval does not prevent a girl from suffering*" means that in spite of her beauty a girl can be unhappy.
- A **Baule, Cote d'Ivoire** proverb says: "*When the dance is in full swing, the girl's upper legs can be seen*" means that her loin-cloth may swirl up during the dance: if you put all your energy in your work, the result will be admired.
- A proverb from **Rwanda** says: "*The milk of a girl is in her sex*" means that Milk and cows are a symbol of prosperity. If a girl does not find a husband to have children with, she will be miserable.
- **Ndebele, Zimbabwe; Zulu, South Africa** proverb says: "*No cocksure girl has beaten the skin skirt.*" Means that marriage will tame the wild or cocksure woman. / A woman got married in olden days; she wore the skin skirt to show she was married.

- **Rwanda, Rwanda; Swahili, East Africa** proverb says: “No girl holds herself in contempt.” Means that every girl imagines she pleases.
- **Ganda, Uganda** proverb says: “*A woman's rope is ready on the porch.*” Means that a woman offended by her husband is soon ready to say: 'I am going to hang myself.'
- **Sena, Malawi/Mozambique** proverb says: “Calumny spoken at the well is heard by the frog.” Means that never speak a secret in the public place where women draw water.
- **Xhosa, South Africa** proverb says: “*A woman is like the mimosa tree that yields gum all day long.*” Means that the image arises from the Xhosa fondness for chewing gum: she makes you profit all the time.
- **Swahili, East Africa** proverb says: “*Woman is like the milk of a young coconut, unpleasing except in its shell.*” It is said of the shyness of women on a visit, away from their own home.
- **Bassar, Togo** proverb says: “*A rich woman's bracelet is not too big for her arm.*” It is quoted when somebody criticizes you because of your fortune.
- **Mamprusi, Burkina Faso** proverb says: “*No wife, no trouble yet.*” means If you avoid responsibility, you also avoid trouble.
- **Mandinka, Senegal** proverb says: “*If you haven't seen the bride, don't unroll the sleeping mat.*” means that before the bride comes to her new domicile, her hut is made ready for her, including a mat. However, it happens that the newly married woman flees before the marriage

rituals have been accomplished." In general: Wait and see how things develop before taking new steps.

- **Mandinka, Guinea** proverb says: "*Do not show the old field to the new wife.*" Means it is not wise to expose your miseries as soon as your young bride enters your house.
- **Mamprusi, Burkina Faso** proverb says: "*A man's ear is like a nubile woman.*" Means that a young woman as a new wife brings change, novelty and enjoyment to a man. The ear also enables a man to discover something new even' day.
- **Yoruba, Nigeria** proverb says: "*Mother is gold, father is mirror.*" Means that a mirror is fragile and unreliable because it may break at any time. Gold is solid and stable just as the mother is, closer to the child than the father is expected to be.
- **Tonga, Zambia** proverb says: "A mother-mouse does not make her own stomach sweet. A parent, especially the mother, always thinks of the child, to the extent of forgetting herself so much that even the tiniest bit she is given she always thinks of sharing it with her child. She cannot have her stomach really satisfied.
- **Tonga, Zambia** proverb says: "*The breast of your mother is not to be forgotten.* And a **Mboshi, Congo** proverb says: "*A mother's breast cannot be abandoned because of a wound.*" Means you have Take care of your mother who cared for you when you were young. Do not forget her and the trouble she took bringing you up. In general: you must take care of older relatives who took care of you as a child.

- **Rwanda, Rwanda** proverb says: “*What itches in the woman's cloth itches in the girl's.*” means that One cannot blame others for faults one has oneself. For instance: a woman catches her daughter in the very act of making love and starts rebuking her; the daughter answers by the proverb.
- **Baule, Ivory Coast** proverb says: “*The old woman has a reason for running in the rice field.*” And **a Rundi, Burundi** proverb says: “*Old women do not whistle without reason.*” Means if someone uses extraordinary means, or behaves contrary to the tradition, there must be special reasons to do so. It is forbidden for women to whistle, because it brings bad luck. It is believed that old women can chase red ants by whistling.
- **Ganda, Uganda** proverb says: “*A beautiful woman is like a well-polished drum: it kills those who fight hardest for it.*” means that They all try to get it by fighting and may die for it. Applied to a number of wooers (suitors), all trying to win the same beautiful lady.
- **Mongo, Zaire** proverb says: “*The wife with beautiful hair is like a leopard.*” Means Beautiful but dangerous.
- **Rwanda, Rwanda** proverb says: “*Love for a girl lies below the navel.*” Means that one likes things for their utility. The utility of a woman is to bear children.
- **Minyanka, Mali** proverb says: “*Even if your wife's sex is small, dawn will find you there.*” means that one uses and appreciates the few things one owns.

- **Gikuyu, Kenya** proverb says: *“Many births, many burials.”* Means that in the family where there are many children one must expect many griefs too. /People who run many businesses must expect many reverses.
- **Ganda, Uganda** proverb says: *“A woman is like a rat: even if it grows up in your home, it steals from you.”* Signifies she is not to be trusted: even after being married a long time, she might run away with somebody else.
- **Gikuyu, Kenya** proverb says: *“Believe a woman's word the day after.”* Means don't trust a woman's word until you've reviewed it overnight.
- **Fulani, Senegal** proverb says: *“If your mother cooks for you, eat: if she plans for you, refuse.”* Means a woman is only good to take care of the household and children. Never follow her advice.
- **Lingala and Kongo, Zaire** proverb says: *“To eat with a woman means to eat with a witch.”* Means that you must to Suspect the feelings of your wife.
- **Rundi, Burundi** proverb says: *“Virility gone, one might as well be woman.”* It is said by someone who is aware of his decay, downfall, uselessness, impotence. (Mineke Schipper, 1991: 21, 90)

II. The Post-colonial theory

The principle of this study is to discover how postcolonial era reflected the works of some major African writers, from diverse African countries.

The researcher **Carole Boyce Davies** (1988) pointed out that the Post-colonial theoretical project has been to distinguish a relevant ideal model for society and erudite generation, and to recognize financial, social, and political substances in the wake of European expansionism and in light of the proceeding with state of what has been characterized as post-colonialism. Those situated inside this hypothetical circle, which are then characterized as colonial and post-colonial subjects involve a scope of topographical and verifiable areas united by their connection to European colonialism. In this specific, here literary, context, African writers constitute the subject of particular post-colonialism and are along these lines brought inside a solitary logical edge in light of interior rationales of this talk. (5)

Postcolonial theory has made enormous walks into turning into a respectable scholastic talk. The attestations and scrutinizes of the conceptualization of post-colonialism have been differently explained. Post-colonial hypothesis keeps on turning on the same masculinist suppositions of colonialism. One of the concerns of those incredulous of postcolonial studies is that it regularly deletes the specificity of number of gatherings of writers and rather represents authors as they identify with colonialism. Consequently African literary production, with its different

valences, can without much of a stretch get subordinated under this bigger detailing. Writers on this era are definite about making sure that women's voices are heard, they are as pass that women's subject positions be perceived, not as essentially women's concerns, yet as argumentative, frequently destabilizing intercessions that are situated at all hubs of spatiality and fleetingness of postcolonial African writing. (qtd. In Parekh and Jagne)

III. Feminism in Wole Soyinka's The Lion and The Jewel

Akinwande Oluwole Soyinka known as **Wole Soyinka** born 13 July 1934, is a dramatist, poet, novelist, literary critic, theatre director, and actor; a political activist; the first black Noble prize winner for literature in 1986; and perhaps the most fruitful and exceptional African writer writing in the English language. Born in colonial Nigeria of well educated Nigerian family, he has solid willed and extremist establishes in his Yoruba genealogy and culture that have gestated and educated quite a bit of his work in postcolonial Nigeria. His works are based on society, culture, tradition and politics of Africa. He infuses the western stage with new dramatic possibilities while commenting on Yoruba tradition and Africa's modern political and social realities. He is a keen observer of his land, culture and customs and very eminent in expressing the observance in writings. **Soyinka** likes enough to be acknowledged especially as a dramatist and man of the theatre (Parekh and Jagne 438, 443)

In this sense, a discussion about one of his most influential writings in drama “**The Lion and The Jewel**” (1963) is interesting and beneficial to our study, to explore women’s imagery and status in Africa precisely in Nigeria.

Soyinka’s “*The Lion and the Jewel*” is a comical play based on African society, written in 1959 and published in 1963. **Biodun Jeyifo (2003)** comments about the play: “*The Lion and the Jewel occupies a unique place in Soyinka’s dramas. It is perhaps the only play by him that is written entirely in a comic spirit uncomplicated by a dark, brooding humor and satire*” (106) “*The Lion and the Jewel*” is the easiest among Soyinka's plays, hints much by method for dynamic signs and plain normal images. The subject of the slight normal African's challenges with the impulses and fancies of the white structures the focal core of the play. This play unfolds a venue for expounding the condition of Nigeria to be the plenty of wellsprings of English talking dramatization. Here Soyinka handles drastically the rich society material as well as the content of the off shoot of advanced on tribal convention.

One of the first of **Soyinka’s** plays to be performed in Africa. It was performed at the **Ibadan Arts Theater** in 1959, where it was generally welcomed. *The Lion and the Jewel* was the first significant play to draw on conventional **Yoruba** verse, music, and move to recount a Nigerian story in English. The play opened the door for Nigerian drama to become part of world theater.

It fixates on three fundamental characters. *Baroka*, the "Bundle" (town boss) of **Ilujinle**, is the "Lion" in the play. He is a guileful, sixty-two years of age man, who fakes significance to entice **Sidi**, the village belle. Sidi, a proud young lady, is the "jewel" in the play. She is courted by **Lakunle**, an instructor, who emphatically trusts in western society and thoughts. To lure **Sidi**, **Baroka** compliments her, praises her magnificence, and dumbfounds her with sentimental words, plentiful questions and axioms. The triumph of **Baroka** over **Lakunle** who ought to have hitched **Sidi**, however neglects to do as such in light of the fact that he would like to pay the lady cost, can be viewed as the triumph of Yoruba customary values over western impact and thoughts. At the final act of the play **Sidi** tells **Lakunle** that he is welcome to her wedding. **Lakunle** trusts that the wedding will be in the middle of **Sidi** and himself, however she tells him that she has no plan of wedding him, yet rather will wed **Baroka**. **Lakunle** is staggered. **Sidi** says that in the middle of **Baroka** and him, at sixty, **Baroka** is still loaded with life yet **Lakunle** would be likely "ten years dead". **Sadiku** then gives **Sidi** her gift. The wedding function proceeds. A young lady insults **Lakunle**, and he gives pursue. **Sadiku** gets in his direction. He liberates himself and passes a space in the swarm for them both to move.

Sidi is the first character that the audience meets. She is an extremely appealing lady, known as the town "belle". Her allure impacts her identity, by making her very vain. A sample of her vanity is the point at which she gets photographs through of her that offered in a worldwide magazine, taken by a

western man. The photos too influence **Sidi's** impression of **Baroka**, by making her accept that she is a superior individual, in light of the photo size contrast in the magazine. **Sidi** is intensely impacted by custom, which is laid out more than once all through the play. The opening scene indicates how **Lakunle** offers to convey **Sidi's** heap. **Sidi** cannot, on account of it is customarily the lady that conveys the heap and if other people.

The prominent theme in the play is the abasement and the exclusion of women in the African society by seeing them as a product and a tool to fulfill man's needs. The Nigerian law makes the practice of polygamy legal; **Soyinka** presented this traditional practice in African culture. **Sadiku**, the successor of dead Bale or head of **Yoruba** society, marries the last and most loved wife of the dead bunch, as his first wife, comments:

Sidi, have you considered what a life of bliss awaits you? Baroka swears to take no other wife after you. Do you know what it is to be the Bale's last wife? I'll tell you. When he dies - and that should not be long; even the Lion has to die sometime - well, when he does, it means that you will have the honor of being the senior wife of the new Bale. And just think, until Baroka dies, you shall be his favorite. No living in the outhouse for you, my girls. Your place will always be in the palace; first as the latest bride, and afterwards, as the head of the new harem ... It is rich life, Sidi. I know. I have been in that position for forty-one years. (Soyinka 20-21)

After seeing Sidi's delightful pictures in a shiny magazine, Baroka cravings to have her on that night and he communicates his wish to his first wife, Sadiku to charm that young lady for him. It is the custom of the town that the first wife needs to induce and makes the young ladies to wed her spouse; it is a piece of her obligation to guarantee his joy. By this demonstration, the general public stresses that the wives need to obey and do outfit a wide range of his yearning. It is settled in the brains of the ladies in the general public. Sadiku is the veteran illustrative of the convention. She is glad for her part as the boss wife of a family in a polygamous society. (Kumar 5)

The polygamous society offers significance to the Bale, it permits him to wed the same number of young ladies he would be able to use the young women just for his pleasure, and after a fresh introduction of most loved he sends the last most loved to a penthouse. It demonstrates the general public never give admiration to women, and they are utilized to, as Lakunle tells, *“pounds the yam or curves all the day to plant the millet ... to bring and convey, to cook and scour, to yield youngsters by the gross”* (Soyinka 7-9) The custom of dead Bale's last wife turns into the senior wife to the successor, i.e. child. The custom is exceptionally cumbersome and astonishment to all the successors. Be that as it may, the writer does not make any censure, aversion or dismissal of it. Rather, by consummation the play with the wedding ceremony of the Bale and the young lady appears to demonstrate that Soyinka gestures support to this custom. By the marriage of the guile Bale and insensible and pride Sidi, the creator underlines that chastity is just for female.

All these demonstrate that the female society is very underestimated by the guys. The female characters like Sidi and Sadiku are the representation of the doubly abused in the general public. They are the image of negligibility toward oneself, especially Sidi she never permits any judicious thought into her psyche, which is prompted by Lakunle. Significantly backings and contends for her general public and its convention. She would like to leave the traditional philosophies. She doesn't realize that she is underestimating herself for the belief systems of the society. In the play, Lakunle like a champion of feminism, voices for the females, who are secured with the conventions of the society. However, he is depicted as a stupid and moronic teacher, who never gets any admiration from anybody, Sidi reprimands his state in the town; *“You and your battered books dragging your feet to each limit and surging them out maturing as cruses welcome you rather than welcome.... The town says you're man, and I start to comprehend”* (Soyinka 5, 10) in this statement, Sidi shows the negative personality of Lakunle; he is hiding behind his books and aims to be as a cultivated person, Sidi breaks this image and choose to face him and show his reality. Indeed after so much embarrassment he tells his fantasy of new, enhanced and advanced society to her. However, his desire of improvement is an illusion. Also, through the character of Baroka, dramatist communicates that the general public is not prepared to acknowledge the progressions, regardless of the fact that it is fundamental. By depicting Lakunle as a praise innovator, Soyinka presents the hardheadedness of society. (Kumar 7-8)

R. Sethurman (2004) observes that the femme-fatale in Yoruba transcendentalism and vagueness society is not an unceasing power following up on men and women but an explosion of the forces of the darkness within people. This explosion forces the Yoruba man and woman to recognize and overcome, by the constant exercise of will and control, the menacing maul of chthonic strength yawning ever wider to annihilate his or her being. (qtd in Falola and Boahen 162)

Ambu Muhammad (n.d) believes that **The Lion and the Jewel** totally distorts the picture of African woman: *“Soyinka presents women in a degrading picture. Women with little brain to understand simple thing, as in the case of Sidi, a female central character in the play and Lakunle a male central character also in the same play who tags Sidi as a woman with smaller brain than him, since she refuses to marry him unless he pays the bride price”* Ambu Muhammad adds that Soyinka keeps underestimating and degrading women in his play over and over again, especially when Lakunle says that women pictures in a revolting way would be imprinted in daily papers keeping in mind the end goal to demonstrate the advancement of their general public. Soyinka consigns ladies as marriage march makers. Not just marriage march makers in any case, wives whose spouses are burnt out on them and their just significance is to discover other wives for them, as on account of Sadiku a wife of the Bale who all through the play keeps good and bad times to charm Sidi for him. She truly assumes an extremely huge part in getting Sidi for the Bale. (321-322)

I totally disagree with him, all what Soyinka tries to do in his play is to depict the reality as it is, he portrays the African society, customs, traditions, and the way people think and behave... In fact the reader of the play can easily notice that the point of view of Soyinka is not clearly present; it is ambiguous till the end, he cannot know if Soyinka glorifies the customs of his people or not.

I strongly believe that Soyinka wrote this play to make change; he addresses it to his people in general and to women in particular telling them to rebel against their traditions, as if he is saying: "look to your pathetic and negative situation that you are living in, get up and make a change". Soyinka's establishment for legislative issues may have been laid by his father, yet it is his mom's women's activist exercises that seize him. It is common that Soyinka is a feminist and he used to attend his mom's meetings in her Wild Christian association where he educated women and help them solving their problems including taxes, hygiene, community development... so it is obvious that Soyinka is attached with women concerns, so there is no discussion that he doesn't aim, in his writing, to distort and degrade women of his community as the writer claims above. Soyinka here is unwillingly very aggressive to strike the human brain for the sake of consciousness.

IV. Feminism in Bessie Head's Maru:

Bessie Head was born on July 6, 1937, in the Fort Napier Mental Institution in South Africa. She was mixed in race; her father was black and her mother was white. At the time of her birth, extramarital sexual relations in the middle

of blacks and whites had been culpable in South Africa for 10 years. Her mom was imprisoned by her family, in her seventh month of pregnancy. Bessie Amelia, née Birch Emery, named her daughter Bessie Amelia Emery and left her little money.

Bessie Emery, the daughter, was cultivated from conception by a mixed race woman, in South Africa politically-sanctioned racial segregation phrasing "hued". At the age of thirteen, Head was sent to a severe mission orphanage for colored girls.

There were two imperative positive perspectives to the period of her education: her first publication, a short piece of moralistic fiction for a 1951 children's anthology, and the meeting with Margaret Cadmore, an influential friend and an English missionary appointed lady warden at St. Monica's at 1954, two years before Bessie Emery left school. Bessie Emery finished her Natal Teachers' Senior Certificate in 1957 and in the wake of instructing for some time at Clairwood Colored School got to be, at the age of twenty one, a columnist in Cape Town and afterward Johannesburg, composition for the Golden City Post, a week by week tabloid with a dark initiative. She experienced eventually in District Six, the incorporated Cape Town neighborhood bulldozed out of presence by the South African government in light of the fact that President Botha needed an all-white space there. In Johannesburg, she additionally worked for the vital scholarly and political magazine Drum and met essential scholars, for example, Dennis Brutus and Lewis Nkosi, and got to be enthusiasm for Hinduism and pan-Africanism (the solidarity of African worldwide). In 1961, the year apartheid South Africa cut

itself off from the Commonwealth by turning into a republic, she wedded Harold Head, who was an independent writer. Both Harold and Bessie started to add to the *New African*, which frequently ran into issue with the Security Police, and then to *Transition*. Amid this exceptionally politicized period, Bessie Head explored different avenues regarding verse and fiction and had a child, Howard, born in 1962. After her separation from Harold, Bessie went to the British Protectorate of Bechuanaland (now called Botswana) however she didn't require citizenship in Botswana until 1979.

Bessie Head wrote her first novel "*When Rain Clouds Gather*" in 1969, in 1971 she wrote her second novel "*Maru*". Bessie Head died in 1986 prematurely of hepatitis. Since her death many collections of her writings appeared. (Parekh and Siga 206-208)

Bessie Head was a feminist on the grounds that the greater part of her works demonstrates that she felt there was a bad form done to women particularly by men. She was against any manifestation of segregation. She was against tribalism, bigotry, and subjugation. Thoughts appeared to be overwhelming in a large portion of her works. Head utilized positive pictures of female qualities to raise women's self regard and give power to their political requests.

In her second masterpiece "*Maru*" first published in 1971, Bessie Head it handled an early however unsafe issue that Africans are not avid to defy but rather which had been the most despicable aspect of the mainland, slowing down every advancement and inciting and accelerating common wars. Each emergency in Africa is either brought about by this or go about as an impetus.

It prompted the appointive emergency in Kenya, the genocide in Rwanda, the Liberian war, the Ivorian emergency and then some. Racism has been amongst Africans and has hindered their advancement to such an extent that had it being dispensed with a bigger segment of our issues would have been settled correspondingly. For example, if there were no inward bigotry (generally alluded to as tribalism or ethnicism) most types of defilements would be no more. In Botswana, the Masarwa tribe is one of those that have endured compelling racial isolation. Notwithstanding when the bigger populace were battling against the western racialism they kept the Basarwa (or the Bushmen, their name itself profoundly slanderous) as slaves. As indicated by the Tswana individuals the Basarwa individuals can't think, the very contention utilized against them by the western segregationists; they are considered not quite the same as creatures and are considered piece of the creatures that possess the Kalahari. In this book, Bessie Head shows what a Basarwa (a young lady for this situation) can do when given the opportunity separated from chasing, gathering, home grown pharmaceutical and the craftsmanship they are known for and the slaves the end up getting to be. This is the topic of Bessie Head's novel Maru.

A Basarwa lady kicked the bucket in the wake of conceiving a girl. But since she is a Basarwa and an untouchable the individuals approached Margaret Cadmore, a white instructor, to take care of the thing. She likewise taught her few things including writing and art. She additionally taught her few things including writing and workmanship. Margaret took the girl and named her after herself, having had no offspring she could call her own. The

youthful Margaret needed to persist segregation at school and had it not been her received mother, who guaranteed that she put the individuals who giggled at her in their fitting spots, life would have been very excruciating for her. Also, despite the fact that her shading could have permitted her to mix and be gone for a half-rank, a result of a highly contrasting folks, which is itself considered as an irregularity yet at the same time over the Masarwa individuals. Margaret demanded recognizing herself with her kin the first occasion when she discovered who she was and the significance of the name of her kin.

Luckily for youthful Margaret she was a decent understudy and with a British for a mother, though received, her English and the tonality of her voice was astounding. After she finished preparing school and her embraced mother left for her nation of origin, youthful Margaret would be presented on a Delipe to instruct at the Leseding School. There she met Dikeledi, the late boss' girl, likewise an instructor at the school; the two rapidly struck acquaintance.

Dikeledi was enamored with Moleka, a womanizer famous for changing ladies like garments and sending her rejects escaping town or strolling the lanes conversing with themselves. He had eight youngsters with eight distinct ladies and there was not a single end to be found. Moleka discovered a spot for Margaret. At the point when Dikeledi became more acquainted with that Margaret was Masarwa she was astonished and exhorted all her it tranquil as nobody would suspect it; however she wouldn't know about it. On the first day at school the head-educator was all over himself, having officially reasoned that she was a half-station, until he became more acquainted with that

Margaret was a Masarwa and that was the point at which the issue started. Apprehensive about folks rebelling against this, of their youngsters being thought by something or other, he set out to devise an arrangement that would make life such a great amount of uncomfortable for Margaret so that she would leave independent from anyone else or get her sack, paying little heed to the way that she had the best grades (indeed, he had begun questioning on the off chance that she never got help along the way and had vowed to research this matter).

Moleka had been taken in by Margaret's magnificence, affableness, and characteristics. He was presently like a maniac. As a man of significance, he couldn't go out with one of the Masarwa individuals, what might individuals say in regards to him? This problem coated his eyes to such an extent that he saw through Dikeledi. The primary thing he did was to discharge all his Masarwa slaves. Also, when the head-educator prepare Margaret's understudies to chuckle at their instructor and inquire as to whether she were a Masarwa and if so how might she be able to show them (the circumstance was spared Dikeledi whose serious demeanor and training transformed her into a to a degree solid lady) Moleka welcomed the head instructor into his home and welcomed him to eat with every one of them, including the as of late discharged Masarwa slaves. Incensed the head-educator left and fled the town.

Dikeledi's sibling and beneficiary clear, Maru, who had been away when Margaret made her passage into Dilepe was educated of every last one of happenings in the town by his spy, Ranko. Maru would likewise chip away

at an extensive arrangement that would lace Dikeledi to Moleka and free him to whisk Margaret away.

This is an adoration story of a few sorts however it is not sentiment filled, even by 1970s African guidelines and the emphasis is not on building a tension concerning what might happen. The story starts with Maru wedded to Margaret; hence, the story is all the more about uncovering how the Masarwa individuals are dealt with. Though the means by which Margaret was married, without her express assent for she adored Moleka (on the grounds that Maru never hinted at any adoration), irritated me. Nonetheless, as a large portion of Bessie's works there were a touch of surrealism in it where Maru and Margaret envisioned the same dreams. This is accepted to be the movement of Maru's totems. Described in one long flashback, without sections or numbered segments, in two sections, this is a quick read; it gets rid of any pointless issues and locations what the writer needs to say.

Huma Ibrahim (1996) declares that Margaret Cadmore's role as an artist is the particular case that rises as the strongest symbol in Head's Maru. Her resistance lies at the level of her aestheticness. Despite the fact that Dikeledi takes away her depictions not long after she had painted them, Margaret is no more fixing to them. Her woman artist's character is the particular case that connects with Head most and that personality is subversive in that it declines dialog but instead swings internal to look at and make. Despite the fact that her marriage to a vital boss constrains her status as a lady, it is at last her photos that convey and not her. The part that draws the photos,

dissimilar to whatever other part, fits in with herself alone not to the Masarwa and unquestionably not to Maru.

It is the artist's character in Maru that renders some other battle, either with sex or with race, auxiliary to that investigation. Maybe this is the motivation behind why Head needs to escape after simply teasing into presence the subjects of race, sex, and persecution. Her essential concern stays with the part of an untouchable, ousted craftsman. As an artist, Margaret does survive even as she is not able to get by as a lady and Masarwa. She makes due, in that she enters the space of the Soul to make, which maybe is the main estimation of her marriage to Maru. It expels her from Dilepe where her Enormous Vitality would be squandered on another kind of battle, and not to the one she would pick. In that lies the main decision she is occupied with making. For the rest, she does remain a detached young lady and a Masarwa. Then again, in that she opposes as a craftsman, Head is putting forth an extremely solid expression about her own particular needs and the significance of ladies' aestheticness. Margaret surrenders everything, society, power, financial feasibility, and freedom, however never the natural craftsman in her, which Maru perceives yet can't control for she proceeds to "Thoroughly Love Moleka" in the other "Room".

What is most urgent to the improvement of the third world women's activist tasteful in Head's making of uncompromising ladies characters. They wed, they bear kids, they struggle to make due as single parents, yet they never offer into their victimhood. For Margaret Cadmore, it is her sketches; her artistic hands' can create whatever is put to them. In prison, she is capable

weave and makes things as she found herself able to sew and gain her living before she executed her spouse. Her Jouissance originates from her association with her nearby lady companion, which turns into the fortune she finds, similar to a craftsman, she in the midst of the fiery remains. (283-239)

The eponymous hero of the novel Maru, is the fundamental boss choose in Dilepe. Then again, superstitions flowing inside Dilepe recommend that Maru's position of political power is not entirely ascribed to his imperial conception:

“A terror slowly built up around the name of Maru... in their conversations at night they discussed the impossible, that he was the reincarnation of Taldi, a monstrous ancestral African witch-doctor who had been a performer of horrific magic.”

(Head 36)

The reminiscent of the character Maru's independently striking marriage to Margaret Cadmore in the novel Maru. The topic of class preference being missing in men and present in women in Maru. Yet women, for example, Dikeledi in Maru have been casualties of bullheaded guys like Moleka, while the Khoisan instructor Margaret has been a casualty of inclination resulting from both guys and females in the Batswana town of Dilepe. Any controlling of female characters in spite of such refuting episodes must be ascribed to latent penchants like Head's uneven respect for characters having a place with diverse sexes. Head's outline in Maru of the diverse circumstances of the abuse of the Motswana lady Dikeledi by the merciless womanizer Moleka and that of the Khoisan woman instructor Margaret by the customary Batswana group of

the town of Dilepe does point to an alternate abuse of these African ladies, from that accomplished by ladies in distinctive social orders, for example, those of the west. (Rafapa, Nengome, and Tshamano 118-120)

In Maru, Head contends that it is just the manly legend, supported by his female anima, which can obliterate the patriarchal structure of society and along these lines erect new opportunities for all. She said: *“I have needed a masculine vehicle just because there was nothing else that would suit it.”* (qtd in Brown 86) she means that there is no alternative choice for her in life but a man to be with, if there were another opportunities she wouldn't be in this situation.

Incomprehensibly, it is in the formation of Maru, who seems, by all accounts, to be the sexiest of her Grand men, that Head approaches a compromise of the manly and female. In the union of Margaret and Maru, Head praises the corresponding and libertarian parts of male and female connections instead of a union of alternate extremes. For me this is the better solution for both male and female; they should unite better than their endless conflicts in order to solve other crucial problems.

V. Feminism in Eltayab Salih's works

Al-Tayyib Salih (Tayeb Salih) was born in Dabba, Northern Sudan, in 1928 (or 1929). He grew up in rural community. He got his B.A. from Khartoum University and then left to England, where he received a degree in education. He was a teacher, then head of drama at BBC Arabic Service. He next returned to Sudan; he achieved many highly posts inside and outside Sudan.

Salih first came to literary prominence in the 1960s, having published his first short work, *Hafnat Tamar* in 1957. He published two books in 1960s; *Resala Ila Aylin* and *Dumat Wad Hamid*. His first novel, a prose poem entitled *Mawsim al-Hijra ila al- Shamal (Season of Migration to the North)*, 1966, brought him immediate literary fame, and remains his best known work.

Tayeb Saleh's composition is drawn from his experience of mutual town life that is fixated on individuals and their intricate connections. At different levels and with fluctuating degrees of psychoanalytic accentuation, he manages topics of reality and deception, the social cacophony between the West and the outlandish situate, the agreement and clash of fraternity, and the singular's obligation to discover a combination between his or her inconsistencies. It can be said that the themes of his books are gotten from his Islamic foundation and his experience of current Africa, both pre and post-colonial. Tayab Salih died in 18 February 2008 in London England. (Francis and Taylor 1218)

a. In A Handful of Dates:

The work is a short story published, originally in Arabic in 1964, in a collection of stories "**The Wedding of Zein**" which was translated by **Denys Johnson-Davis**. The story is about a young man who admires his granddad as a divine being. They are Muslim which implies that they go to mosque. The kid thinks about his granddad as unadulterated and contrasts him with a waterway. He needed to be much the same as his granddad when he grew up. One day, the neighbor of the granddad, **Masood**; who has lost most of what he inherited from his father due to his indolent ways, as the grandfather says: "*I asked my grandfather why Masood had sold*

his land. "Women," and from the way my grandfather pronounced the word I felt that "women" was something terrible. "Massod, my boy, was a much married-man. Each time he married he sold me a feddan or two" I made the calculation that Massod must have married some ninety women. Then I remembered his three wives..." (Salih 92) in this statement made by his grandfather, we can see the extreme level of discrimination toward women; women for African male are a subversion and wastefulness. Indeed, men forget women's positive roles in society, and see them as a negative aspect and more than that as a curse. Let them know that he was collecting the dates and inquired as to whether they needed to offer assistance. They said yes. There was a history between the granddad and Masood. They didn't care for one another. The granddad said it was on account of Masood had treated him seriously. So the granddad and the kid went to gather dates. When they arrived at that point the granddad sat on a stool while Masood collected the dates. Masood had advised everybody to be mindful so as not to cut the heart of the palm. When the dates had been gathered, the granddad and others went over towards the dates. The granddad issued a percentage of the dates to the kid and afterward they began to partition them. The granddad and the others separated the dates and left none for Masood. At that point, the granddad said that Masood was till owing debtors to him. After this, the young man ran off in light of the fact that he knows; and this made an inclination of contempt towards his granddad. He was frantic at the way he had treated

Masood. He ran right to the waterway and hurled all the dates he had recently eaten into the stream.

In this short story, the reader touches a certain degree of discrimination towards women, as if they are malediction, because of them; Massod lost all of his fortune. The grandfather aims to teach his grandson that women are nothing but terrible creatures: "... *and from the way my grandfather pronounced the word I felt that "women" was something terrible*". The grandfather feels disgust towards women. We can receive the drake view of females by males in the African society, as if they are the devile.

b. Season of Migration to the North:

The anonymous storyteller has come back to his local town in the Sudan following seven years in England assisting his training. On his landing home, the Narrator experiences another villager named **Mustafa Sa'eed** who displays none of the idolization for his accomplishments that most others do, and he shows an unfairly unapproachable nature. **Mustafa Sa'eed** deceives his previous one inebriated nighttime by contemplatively presenting verse in familiar English, leaving the storyteller unfaltering to find the more interesting personality. The Narrator later gets some information about his past, and Mustafa tells the Narrator quite a bit of his story, frequently saying "*I am no Othello, Othello was a lie,*" and also "*I am a falsehood.*" The Narrator gets to be captivated by Mustafa, and he discovers that Mustafa was likewise a bright understudy instructed in the west yet he held a rough, derisive and complex association with his western personality and associates. The narrative of Mustafa's disturbed

past in Europe, and specifically his relationships with British ladies, frame the focal point of the novel. The storyteller then finds that the outsider, Mustafa Sa'eed, stirs in him extraordinary interest, hopelessness and displeasure, as Mustafa develops as his doppelgänger. The stories of Mustafa's past life in England, and the repercussions on the town around him, taking their toll on the storyteller, who is headed to the very edge of rational soundness. In the last section, the Narrator is skimming in the Nile, problematically in the middle of life and demise, and the Narrator settles on the cognizant decision to free himself of Mustafa's waiting vicinity, and to remain as a powerful individual in his own particular right.

At first glance **A Season of Migration to the North** by Tayeb Salih is an account of desire and brutality that just strengthens cliché sexual orientation parts. Be that as it may, it additionally relates the truth of colonization as a victory of an individual's frequently abandoning them unfilled and dissimilar to themselves much like the lady portrayed all through the novel. The sexual orientation parts of men like **Mustafa Sa'eed** and **Wad Rayyes** symbolize the colonizers who violate the colonized who are typified by the female characters. **Salih's** men are basically sexual creatures who see ladies as theirs to vanquish while the ladies are intended to be meek to sexual triumph. The part of lady in Sudanese society is one of accommodation to men. Men are urged to be polygamists and the individuals who don't have different wives are not seen as manly. On the entry on pages 63-70 sex parts are unmistakably characterized. The men speak transparently about sex and their sexual

accomplices in an aggressive way. Then again, **Bint Majzoub** is the one special case to this male commanded society. “... *She was brave and uninhibited. She used to smoke, drink, and swear on pledge of separation like a man*” (A Season of Migration to the North 64). One can see the parallel between **Bint Majzoub** and **Hosna**, both ladies of Sudanese society who break the standard and put themselves on a level playing field with men. **Hosna** is brave in that she even requests that wed the storyteller and declines to be compliant when her family demands she wed Wad **Rayyes**. Her disobedience is pushed to the great when she kills him. These are the ladies who speak to the progressive pilgrim why prepared revolt to stop mistreatment should. Anyway, engaged ladies are the exemption in this novel. The ladies which **Mustafa Sa'eed** experiences are totally changed and in the end are headed to suicide. He constantly portrays their sexual experiences as contaminations. The theme of ailment relates the “disease” of the lady by **Mustafa Sa'eed** who hurts them so much mentally that they are headed to suicide to the “contamination” that the colonizers give the colonized. They infiltrate the colonized like **Mustafa Sa'eed** physically infiltrates the ladies hurting the country's way of life and trustworthiness overall. Case in point, **Sheila Greenwood** (n.d) “*entered, Mustafa Sa'eed's, room a virtuous virgin and when she exited it she was conveying the germs of self-devastation inside her*”. (Grade Saver. Web.) These white ladies who society directs ought to overwhelm a dark man, for example, **Mustafa** are headed to frenzy and get to be something they are not whether it be an Arab slave young lady or a whore.

One can contend that even Hosna who as it were is engaged by her refusal of Wad Rayyes was crashed into something she was definitely not. After her marriage of Mustafa Sa'eed she is portrayed by the townsmen as unique in relation to she was a tyke however now as a submissive wife. It is questionable that as wife and a mother she uninhibitedly decided to murder Wad Rayyes in such a frightful way. It is more probable that she was headed to it out of a urgent endeavor at getting away another severe marriage. Mustafa Sa'eed and Wad Rayyes drove a Sudanese mother to turn into a killer. Additionally, the sex part qualifications in **A Season of Migration to the North** copy the relationship between the colonizers and the colonized. Men in the content are spoken to as the oppressor of ladies who lead them to their self annihilation similar to the colonizers who annihilate the colonized's way of life and freedom. It is just the couple of engaged ladies like Bint Majzoub who offer a feeling of trust at insubordinate.

VI. Feminism in Ama Ata Aidoo's Changes: A Love Story

Ama Ata Aidoo was born on March 23, 1942, in the Fanti town Abeamzi Kyakor in central Ghana, her father was the chief of the town. Aidoo attended Wesley Girls' High School in Cape Coast and received her bachelor's degree with honor in 1964, at the same year she published her first play *The Dilemma of a Ghost*. At the beginning of her career Aidoo won a prize in a short story competition.

her writing concentrates on the mental effect of the frontier and post-pioneer encounter on her male and especially her female characters; her written work

is not about plain political activity but rather about the individual torments, battles, and disarray of her heroines as they are endeavoring to make important lives in and outside African mental, society, etymological, and political disorder of a post pilgrim reality. Aidoo especially concentrates on the regularly miserable hunt of her female characters to discover joy in marriage and to discover solidarity in other women. (Parekh and Jagne 32-32)

Changes: A Love Story is a novel was first published in 1991, it is chronicling a time of the life of a profession focused African lady as she separates her first spouse and weds into a polygamist union, the characters in the novel experience their lives part between two shafts. They are advanced, accomplished figures who regardless attempt and keep up a solid association with their conventional social roots and qualities. **Esi**, the essential figure in the novel, is the best case of the strain in the middle of advanced and conventional qualities. She is a surprisingly autonomous lady devoted to her vocation as an administration official. Accordingly, she has some major difficulty tolerating the conventional parts characterized by her way of life for a lady. She puts a higher esteem on her vocation and her own particular individual satisfaction than on assuming the part of a legitimate wife. This strain drives straightforwardly to her separate with her first spouse, Oko, who needs her to be a conventional African wife. In the meantime, Esi is likewise still plainly connected to the qualities she learned while growing up. She permits herself to turn into a second wife to Ali, and she performs the majority of the fundamental ceremonies that her way of life directs. Like Esi, Ali tries to overcome any and all hardships between the world in which his elderly

folks were raised and his own particular present day way of life. The following pressure and informal separation that encompass his second marriage highlight the restricted degree to which conventional qualities can be maintained in advanced times.

The majority of the real characters in the novel are knowledgeable. Their instruction is not just the characteristic of their spot in the public arena additionally an unexpected and tricky image that connotes both change and stasis in the meantime. The two essential sweethearts in the novel, Esi and Ali, are additionally the most exceptionally instructed. Esi holds a graduate degree, and Ali has examined in France and England. After becoming aware of Ali's second marriage, the first question that his wife, Fusena, asks him is whether the lady has a college degree. This inquiry highlights the extent to which instruction symbolizes advancement, innovation, and autonomy for the ladies of the novel. For Esi, her instruction empowers her to have a well-paying occupation that can secure her autonomy. It is exactly that freedom that pulls in Ali to her, and it is the same autonomy that gains Esi the disdain of her first spouse's crew. Esi's instruction separates her from conventional African society, making her vibe distanced from her mom and grandma, neither of whom can comprehend her demeanor towards marriage and work. Ali is as taught as Esi, and like her, he battles to adjust the two universes in which he lives. At the point when Ali proposes to his older folks that he take a second wife, they are stunned. For them, Ali's instruction has moved him into another world that does not consider such activities. (SparkNotes Editors)

VII. Feminist Vision in Nguggi Wa Thiongo's Novels:

Nguggi Wa Thiongo was born in Kamiriithu, Kiambu district, north of Nairobi in 1938. In 1959, he was graduated from Makerere University College in Uganda. He works in the Daily Nation newspaper in 1964, and in the same year his work *Weep Not Child* was published. Then the next year, *The River Between*, and in 1967 he published *A Grain of Wheat*. Nguggi becomes the first African head of the Department of Literature in the University of Nairobi.

The prevailing parts played by Ngugi through an attention on the huge commitments of this writer concerning the subject of women and change. He put a high premium on feminism, demonstrating himself as a champion of particularly sexual and racial flexibility for all women; his books show diverse patterns in his depiction of this subject. Ngugi highlights distinctive parts of the talk of female liberation, while additionally mulling over the dialog of change and a feeling of having a place. Ngugi's dismissal of the new African elitist rulers who practice and even delight in their misuse of force and their abuse of the low class, specifically of females, as particularly ***Petals of Blood (1977)*** and ***Devil on the Cross (1982)*** so compellingly demonstrate, is a vital piece of his expanding desire to utilize writing as a method for political and social challenge in post-autonomy Kenya. According to **Kathy Kessler (1994)** "*Ngugi positions women in the story and in the authentic connection in ways that cultivate the remodel of personality and custom and rethink their parts in the advancement of a progressive cognizance*". In **Matigari (1987)**, in any case, Ngugi's declared point of making "*a work that tries to*

blend individuals to revolt ... may be contended as making not writing but rather promulgation" (Pelton, 1993). Pelton communicates the feeling, imparted by countless pundits and perusers alike, that *"the nature of Ngugi's fiction may have endured, having turned into a political figure ... Ngugi has gotten to be less successful, as an innovative craftsman"* (19)

Nettie Cloete (n.d) says that Ngugi's female heroes thus ended up progressively resourceful as the books progress. Muthoni and Nyambura in **The River Between** speak to the basics of Ngugi's impression of the perfect lady, a lady who has confidence in change, is arranged to languish over the accomplishment of her behefs, and has the fearlessness to talk out courageously to shield her feelings. Muthoni bites the dust in her endeavor to unite Christianity with conventional religion when she resists her dad's rebuke of circumcision:

"I too have embraced the white man's faith. However, I know it is beautiful, oh so beautiful to be initiated into womanhood. You learn the ways of the tribe. Yes, the white man's God does not quite satisfy me. I want, I need something more" (Nguggi 29-30)

Muthoni questions the role of religions in women's emancipation, is there any religion satisfy women and bring them their rights. Muthoni is an example of any other woman who seeks refugee from religions' oppression.

Ngugi's affectability and mental knowledge are apparent in his unobtrusive depiction of the contrast between the two sisters. Where the more youthful Muthoni contradicts her father with brave and nonchalance for the results of her defiance, the more established sister shows more affability and comprehension of her parent's conventional perspectives. Ngugi increases the issue of his female characters in this troublesome time of cultural assimilation by uncovering that the mother, Miriamu, who speaks to the conventional female part, all things considered likewise has reservations about her spouse's surrender to Christianity, when he gets cleared wholesale into the Christian religion.

In spite of snippets of desolate anguish **Mwihaki**, the youthful hero of **Weep Not Child** (1964), always depicts more fearlessness and authenticity than **Njoroge**, the male hero. She accept more prominent hugeness as a character on the grounds that she serves as a measuring stick against whom Njoroge is always measured, an examination that uncovers him as egotistical and negative: *“He took a gander at her tears and needed to wipe them. She sat there, a solitary tree resisting the dimness, attempting to ingrain new life into him. In any case, he would not like to live. Not this sort of life. He felt sold out”* (Weep not Child 133). Njoroge's two moms might likewise be seen as more dynamic than Miriamu in that Nyokabi takes a lead in getting Njoroge instructed, while they serve as mainstays of quality in the for all intents and purposes

crushed family after the passing of the father and his senior children and the otherworldly demise of Njoroge.

The same example is perceptible in the delineation of male and female connections in **Ngugi's** next novel, **A Grain of Wheat (1967)**. Where **Gikonyo** has an inadequacy complex, **Mumbi** is more confident and equipped for activity. **Gikonyo's** mom, **Wangari**, refuses to acknowledge rout when her spouse, **Waruhiu**, beats and rejects her, blaming her for sexual coldness. She shows unfaltering valor when she settles in **Thabai** with her child for whom she likewise later secures some information of carpentry. Wambui presents the dynamic part of women in the Mau Mau battle, while Karanja's mom, Wairimu, mirrors Nyokabi's insubordination of the conventional easygoing female part in light of the fact that she questions the activities of men: where Nyokabi expects the outcomes of a fizzled strike, Wairimu shows conventional insight in notice Karanja against joining the positions of the white oppressors by turning into a detested home monitor: **“Don't conflict with the individuals. A man who disregards the voice of his kin arrives at awful end”** (Grain Of Wheat 196). Man should always accept the others' view and moreover he should accept those who are not the same as his gender (women).

Wanja and **Wariinga**, the female heroes of **Ngugi's** next two books, **Petals of Blood (1977)** and **Devil on the Cross (1982)** may be viewed as significantly stronger figures than their ancestors. The persuading formation of these two heroes as recovered urban ladies validates **Ngugi's**

comprehension of the quandary of females in a post-freedom state. Not the slightest bit does **Ngugi** modest far from handling late difficulties confronting ladies whose honesty has been ill-used and who in diverse ways defeat the emergency of an illegitimate pregnancy and in addition sexual misuse and badgering in the more modern business world. Both Wanja and Wariinga succeed in taking a solid remain in battling general social ills by representing the benefit of their kin; they bravely attempt to destroy what they see as the base they could call their own and societal ills. Wanja makes plans to break with her past and state herself:

“Wanja had made a pact with herself She would have a completely new beginning in Ilmorog. Since she had left Ilmorog she had had two humiliating and shameful experiences. She would now break with that past and make something of herself in Ilmorog. As an evidence of her cleansed spirit, she resolved that she would not again obey the power of her body over men; that any involvement was out until she had defeated the past through a new flowering of self”(*Petals of Blood* 106-107)

Munira comments on the change in Wanja: *“It was a new youthful, life-full, luscious growth after the rains”* (155)

Wariinga specifically demonstrates that it is in the towns that ladies have staked their claim for fairness most firmly. The novel demonstrates that Wariinga has profited from the new opportunity and instructive open doors for

women, yet has experienced passionate burdens which ladies battling male misuse are subjected to. In spite of her change from a frightened, self-destructive young lady into a full grown, independent lady who emanates balance and refinement, *“Wariinga the black beauty! Wariinga of the mind and hands and body and heart, walking in rhythmic harmony on life’s journey! Wariinga, the worker!”* (Devil on the Cross218) - Wariinga is constrained to destroy her just risk of discovering genuine joy when she shoots The Rich Old Man. She sees this as a conciliatory act: *“I’m not going to save you. But I shall save many other people”* (Devil on the Cross 253)

VIII. Feminism in Nuruddin Farah’s A Crooked Rib:

Farah was born in 1945 in Baidoa, Somalia. His dad was a dealer and his mom a poet. Farah was the fourth eldest kid in a huge family. He hails from the Ogaden Darod clan. As a child, Farah frequented schools in Somalia and neighboring Ethiopia, going to classes in Kallafo in the Ogaden. He contemplated English, Arabic and Amharic. In 1963, three years after Somalia's freedom, Farah was compelled to escape the Ogaden taking after genuine fringe clashes. From 1966 to 1970, he sought after a degree in rationality, writing and human science at Panjab University in Chandigarh, India.

The Somali author and writer Nuruddin Farah (1945) has lived estranged abroad since 1974, and a lot of his composition is concerned with the effect that years of military tyranny (basically that of Siyad Barre) have had on the lives of normal Somalis. Farah's best known books, **From a**

Crooked Rib (1970), **Sweet and Sour Milk** (1979), **Maps** (1986), and **Gifts** (1990); have made him compelling vicinity in postcolonial writing, one whose political duty and resistance to tyranny are tremendously appreciated all through the world. Farah is additionally known for composing delicately about women, once in a while from a woman's perspective. He is the 1998 champ of the prestigious Neustadt International Prize for Literature. (Alden and Tremaine 25, 28)

From a Crooked Rib (1970) was Composed with complete conviction from a women's perspective, Nuruddin Farah's extra, stunning first novel viciously assaults the customary estimations of his kin yet is likewise a frightful festival of the unbroken human soul. Ebla, a vagrant of eighteen, flees from her traveling settlement in provincial Somalia when she finds that her granddad has guaranteed her in marriage to a more seasoned man. Anyway, even after her escape to Mogadishu, she discovers herself as feeble and subject to men as she was out in the hedge. As she is moved through subjugation, marriage, neediness, and savagery, Ebla needs to battle to hold her character in our current reality where ladies are sold like dairy cattle.

Ebla is a vivacious individual and a special and unique mastermind. When her granddad offers her in marriage to an old man in return for a few camels, Ebla flees to the city where she brings shelter with her cousin, who first treats her like a slave and after that issues her hand to a man with tuberculosis to whom he owes cash. Still dead set to control her own destiny. Ebla absconds with Awill, a youthful, instructed man who takes her away to Magadiscio. They got hitched, and afterward he goes to Italy for work. A photo of Awill and an

Italian lady falls coincidentally into Ebla's hands, she chose to remarry to hate the first spouse. With Awill's arrival looming, she laments what she now considers a sharp demonstration and designer's separation from her second spouse. At that point she finds that she is pregnant with a youngster whose father is unknown. The story closes with Awill's arrival and leaves Ebla debating whether she could admit to him.

The most substantial them in Nuruddin Farah's *From a Crooked Rib* is how women chase their emancipation, Ebla resists custom and looks for liberation as she moves from the patriarchal oppression of her family in the nation. She sought to be free and anticipated getting away. Her escape implied her opportunity and another life. *"To escape. To be free. To be free. To be free. To escape. These were inter-related."* (Farah 14). Ebla accomplishes her opportunity progressively amid the procedure of her movement with the aid and instruct regarding female companions she interacts with. Ebla's trip towards liberation acquires her contact with two ladies from the urban setting with diverse belief system about existence. The widow she initially meets is a moderate and free going lady, who did not constrain herself to convention; this had being the reason for her separate. Through the widow; Ebla comes to know such a variety of things about the white man's reality and different things that are unconventional to the city. The dowager having the same personality set, not letting society and convention choose for her, as Ebla, prompted her on what to do. At Mogadisco Ebla likewise meets a urban lady who shows her how to make due in the absence of her spouse. Asha, not at all like the dowager, is a more urbanized and crafty lady, who lives by her mind.

She impacts Ebla's choices in attempting to retaliate for the detected unfaithfulness of her spouse. Her recommendation prompts Ebla's last acknowledgment that a man and a lady are measure up to. The impact of these two ladies prompted her decision that she ought to be free, from the widow, and that she and men are measure up to, from Asha.

Farah underscores the significance of both the man and the woman; how both need one another. This is a characteristic wonder and there is nothing a man or lady could do about. He utilizes this to demonstrate that both the man and woman are level with and are implied for one another. He voices this utilizing Ebla's monolog: *“surely a woman is indispensable to man, but do men realize it? A man needs a woman. A woman needs a man...”* The actuality about the essentialness and correspondence of a woman and a man is seen in the craving of Awill to get married to Ebla and Ebla's yearning to additionally get married. Fairness of the man and a woman is demonstrated by the creator through the character of Asha. As a lady she is a landlord and she finds herself able to control her home and its inhabitants. Asha assembles in Ebla the origination that she is equivalent to a man. Asha tells Ebla that, since a man has the privilege to have more than one wife then the lady additionally has the privilege to have more than one spouse. The life of the ladies in Mogadiscio demonstrates the correspondence of a man and a lady.

Ebla's sex blocks her from deciding her own particular destiny. Without autonomous monetary means, a lady is asset. Ebla gradually grabs her direction towards a comprehension of this. When she is for the second time sold, she surveys her position and afterward rails against it: *“From experience*

she knew that girls were materials, just like objects, or items on a shelf of a shop... what agony, what a revolting situation! Naturally women are born in nine months just like men. What makes woman so inferior to man? ... Nature is against women” (Farah 84)

At the same time, even with convention, Ebla is weak. what she inevitably finishes up is that all the better she can do is build up a technique that will at any rate serve her own particular hobbies as well: *“With her hands she felt down her body, naked under the sheet; she scratched her sex, then chuckled. ‘This is my treasure, my only treasure, my bank, my money, my existence’” (Farah 160)*

Ebla bind is utilized as a measuring stick to depict the corrupted status of ladies in Somali in Somali, as well as in different parts of Africa. Patriarchy needs to do with the belief system that men are predominant and ought to be the head in every circumstance, while ladies then again are second rate and ought to not anytime stand equivalent to the man. This is a belief system that has eaten profound into the Somali society and Farah addresses it in this novel through Ebla. (Derek Wright 144, 154)

I strongly believe that Ebla is a symbol of a hero woman who rejects her backward society which is full of strict and militant traditions, in a search of alternative better life full of love and respect to womanhood. The title of the novel, *“From a Crooked Rib”*, has a great significance; it means that all women are created from a bent rib, and since they are created from thus men must treat them kindly.

IX. Feminism in Chimamanda Ngozi Adichie's Americanah and her speech "We Should All Be Feminists"

Chimamanda Ngozi Adichie was born in Nigeria in 1977. Her work has been deciphered into thirty dialects and has showed up in different distributions. She is the writer of the books *Purple Hibiscus*, which won the Commonwealth Writers' Prize and the Hurston/Wright Legacy Award, and *Half of a Yellow Sun*, which won the Orange Prize and was a National Book Critics Circle Award Finalist, a New York Times Notable Book, and a People and Black Issues Book Review Best Book of the Year; and the story accumulation *The Thing Around Your Neck*. Her most recent novel *Americanah*, was distributed the world over in 2013. *Americanah* is an effective, delicate story of race and identity. Dave Eggers states:

"An incredibly readable and rich tapestry of Nigerian and American life, and the ways a handful of vivid characters—so vivid they feel like family—try to live in both worlds simultaneously. As she did so masterfully with Half of a Yellow Sun, Adichie paints on a grand canvas, boldly and confidently, equally adept at conveying the complicated political backdrop of Lagos as she is in bringing us into the day-to-day lives of her many new Americans—a single mom, a student, a hairdresser. This is a very funny, very warm and moving intergenerational epic that confirms Adichie's virtuosity, boundless empathy and searing social acuity. (Chimamanda.com)

Americanah tells the story of two teens in a Lagos optional school, **Ifemelu** and **Obinze** fell head over heels in love. Their Nigeria is under military autocracy, and individuals are leaving the nation in the event that they can. Ifemelu leaves for the United States to study. Through her encounters seeing someone and studies, she battles with the experience of prejudice in American society, and the numerous assortments of racial qualifications. Obinze, child of a teacher, had wanted to go along with her in the US however he is rejected a visa after nine September. He goes to London, entering unlawfully, and enters an undocumented life. A long time later, Obinze has come back to Nigeria and turn into a well off man as a property engineer in the recently vote based nation. Ifemelu picked up achievement staying in the United States, where she got to be known for her blog about race in America, entitled “**Raceteenth or Various Observations About American Blacks by a Non-American Black**”. When Ifemelu comes back to Nigeria, the two need to settle on extreme choices in the wake of resuscitating their relationship.

Joseph Omotayo (2013) notes that the female characters in *Americanah* are given more authorial sensitivity. Their lives; loses and misuses, are raised to suck in your sensitivity. Adichie's feminism in the book is not unpretentious. That is to be sure fascinating. The way miscreants are immediately made off the male characters makes you inquisitive. However, this book isn't just of Ifemelu. It is of Ifemelu's as it is all that much of Obinze's. Adichie infringing authorial perspective plays at the defenselessness of the female to accumulate kindred feeling. Also, you could turn into a

moment feminist. Case in point, when Auntie Uju dumps and damages Olujimi, not a lot is said in regards to what may have happened to Olujimi. Olujimi gets no sensitivity. He is done away with in clinical curtness. Olujimi is quickly known and immediately overlooked; *“Auntie Uju’s exboyfriend, Olujimi, was different, nice looking and smooth and smooth-voiced; he glistened with a quiet polish. They had been together for most of university and when you saw them, you saw why they were together. ‘I outgrew him,’ Auntie Uju said.”*(Adichie 80)

I agree that Americanah presents another positive image of African women which is strong and militant. Adichie in a conversation with Arts Program Director Damian Woetzel at New York’s Asia Society and Museum: *“I admire Ifemelu, and I did want her to be a character who-and I suppose this is what I mean about my political positions coming up-has a feminism about her. I wanted her to be a character who challenges all the ideas about what femininity should be. If Ifemelu had been male, and been exactly the way she was in the novel, the interpretations of the character would be very different.”*

Adichie is a feminist writer at a great degree, she reports in TEDx speech **“We Should All Be Feminists”** (2012); *“I decided to call myself a Happy Feminist”*

In her speech **“We Should All Be Feminists”**; Adichie imparted her encounters of being an African women's activist, and her perspectives on sex

development and sexuality. Adichie accepts that the issue with sex is that it shapes who we are, she states:

"...Some people ask, "Why the word feminist? Why not just say you are a believer in human rights or something like that?" Because that would be dishonest. Feminism is, of course, part of human rights in general – but to choose to use the vague expression human rights is to deny the specific and particular problem of gender. It would be a way of pretending that it was not women who have, for centuries, been excluded. It would be a way of denying that the problem of gender targets women. That the problem was not about being human, but specifically about being a female human. For centuries, the world divided human beings into two groups and then proceeded to exclude and oppress one group. It is only fair that the solution to the problem should acknowledge that. Some men feel threatened by the idea of feminism. This comes, I think, from the insecurity triggered by how boys are brought up, how their sense of self-worth is diminished if they are not "naturally" in charge as men.

Other men might respond by saying, "Okay, this is interesting, but I don't think like that. I don't even think about gender."

Maybe not.

And that is part of the problem. That many men do not actively think about gender or notice gender. That many men say that things might

have been bad in the past but everything is fine now. And that many men do nothing to change it. If you are a man and you walk into a restaurant and the waiter greets just you, does it occur to you to ask the waiter, "Why have you not greeted her?" Men need to speak out in all of these ostensibly small situations.

Because gender can be uncomfortable, there are easy ways to close this conversation. Some people will bring up evolutionary biology and apes, how female apes bow to male apes – that sort of thing. But the point is this: we are not apes. Apes also live in trees and eat earthworms. We do not. Some people will say, "Well, poor men also have a hard time." And they do..."

Chimamanda Ngozi Adichie, in her **TEDx** talk, offers readers an interesting meaning of feminism for the twenty-first century, one established in consideration and mindfulness. In which she draws widely all alone encounters and her profound comprehension of the frequently covered substances of sexual legislative issues.

X. Feminism in Chinua Achebe's Anthill's of the Savanah

Chinua Achebe (Albert Chinualumogu Achebe) was born in 16 November 1930 and died in 2013. Achebe is a Nigerian writer and author, raised by his parents in the Igbo town of Ogidi in southeastern Nigeria. His first masterpiece "*Things Fall Apart*" was published in 1985, "*No Longer at Ease*" (1960), "*Arrow of God*" (1964), "*A Man of the People*" (1966),

“Anthills of the Savannah” (1987). Achebe's books concentrate on the customs of Igbo society, the impact of Christian impacts, and the conflict of Western and customary African qualities amid and after the pilgrim period. His style depends vigorously on the Igbo oral custom, and joins clear portrayal with representations of society stories, adages, and speech. He likewise distributed various short stories, kids' books, and paper accumulations. Achebe is the man who created African writing on the grounds that he found himself able to show, in the structure and dialect of *Things Fall Apart*, that the fate of African composing did not lie in straightforward impersonation of European structures but rather in the combination of such structures with oral conventions. (Ohaeto Ezenwa 14-20)

Mr. Achebe first published *Anthills of the Savannah* in English language in 1987, it tells the story of a spot in the fanciful West African nation of Kangan, where a Sandhurst-prepared officer, recognized just as Sam and known as “His Excellency”, has taken force taking after a military overthrow. Achebe portrays the political circumstance through the encounters of three companions: **Chris Oriko**, the administration's Commissioner for Information; **Beatrice Okoh**, an official in the Ministry of Finance and sweetheart of Chris; and **Ikem Osodi**, a daily paper manager incredulous of the administration. Different characters incorporate **Elewa**, **Ikem's** sweetheart and Major “**Samsonite**” **Ossai**, a military authority known for stapling hands with a Samsonite stapler.

Pressures rise through the novel, Finnish in the death of Ikem by the administration, the toppling and demise of **Sam** lastly the homicide of Chris. The book closes with a non-customary naming function for **Elewa** and **Ikem's** month old girl, sorted out by **Beatrice**.

Anthills of the Savannah is a very meaningful novel which carries the poet's positive and brilliant view towards modern African woman. Beatrice Nwanyibuife Okoh is strong, penetrating, and farseeing woman, and she guards her country from any future danger: *"A walloping honors degree in English from London University"* (Achebe 57)

Andy Greenwald (2012) states that Ikem's acknowledgment about his former errors with respect to women is the turning point in the novel. Despite the fact that he had advanced liberal reasoning and disposition towards women, notwithstanding written work rather respectfully of the women's uprising of 1929, Beatrice more than once had blamed him for having *"no clear role for women in his political thinking"* (83). The issue, he comes to acknowledge throughout Anthills of the Savannah, originates from his revelation of intrinsic sexism inside African society, he understands that, however there is no Eve illustration as in Western myth, the blessing of women through the thought of a preeminent mother, one who is by one means or another uprooted, likewise works as an endeavor to discrete women from the matters of regular life. Reality, he contends, is essentially messier, *"there is no universal conglomerate of the oppressed"* (90). Every circumstance merits its own one of a kind

endeavor at an answer. By acknowledging what he does about the status of women on the planet, a point that resonates through the larger part of postcolonial feminist theory that general sisterhood is basically a misrepresentation, each of the world's societies has its own vision of femininity, Ikem goes to a more prominent seeing about the destiny of Africa also: *“society is an extension of the individual. The most we can hope to do with a problematic individual psych is to reform it. No psychoanalyst would aim to do more”* (91). Ikem, and accordingly Achebe's, potential sexism is his own, not to be viewed as a Western trait like his suits and dialect. Also, this African sexism merits an African reaction, a reaction that is made clear by Achebe through his decision, and a conclusion in which just the women remain. Confronted with a naming function for the now-expired Ikem's little girl, Beatrice demands performing it themselves: *“In our traditional society . . . the father named the child. But the man who should have done it today is absent . . . I think our tradition is faulty there. It is really safest to ask the mother what her child should be called”* (206). This breaking with custom proposes a fresh start, a subverting of Western convention, as well as African too. Beatrice drives the change, driving the others to adjust with what is available. Achebe seems to have seen the deficiency of his past feelings, understanding the requirement for women pronounce their own particular place in African culture, in the event that it is ever to recuperate itself and advance onwards. He seems to cede whatever control over prevalent supposition he may have been seen as having through the old

man's words toward the end of the novel, *“in you young people our world has met its match. Yes! You have put the world where it should sit”* (210). Beatrice serves as wellsprings of energy and motivation to the men around her; she helps to revamp or adjust her society for the future. Achebe presents Beatrice as an individual.

XI. Feminism in Buchie Emecheta's the Bride Price

Buchie Emecheta was born in Lagos Nigeria in 1944, and she grew up in a small village called Ibuza. Emecheta is an exceptional writer and novelist, she declares: *“I am just an ordinary writer, an ordinary writer who has to write, because if I didn't write I think I would have to be put in an asylum.”* She started writing in 1972, and then she published her masterpieces include: *“Second Class Citizen”* (1974), *“The Bride Price”* (1976), *“The Joys of Motherhood”* (1979). (Holst Petersen 173)

Emecheta depicts the genuine African woman without playing down the negative treatment allotted to her by the general public. Anyhow, in the meantime she doesn't pass out what is excellent and positive in the general public's treatment of women.

The Bride Price manages the pre-adulthood and marriage of the African women. It tells the story of the Ibo Aku-nna and her sibling, Nnando, are offered goodbye by their dad Ezekiel, who says he is going to healing facility for a couple of hours – their mom, Ma Blackie, is back home in Ibuza, performing richness customs. It gets to be evident that he is much more diseased than he let his youngsters know, and he passes on

after three weeks. They have the burial service the day preceding Ma Blackie arrives; she takes them back to Ibuza with her, as she now turns into the wife of Ezekiel's sibling Okonkwo. The family is tricky in Ibuza Ma Blackie has some she could call her own cash, thus her youngsters get significantly more educating than other kids in the town, especially the offspring of her new spouse's different wives. Aku-nna is blooming, however she is thin and uninvolved, and begins to pull in the consideration of young fellows in the area, however she has not yet begun to bleed. Her stepfather Okonkwo, who has aspirations of being made a boss, starts to expect a huge spouse cost for her. Then she has started to succumb to her instructor Chike, who thus has built up energy for her. Chike is the relative of slaves when colonization began, the Ibo regularly sent their slaves to the preacher schools so they could satisfy the teachers without upsetting Ibo life, and now the relatives of those slaves hold the majority of the favored positions in the area. Chike's mediocre foundation implies it is improbable that Okonkwo will consent to give him a chance to wed Aku-nna, in spite of the fact that his family is sufficiently rich to offer a liberal lady cost. At the point when Aku-nna starts bleeding, the sign that she is presently mature enough to get hitched, she at first hides it to fight off the unavoidable meeting. When she at long last uncovers that she has her period, young fellows come to court her and Okonkwo gets a few offers. One night, after she discovers that she has passed her school examination, she and the other young ladies of her age-gathering are rehearsing a move for the forthcoming Christmas festival when men rush in and abduct her.

The group of a self-important suitor with a limp, Okoboshi, has captured her to be his lady to “spare” her from the considerations of Chike. On her wedding night, she lies and tells Okoboshi that she is not a virgin and has laid down with Chike; he declines to touch her. The following day, expression of her disrespect has effectively spread around the town when Chike salvages her and the two abscond, escaping to Ughelli where Chike has work. The two start a glad life together, defaced by her blame over her unpaid lady cost, Okonkwo, angry, declines to acknowledge any of the undeniably liberal offers made by Chike's dad, and has gone so far as to separate Ma Blackie and torment a doll made in Aku-nna's picture. At the point when Aku-nna feels wiped out, she goes home. There she is not certain on the off chance that she will have an infant. Before long the specialist in Chike's oil organization affirms that Aku-nna will have a child. Later on when she feels debilitated and shouts, Chike conveys her to the doctor's facility. There Aku-nna passes on in labor.

Emecheta writes about her novel: *“My first attempt to write a book, called The Pride Brice was resented by my husband. He too, like my English teacher, told me that “Pride goeth before all” I left him and I found myself at twenty-two, husbandless with five young children.”* (Holst Petersen 174-175)

In the Bride Price, Emecheta shows the impact of patriarchy system and men predominance over the black African family. The stereotyping of women as being less important than men regularly brings about women's dislodging. An alternate picture of mistreatment is seen in The Bride Price.

The courageous woman presents persecution, indeed twofold abuse inside the general public. Akunna's twofold persecution is taking into account Race and Gender, Emecheta designs the improvement and insubordination of this mistreated substance and her last exertion for freedom. As a result of African society, Akunna's marriage is typical in that it is a ceremonial peak of her disobedience to settled in sexual parts and other social traditions which she saw as constraining and disparaging. In *Bride Price*, Emecheta plainly demonstrates the routes in which customary Ibo society was hurtful and unjustifiable to ladies. Aku-nna valiantly tries to defend herself by declining to wed as she is normal. Anyway, the novel does not offer a women's activist option for her or for ladies all the more comprehensively. She finds herself able to wed the man she picks simply because an oil organization offers him job, scarcely a women's activist option. The consummation of the book has different translations, including discipline for the couple for moving past customary limitation. The *Bride Price*, by and large investigate women's individual issues and ill-uses and present female characters looking for extended choices, yet they from time to time address the bigger issues of options and basic changes for all ladies supported by feminism. (Code 60-62)

The *Bride Price* is a feminist novel which depicts how society hurts women in order to prove manhood. Women don't unite against such male conduct, yet contend as people for the consideration of an intense man.

XII. Feminism in Mariama Baa's So Longue a Letter

Mariama Baa was born in 1927 in Dakar Senegal and died in 1981. She grew up in Muslim family, although after she criticized the oppression and the inequality between the two sexes made by religion. Her disappointment with the destiny of African women is communicated in her first novel "*So Long a Letter*" (1981) first written in French (Makward and Cottenet-Hage 42)

The novel begins when **Ramatoulaye Fall** is starting a letter to her long lasting companion **Aissatou Bâ**. The event for composing is Ramatoulaye's late widowhood. As she issues her companion the points of interest of her spouse's demise, she relates the significant occasions in their lives. Ramatoulaye's spouse, Modou Fall, kicked the bucket all of a sudden of a heart assault. Taking after the structures of her Muslim confidence, Ramatoulaye must stay in segregation for a time of forty days. Aissatou, to whom the letter is composed, immigrated to the United States, and she invests as meager energy as could be expected under the circumstances being single, moving from the end of one relationship to the start of another relationship as fast as would be prudent. It includes different references to the genius competitors who have ended up proficient competitors. The qualities and attributes of these characters emphatically take after those of a pioneer and a decided laborer. In general, the novel challenges sexism in Muslim marriage whereby Muslim can wed extra wives without the assent of their first wife. (Code 61, 64)

Gaffer Saeed (nd) points out that women in the African society were avoided from taking an interest to any huge degree in the social changes,

and were thusly kept to the edges. In *So Long a Letter*, Ba addresses the systems by which women are colonized by the men of their own race. Like Ba, Ramatoulaye is acquainted with the energy of the liberation in Senegal: *“it was the privilege of our generation to be the link between two periods in our history, one of domination, the other of independence. We remained young and efficient, for we were the messengers of a new design. With independence achieved, we witnessed the birth of an anthem and the implantation of a flag”* (Ba 25) However, the progressions achieved are not translated into approach open doors for both men and ladies. Through her outrage Ramatoulye picks up the strength to reject her suitors' proposals for marriage; she realizes that Tamsir's advantages in her are purely economic, however Daouda Dieng, who truly nurtures Ramatoulaye, is also unable to induce her to wed him. In a letter to Daouda, she clarifies the reason for her refusal: *“Abandoned yesterday because of a woman, I cannot lightly bring myself between you and your family”* (Ba 68) by taking this stand Ramatoulaye infers that a more noteworthy solidarity among ladies is expected to lessen the anguish women experience in polygamous circumstances. Additionally, the peruse encounters the shared love and backing among ladies. Case in point, in finding the challenges that face Ramatoulye openly transport, as she epitomizes the part of the mother that doesn't have a means to change the course of the occasions at such circumstance that Aissatou proves the genuine importance of sisterhood. She underpins her companion by conceding her a fresh out of the box new auto which she had paid up all

required funds giving these counterparts consideration in Africa to the need of being united and strong. In shutting her letter to Aissatou, Ramatoulaye communicates the trouble they confront in looking for their own particular character: *“My heart rejoices each time a woman emerges from the shadows. I know that the field of our gains is unstable, there retention of conquests difficult: social constraints are ever-present, and male egoism resists”* (Ba 88) Mariama Ba obviously exhibits how ladies are enslaved by means of manly society. All the more awful, *“a woman gives up her personality, her identity, becoming a thing in the service of the man who has married her”* (Ba 4) Ramatoulaye, the main character in *So Long a Letter*, has had to juggle the requests of mothering and educating, while enduring the abuse of a patriarchal framework. The sickening and modest avocation, gives Ramatoulye strength to claim for women’s stolen rights. She contends him that: *“we have a right, just as you have, to education, which we ought to be able to pursue to the furthest limits of our intellectual capacities. We have a right to equal well-paid employment, to equal opportunities. The right to vote is an important weapon”* (Ba 63) by doing so, Ba blends the still security in her community. In addition, she cultivates female solidarity and mindfulness. Then again, she likewise addresses the foundation of African feminism. Mariama Ba, as a capable author, has exceedingly succeeded in envisioning the brutal circumstance of ladies in Africa. This adroit depiction raises her rapidly through women's activist progressive system of African authors. (3-6)

XIII. Feminism in Flora Nwapa's Efuru

After the autonomy of Nigeria, there were overwhelming male journalists and they penned the books with men as the heroes. Sexual orientation issues were not yet taken up completely; until the distribution of **Efuru** in 1966 by **Flora Nwapa**.

Flora Nwapa was born in 1931 in Oguta, Nigeria. She started her profession as a creator with the production of **Efuru**. She took after with her second novel, **Idu**, in 1971. All through out of her life, Nwapa stayed as a teacher instructing at schools and colleges around the globe, counting among others, New York University, Trinity school, University of Minnesota, University of Michigan and University of Ilorin. She passed away in 1993. (Mazmudar 2)

The heroine is **Efuru**. **Efuru** like the contemporary ladies needs both vocation and family. She needs wedded to **Adizua** and **Gilbert**. Inadequacy to have kids devastates her endeavors to get a family. She goes to the lake Goddess **Uhamiri** to favor her with kids. At the same time, she stays unrewarded. After a couple of years, **Efuru** has a kid, yet at about the same time, her spouse starts vanishing for a considerable length of time at once. Not long after she has come back to her dad, a suitor, **Eneberi**, shows up. They wed and have a happy marriage, until he vanishes. **Efuru** is allowed to sit alone, childless, husbandless, and without family.

Efuru is by and large patient. She wins adoration by the cool way in which she takes **Adizua's** vanishing. It is troublesome for her why he would abandon her. By the by she is prepared to sit tight for him, she

would just leave on the off chance that he doesn't return up inside a year. She contemplates over what has happened and in the end concludes that: *“To suffer for a truant husband, an irresponsible husband like Adizua is to debase suffering.”*(Nwapa 61) a comparative thing happened when Gilbert neglects to come and cover her dad, she is prepared to forget Gilbert for this, yet when he denounces her for infidelity, she decides to abandon him. (Githaiga 29)

The idea of the Igbo female is typically connected to the idea of group. As seen in Efurū, marriage and parenthood assume most essential part in the lives of Igbo woman. The thought process of marriage is to conceive kids from the wife. The desires of the relatives, neighbors and companions excessively appear the same. Adizua's family thought why he would not wed another lady since, as per them, two men don't live together. To them, Efurū was a man since she couldn't reproduce. The novel additionally indicates how Efurū has the flexibility to pick her spouses by her own. Both Adizua and Gilbert are initially settled upon by Efurū herself. Ladies are hoping to win among Igbos, dissimilar to the western females, who have no such unique practices. Efurū and Adizua exchanged Yams. (Mazmudar 52)

It might be seen that Efurū is a strong woman, despite her bad circumstances; she had the capacity pull through and resume her life and achievement. Efurū's demanding to live completely resounds with Nwapa's objective and life logo of “Anticipating positive picture of ladies.” Efurū does not live for herself just; she confers herself to the mission of helping

other people live right. This is the genuine significance of sisterhood and lady strengthening which Western researchers neglect to see in the Third World womanhood. She exceeds expectations in sparing other individuals' lives and having an impact on their identities.

Conclusion

By discussing the above works, we come to understand how deeply African writers analyze and depict African women's badly situation. African writers have been angry from the silence of their committee toward women's position this is why they choose to react against it and show to the whole how African women are increasingly suffering, they depict them as warriors as **Efuru** who conflicts first her family to choose her life and then with the whole world to face her problems, or as passive girls as the widow **Rematoulaye** who keeps wiping tears for her destiny. Although there were some authors who tries to show African women as strong and mature enough to face their problems, however, in general women are depicted as powerless, befuddled and not able to focus for themselves in both changes in their live and the needs to develop these adjustments in these sense western women's activist go about as better who look for than help and edify the person who consider as inferiors, the Africa women's activist. African writers address their own people and look to influence their minds for the purpose of change. It is obvious that African literature has attempted to reflect the ills of society furthermore, propose ways to bring about a change. Also African writers stressed upon the conceptualization of ladies as the subject of battles, they

focused on fulfillment of essential material needs as the problem that is begging to be addressed.

General Conclusion

At first, this work displays a general background to the study with the purpose and the significance of the study. Then we mention a brief history of feminism, its three waves and the feminist theory, in addition to the feminist movement in the United States since it was the first country which influenced African Feminism.

The matter is that women's rights are a flat out need for African social orders. The circumstance of women is seen not just as the aftereffects of unequal sexual orientation relations; however as the results of extensive variety of harsh circumstances that rise above sex classifications and are likewise identified with race and citizenship cleavages.

Mainly after the independence of most of the African countries; authors and intellectuals started to push the dust on their communities by depicting the issues and trying to fix them or at least worrying about their consequences, among these issues are the marginalization of women. An issue especially near to the writers' heart is the part of women and marriage in African social orders. They encouraged their people to make space in the public arena for ladies who don't wish to get hitched, they need to educate the young ladies to vanquish the world, they give the entire world motivation to African ladies ought to be regarded and adored.

African authors believe sexual equity joined with a pledge to destroy such sexist mastery and to change society. Women are seen as individuals who endure shamefulness in view of their sexual orientation. This is additionally unmistakable in the African dramatization works composed by

male and female researchers that the specialist is going to dissect. The disparity between the genders is not the consequence of natural need, but rather it is created by the social development of sexual orientation contrasts.

It couldn't be denied that African women still suffer till nowadays from the contempt, the abasement, and the marginalization of their societies, they are still being seen as inferior and passive. The role of the African writers is the intellectual and moral awakening of copiousness toward the communities in order to gain more respect and gratitude for women since it could be said that they are nothing without them.

I personally believe that African women still don't liberate from men's chains (Whether he is her father, brother, husband, or her boss at work...), traditions and culture, the misinterpretation of religion...As an example, in Algeria; the government gives much interest and important to woman, however she still suffers from the marginalization and the oppression made by her society's norms, customs, and traditions.

Women in Africa still fight till now to achieve their emancipation as that of Europe.

Though African authors did their best so far to make change, but I agree that the problem comes from African women themselves for being submissive, and able to be controlled, they unconsciously give the opportunity to males to oppress them.

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