

NIGERIAN LITERATURE

Summary

African literature generally refers to comprehensive, complex, and creative literature from Africa. But different reviewers from different schools of thought have provided different interpretations of African literature. African literature can be divided into three distinct and widely accepted categories – the traditional oral literature of Africa, the literature written in native African languages and literature written in European languages. In colonial times, Africa was divided into various ethnic groups. During that time, different communities developed their own oral literature. The traditional oral literature of Africa may be in verse or prose. This is usually celebrated.

In Africa, maturity flourished without extensive literacy, and generations were handed over through memorization and recitation. Topics differ from the single syntax formulation, such as epics that must be performed up to chronological order. This oral art has a purposeful to provide entertainment and instruction. They served as media to describe the creation of the universe, the activities and creatures and their inner and interconnected relationships. Oral folklore was used to restore belief in the values of the group and discourage the anti-social tendency.

African has long and amazing tradition, before the arrival of “lettered” European on the continent. In other cultures, and other countries, the literature was originally intended for oral and folk in West Africa, the tradition is adequate for time and its effect is clearly on its modern literature. And the largest modern African literature is a replica, the oral literary seal on the past format and content. The modern writer finds it easier to communicate through the methods he knows, and generally his creative writing content is his unforgettable and recurring retrieval of his ethnic past. In modern times African literature can be defined as crystallization, the codification of the lexical literature of Africa. It is usually in the form of songs, fables and illustrations and spread through mouth and well-established traditions and practices. The change is the law of life, but the tradition embodied in the literature and the communication tradition helps to prevent the violent erosion of values in life, but also supports the slow but stable evolutionary processes of society and its culture.

Western powers came as merchants. Missionary originations promote Christianity and redesign native Africans to stabilize their political bases and colonial domination. African attracted to the church through such humanitarian institutions as schools and hospitals. They converted and

did not educate fully humanitarian purposes, especially the political and economic ends of the colonial power. However, the Liberal Christian missionary education has had an impact on Native African. He awakened to his past seriousness. He proudly rediscovered his self-hood and identity. The muted tongue grew steadily and gained communication with the illiterate masses through letters. So, modern Africa literature is a product of encounter between the new values taught by Western colonialism in a sense and the regenerative order of Africa for his former glory.

In the West African literary scene, Nigeria has a great deal of literature in all its major forms in its creative attempt. Both men and women of Anglophone Africa have channeled their enthusiasm to creative writing for self-justification and self-expression with the arrival of Nigerians and independence. Nigeria's independence in 1960 led to revival, in which the birthplace of literacy was a major factor. Political independence and nationalism awakened a lurking Nigerian writer, resulting in literary activities.

Igbo writers have always influenced the literary scene of West Africa, influencing other writers. An eye-catching look in English in West African literature shows that a great fictional writing from the Nigerian writers of the Igbo tradition has come from. The time-honored tradition has a strong hold on the average Igbo. Novelists like Amadi, Ekwensi, Achebe, Flora Nwapa and Buchi Emecheta described some of the interesting customs, religious faiths and superstitions of the traditional Igbo society.

Women's position in the traditional situation must be understood to be specific to the Nigerian Igbo society. The African tribal tradition has dominated the woman in its social system. However, women's tasks and duties are often dropped down to the background. And without any open protest to women, men have accepted the role of men in this subordinate, and often men, who are empire; they are both in their own responsibility and in recognition. In most African societies, land agriculture is primarily responsible for a woman. As the queen of the household, the woman has the sovereignty in preparing food, which has its own traditional significance and rituals for fertility. Important issues such as the marriage of young people and the responsibilities of the collaborators cannot be compared and are not satisfactorily solved without involving her and engaging in her activism. However, in this world primarily in the world of humanity, the woman was placed at subsidence level.

This low and frequently disgusting position by a woman in traditional African society can be judged by the shadowy female characters we see in African novels like *Things Fall Apart*, *The*

Only Son, The Concubine and The Great Ponds. The narrow and conservative African social setup enhanced this subordinate role for women and led to a minimal rebellion. Nigeria offers great literary production of all African countries, mainly Afro centric English literature. Although some literary results from Nigeria are available in Nigeria languages, it has not yet been able to draw attention to Western literary literature.

Nigeria English literature has a great deal of national and international influence. The Anglo-Nigerian literature was more convinced of a good artistic surrender to the Western audience. Nigerian literary development has been well-represented and admired in other countries. The composition of the Nigerian writers Chinua Achebe, Ben Okri and Wole Soyinka often spread through the state of Nigeria in the colonial and subsequent colonial times by the disappointment and pain in the state of Nigeria. These texts also disagree with leaders of the shadowy independent African nations of the former colonial oppressors. These writings provide information on anthropology about Nigerian life and serve as windows in their cultures. Nigerian literary works act as a medium to reflect nation's ideas and tend to revive long obedience and often shameful culture and society.

Early colonial Nigerian literature celebrated Nigeria's long-awaited independence by the political domination and cultural service submitted by the British colonial masters to the country. But Nigeria is covered by inter-regional and inter-racial violence and the attempt to dispute is short-lived because of the neo-imperialist state's corruption. This transformation is clearly illustrated in various Nigerian literary outcomes for the hope of pre-independence and post-independence pain and disillusionment.

Emecheta is a writer who is enclosed by the traditions which are reflected in her works, she does not want to constrain herself only to a nation or continent, never want to be accredited as a Nigerian, African or a Nigerian in England, but an entity who knows no boundaries. She seeks universal identity to her works, though her works have a Nigerian and English setting but the issues she dealt with in her works are of universal importance. Her feminist views can be encountered while reading her works. She states that she is not a feminist because of her views and the ways of presentation of woman but herself a product of Nigerian Igbo womanhood.

She believes a typical Nigerian woman will develop a thorough understanding and broadening of her intellect through education, which helps her understand society, culture, and conventions, teaches her how to cope with situations, and develops a critical ability to evaluate

good and bad. It gives her the confidence to fight prejudice and injustice and a voice to challenge wrongdoers. Education alone breaks the chains. Emecheta thinks that without education, women cannot develop, that education is the solution to women's concerns, and that women would leave family and freight. Nigerian women are enslaved from childhood onward, and their parents, husbands, and children overprotect and constrain them. African culture and gender prejudice stifle her freedom as she enters adulthood. Gender defines status and respect in African culture, defining man and woman's duties and obligations. Gender-dominated customs are a nightmare for women and girls. Patriarchy silences women in male-dominated domains, harming not only her but a woman as a whole by bridging one section of society permanently, limiting her to routine tasks like cooking, washing, and cleaning and limiting her public life to religious ceremonies and rituals. When girls enter puberty, societal limitations increase and schooling ends. The man controls language and writing, which is more harsh than other subjugation. Language and subordination are similar; keeping her from speaking alienates her from society and herself. Lack of expression due to poverty leads to identity erosion. Lacan believed society hindered women's voice. Liberal society supports and orthodox society obstructs a youngster who learns its language and attempts to obey society's norms when speaking.

Women face contempt and mockery when they try to speak, and male-dominated societies first ignore their efforts. In the following remark, Dale Spender shows his prejudice: Literature should not be a woman's business. The more she does her obligations, the less time she has for it, even as a hobby "(Samuels).

Demographic Catholicism and African fiction and literary criticism are its main focus. A male-dominated cult that discourages, limits, and sporadically features African women as writers and protagonists. African women's intellectuals already face challenges in this male-dominated sector, but they also need to care about future women authors' legacy. Her problem drove African women authors to want to hear her voice somewhat. Colonial and succeeding colonial ages had a low ratio of women in schools, and few women earned university degrees in creative writing.

Women's margin has lately turned in culture and society, and in Africa, this reversal leads women. Men give room for predecessors in all spheres of social expression. Early African women fiction authors have fallen behind, although some can attract men. However, the current generation of African fiction writers is the greatest in the world, and best-selling authors are

now interested in women and African women writers. These writers include Chimanda Adichie, Taiye Selasi, Binyavanga Wainaina, Pumla Dineo-Gqola, and Ayaan Hirsi Ali. This section discusses the first-generation African women authors Flora Nwapa, Buchi Emecheta, Marima Ba, Grace Ogot, Bessie Head, Aminata Sow Fall, Ama Ata Aidoo, and Efu Sutherland. These authors generally focus on female experience and clarify that female characters are important to the storyline and story's narrative. Women heroines in their writings typically exhibit independence and energy when given important roles. They demonstrate industrial dignity and quality while working inside traditional mother-wife roles. They may transcend the conventional restrictions of the masculine creative fiction by becoming politically liberated and engaged in cities.

African writers challenge the stereotype of passive, naïve rural women who conform to male-dominated societal standards. Although women value motherhood and marriage, they strive to detach their holiness, according to the Senghar, but their revelation shows that personal desires collide with societal conventions, which dictates conduct.

They may not be objective or challenge men's writers, but by showing women's faults, these authors frequently assist women overcome male dominance. Even yet, these feminine African figures are clear as spring water. They call attention to society by dramatizing injustice against women, which may lead to development by recognizing female intricacies. A new humanitarian act that works with long-standing tests, societal distinctions, and prejudice makes women uncomfortable. Western feminists often group African women authors' literary protests.

When viewed from a male perspective, it is acceptable to portray the female as a fictional character in African literature. Female specialty feminine provides a deeper analysis with self-planned graphics in concrete and credible terms. Women in life and fiction want more appropriate replies to their issues. The surge of confidence impacts character perception awareness. The aggressive right degree is how successful this activity has been in recent years, given the relevance of feminist stance on women's writers.

Men and female African fiction authors depict early female fairy tale characters as spouses and mothers. Novelists of all groups are secondary in the family, but women write more intuitively about their experiences. Traditional feminine artwork representing female authors explores disappointment, rejection, and ambition. Initially, African authors portrayed feminine

characters, both men and women, seeking personal fulfillment in a culture based on social taboos (Gueye).

These authors' fictional and actual social milieu praised masculine advantages and feminine obedience as a norm. She advises growing awareness of women and mothers' difficulties as an alternative to self-fulfillment and character demands. The new generation of innovative female authors plays this duty. Their main mission is to continue predecessors' literary work. Like their predecessors, they respect the role of wife and motherhood in current African culture and pursue psychological damage on contemporary African women by traditional figures.

New class writers emulate their older colleagues by focusing on women who break free from conventional workout constraints and become equal partners with men. A modern woman's fiction writer may handle city women's difficulties including the gap between old and new sexual code and romantic ideals due to their education and openness to diverse cultures and beliefs. Unresolved conflict hurts women and forces them to answer inquiries (Nyanhongo).

International traits have flipped and are more sensitive and mindful of gender-sensitive cultures like the Nordic nations of Western Europe. Gender policies emphasize mainstream and community harmony, yet this Africa successfully reflects fictitious independence via women's literature. Increase mainstream gender awareness in Africa and demand women's independence and empowerment. Gender sensitivity is necessary everywhere, and the future form of this century must start to produce seeds to benefit the planet. Other nations have already taken a gender initiative, therefore Africa and Nigeria should concentrate on what they can do to captivate the globe via legislation, education, culture, etc.

Gender problems are difficult, yet they speak about society since the gray line of factors affects men and women. This article is powerful because women's personal progress with the external revolution has changed gender and equal possibilities for our modern viewpoint. Women are more prone to be victims of social disloyalty and lack of sensitivity from males, especially women, who lack the inner power to resist claims and principles of their subjection to society expectations and personalities.

Women are more prone to be victims of social disloyalty and lack of sensitivity from males, especially women, who lack the inner power to resist claims and principles of their subjection to society expectations and personalities. Some Africans reject feminism as un-Africans from the West corrupting our culture, but they mean Western design feminism. Western feminism

does not constantly combat feminist-based African men and women, hence African feminism is not militaristic or lacks African society. Africans are tackling their own predicament uniquely. This is a lot to convey African expression, social standards, and historical identity without learning about African feminism.

African culture, particularly colonial, promotes strong femininity. Women were tribal groups before colonization, and sleeping and milking was only one aspect of African identity and self-fulfillment. Women have equal voice in war, diplomacy, harvesting, marriage, convention, and religious rites. To label African women authors "feminists" considering the feminist movement's mainstream, their literary complaints, and their calls for women's freedom from social injustice and cultural servitude is not inaccurate. They don't protest to reestablish something that appears forgotten or lament for something they can't discover.

African feminism values life regardless of gender or age. In reaction to Western feminism, Alice Walker called womanists "Committed to survival and wholeness of entire people, male and female" (40). African feminism seeks to expose injustice against women and raise awareness in Africa so women may grow and flourish. African feminism agrees with John Stuart Mill that sex inequality is a major obstacle to human progress. Women are never alone in African feminism. Instead, it seeks social improvement. It opposes all sorts of prejudice, including sex, race, color, and class. The concepts and ideals of African feminism are quite distinct from and often contradictory to western feminism.

Emecheta has always respected her background and folklore while condemning African culture that she believes degrades women. "Her denunciation of the ill effects of male dominance in Igbo society is clear," says Rolf Solberg. Her criticism of male chauvinism is harsh, yet her reverence for the traditional way of life softens it (Ghosh 34). Emecheta addresses both African women's oppression and man-woman interactions. She examines white culture's influence on blacks and the conflict between tradition and modernity. She understands the importance of compatibility and friendship in conventional male-female relationships. She also studies how colonialism and westernization influence rural and urban African women.

The imperial powers victimize women and men who do not reject white insults that demoralize them. Emecheta's main characters do not follow Nigerian gender conventions about responsibility allocation, which are infringing on women's space under imperialism and abhorred by primitive tribes. This novel's portions that show a guy acting against Igboland Ego's husband's religious system are shocking. Emecheta's previous works show lively

idiosyncrasies. He mobs and cooks for Caucasian women, who are typical in these positions. Emecheta fills the guy with gas because she wants to punish him for his crimes against women. Nwaife's portrayal kills male ego by showing a guy who moils for women, something the almighty shibboleths forbid. She thinks woman empowerment is the only cure for her problems. A powerful woman may force a guy to execute his communal obligations, regardless of her race, provided she has the fangs and money. She invades his turf with products while guy moans and bakes. Antediluvian civilization couldn't understand commerce, therefore Igbo women domiciliary work. Nnu Ego, like Adah, raises children without male help (Ayla 70).

Colonization subjugates women communally and economically, regardless of their location. Gender stereotypes limit her advancement, clan-specific rules need her, and society demands her categorical commitment, which destroys her financial independence and subordinates her. Pre-colonial women were financially more autonomous than colonial women. They lost their dignity in colonial times due to their plight. Before colonial contact, she was equal; now she faces prejudice. A financially independent Nigerian woman can survive any disaster, even if her boyfriend leaves her. Despite her servitude, she helps with agronomic tasks and trades maritime goods to exist without men. If divorced, she may live freely and feed and care for her children.

Polygamy gives women less space in her husband's family. Tribal societies where matriarchy is predominant expect men and women to follow the centuries-old gender-specific distribution of duties and parts, with men holding notable positions in the family. However, some pockets in Nigerian territories transfer male responsibilities to women with more authority than men. Even liberal Western nations ignore this woman's posse. Women are intimidated, yet a few have some liberty and self-reliance, but on the whole, they are compelled to male slavery.

Emecheta uses Nnu Ego to show her victimization due to unfriendly conditions and predicaments, her constant cravings for a quixotic society that provides her relative security, and her nostalgia for the lost African past. She craves paradise but yet wants to rebel against its oppressive customs since returning to the ordeals won't solve her issues and the dreamt and contemporary worlds treat her equally. A woman's orthodox and present reality prevents her from returning to her hey days and from changing herself according to values. Inability to adjust and withdraw damage her environment and weaken her. While showing women's docility, she depicts a strong woman who challenges her and contrasts realistic and ideal women who withstand hardships. Her novel depicts women's struggles and imperialism

honestly. Her paintings perfectly capture the transformation of locals from traditional to contemporary ways of life. While annexing African country, colonial armies pushed their cultural presumptions on aborigines, causing them vexation and indecision over whether to embrace the new or break the old. Indigenous adaptation developed a subservient mentality with fractured placements and undermined body and mind. Ambivalence affects both men and women, but women who face gynec and ethnic subjugation are the hardest affected and transform (Arab).

Nnu Ego's first failing marriage forces her to break up with her antiurbanization never provides capacious habitation for a household with exiguous earnings. Ibuza hosts monogamous couples. For males with more consorts and kiddiewinks, Lagos is too crowded. Her displacement from conformist society robbed the heroine her financial independence as she struggles to adjust to the borough stations. Expelled from her husband's family, she struggles to exist in town since she wasn't in such danger in Ibuza. Her incompatible lifestyle strips her of financial independence, turning her into a parasite. Emecheta uses her own life experiences to describe Besom's strength, who supports the mishanters after her divorce.

Demoiselle may be a different race, but a boy constantly relegates and squeezes her until she accepts captivity. Although colonization changed conventional cultures' spawn quirks. A woman who endures sexuality-based bullying and oppression. Emecheta portrays Nwaife as emasculated, and her heroine, more virile than her male counterparts, defies her creator and enters the masculine sphere, suffering the burden of expansionism and male supremacy.

Ona, Nnu Ego's mother, is an oddity by playing many parts. Her daughter attempts to emulate her with little success. Rebel blood is always ready to fight. She first rejects her tribe's most powerful man's proposition. Her recurrent opposition to his advances boosts his ego. In contrast to her obedient daughter, Nnu Ego's mother is a stubborn girl who loves life as she pleases. She has more advantages than other Ibuza females and sacrifices her love for Agbadi to fulfill her father's desires, demonstrating the durable mind of pre-imperialist women, yet these ladies are uncommon. Her chieftain ancestry helps her escape another Igbo male's persecution. Women's financial self-esteem never elevates those who don't achieve equality. Patriarchy always prevails over wealthy women. Ona and her daughter represent two eras: the anteimperial period, which is lenient toward women, and the imperial era, which strangles all women's individuality. Emecheta's portrayal of these two women characters shows the depreciation of women's position. Ona, a strong-willed, contumacious, and slightly more privileged woman,

resists Agbadi's attempts to cast her into servitude by joining his household of many women. She never lets a man roust her again, but her resistance partly works. Her groping by Agbadi proves that even privileged women face male persecution.

The imperial era gives women independence, but men always want to conquer their rivals. Women's advantages can't guarantee virginity forever since men want to dominate them. Sexuality-wise, the two ladies are similar. Nnu Ego mirrors the exploited Nigerian biddy. Despite threats, she remains an idealized mother who is always sidelined by patriarchy. She doesn't design her own future; masculine society does. Male hegemony shows women on his terms via brutal methods like genital circumcision and dissuasion.

Nigerians revere mothers who have boys and prefer men to pickneys. Due to her desire for a son, women have numerous and unnecessary pregnancies that might kill them. Mother's devotion is bad when a mom wants her son too much. Her deviation from Western conventions distorts her. Every woman dreams about it, yet it brings gazillions of pain. Emecheta shows colonialism and women's misfortunes. Motherhood makes every woman feel oppressed by patriarchal forces, bullied, and undervalued in home and farming chores. Her separation from delectations after hard work alienates her from public and personal life. Her sweating like an animal cannot claim her goods and motherhood, which man takes. African women often feel powerless and have their job and children overlooked. The culture gives her spouse ownership of her output, including her children, even if they are from her first marriage. The dominating word of man and society's approval show patriarchal dominance. Every sacrifice a Nigerian woman makes for her family is unpaid and degrades her status.

Nnu Ego's infecundity harasses her father, who ostracizes her, hurriedly manages a man without considering his position, and gives her hand to Naife, a married man whose wife Adaku has not blessed him a male infant, prompting this poor man to accept her as his wife. When she had a boy, her husband and the guy who quickly marries her to a laundryman are pleased. A male-producing mother might claim family dominance despite being the younger wife. Because Adaku has no male kid and cannot give her family a male child, the neighbors brace Nnu Ego when they fight. Because society wants male children, even women discriminate against other women. By having a son, an Igbo lady immortalizes her husband and his journey.

Patriarchy and polygamy abuse Nnu Ego. African civilizations saw women as commodities with their own uses, which led to polyandry in tribal tribes. Aborigines follow every rule. Women may leave their abusive husbands and join other men's households in the past since

society supported their minor rights. Society also outlined married men's duties. Negligence gets both men and women penalized. Matriarchal civilizations had more organized women who supported frightened women, but imperialism and lifestyle changes reduced her indemnities. Male dominance persists. As industrialization destroys rural life and impoverished people relocate to cities for survival, their way of life becomes obsolete. Emecheta daubs Nnu Ego's infirmity despite her sons, a woman who accepts patriarchal exploitation and swallows her ordeals submissively. As most tribal families are full of several consorts and children, bigamy harms both men and women, who are timid and protective of themselves and their offspring. The tiny prospect of her manumission and children's future depresses every mother. Motherhood doesn't protect women from trials. Adaku and Nnu Ego are moms, but one dissatisfies her husband and society by not having a son, while the other pleases her family by having boys. Both are worried about themselves, their futures, and their children. Polygamy divides the jealous women. Evil conduct pits a woman against another; tradition provides animosity. A guy would never consider sharing his wife with another guy, and a woman would never share her man. Anxious women are usually cautious of one another. Their suspicion stems from their pervasive diffidence. Nigerian tribal culture gives a woman too much power since it prefers men (Cooper).

As Nnu Ego, Emecheta laments the role of primitive knowledge in erasing her selfhood. She is praised when she has a male kid but outcast if she does not. Fertility defines her identity. Her husband calls Nnu fecund, dry, and fallow when she fails. Her failure teaches her the value and futility of her birth on her deathbed. The gestation prepares a woman for slavery, and her loyalty to society norms makes her venerated. She never protested abuse of motherhood until her death. She repels fertility prayers because she knows that conceding them will lead to the enthrallment of another woman, so her blessings for their fertility will become a curse, which, according to Igbo tradition, destroys them. She never imagines another lady enduring her misfortunes. She indirectly frees people from despair by rejecting their requests.

African women pride themselves on becoming mothers of male children. Nigerian literature depicts a lady who likes her pregnancy realistically. Infertile women are mocked and bullied like fallow women, and their infertility is seen as a sign of degeneracy. Fruitless women have all kinds of flaws. Society thinks that only unimpeachable women are prolific and that immoral women are infertile. The most common expectation of a woman is her ability to conceive, therefore Nnu's beauty and successful motherhood don't change that. Although a loving wife,

her failure to conceive compels her husband to choose a second wife, which causes her further stress and harassment. Sometimes her friend is to blame. Her maternal incompetence marginalizes her. However, a rich chief's daughter is forced to work in agriculture like an animal that never sweats. Her torture is so brutal because Nigerians hate unproductive women. Her husband never visits her hut because he thinks it wastes time to spend time with her. Her fallowness humiliates her.

Women can't cease their persecution, and when patriarchal oppression victims unite, they leave motherhood. Despite having male children, women's suffering continues. Even she meets expectations by neglecting her daughter children and focusing on her son's growth. Nnu struggles for her boys, but they leave her for university and break their relationship. Her sons and society marginalize her. Everyone oppresses her, thus no one cares about their sick mother. Her slavish loyalty to conventions expecting an end to her miseries has dilapidated her existence since civilization began. Motherhood is one of the most prominent subjects in Nigerian literature. Most Nigerian works idealize and glorify motherhood, and some cultures equate every mother to God, who sacrifices her life for her children.

In Emecheta, most women are docile and obey males, but Ona opposes the bad behaviors that subordinate women. There are ladies like Ona who reject cruel customs. Her father raises her like a son, unlike other Igbo men. Ona is born rebellious. Her daring charms Agbadi, but she never returns his love. Her husband never intimidates her for sexual impulses once she marries. Motherhood compels her to accept the masculine leverage and succumb when Nnu is seriously dizzy. Emecheta depicts gestation as a shackling force in most of her paintings. She fights patriarchy her whole life but becomes a mother, which an expedient guy uses to subjugate her. Nnu Ego's frustration causes her to hallucinate and dream about a slave lady and her gaffer's companion, Agunwa, who were slaughtered and eepulched. The slave joins her mistress in death due to Igboland's sanguinary traditions. Agunwa defies custom, but Nnu's brother kills her and burys her beside her mistress. While dying, the odalisque predicted she would be Agbadi's daughter. Nnu's color and temple clod resemble her stepbrother's cutlass wound, confirming that the slave was born a female. Emecheta feels that a woman cannot fight patriarchy if she adopts a primitive worldview. Some women refuse to acquiesce, but they must. Due of parenthood, Ona succumbs to patriarchy. Despite her affections for her spouse, she wants to live with her father because of her motherly love. Her title of a chapter, "Male are never ugly," sarcastically asserts that males have no defects while sketching women's status.

Women's movements that oppose female oppression and their ordeals also show how societies have exploited women. Black feminism depicts black women's complicated lives and identities. Buchi Emecheta's literary universe is full with tribals, immigrants, and women suffering from colonialism in their own country, focusing on their suffering. Emecheta writes about her life as a girl who battles for school, aims to be independent and self-reliant, dreams of being a famous writer, and writes against patriarchal behaviors that truncate women. Every novel has distinct substance, sometimes humorous names that foreshadow what the author will present. Florence Nwapa's feminist *Efuru*, who decries patriarchal society, inspired her *Joys of Motherhood*. It depicts native women in Nigeria before and after colonial rulers, ironically concretizing motherhood. Irony integrand dominates the story from exordium to conclusion, appearing in women's delight, vexations, and characterization.

African and immigrant blacks do not reject race and identity. Black individuals residing outside of Africa due to enslavement, social, political, or economic refugees, or those who have lived in the nation understand racism's seriousness. Their first predicting doesn't compete with finding ways to enrich their new eastern habitat. Blacks from Africa and the Diasporas pay particular attention to topics. Colonialism hurts Africa's economy; economics taken westward create the mother nations' economies.

African independence was difficult because colonial powers refused to relinquish control. This implies that democracy, which eliminates colonialism for black power, is incompatible with African peace and fairness. Instead, colonizers might put up structures to ensure the new financial framework supported former colonists' political and economic interests for decades. The notion of "neo-colonialism" has influenced writers like Ngugi Wa Thiong'o for years.

Buchi Emecheta's *Destination Biafra* shows Nigeria's awful British colonization. Such processes like Governor Macdonald and Allan Grey led to authoritarian authority. After independence, post-independence regimes saw African authors like Micere Mugo, Alex La Guma, and Ngugi Wa Thiong'o as adversaries. Finally, authors like Ngugi Wa Thiong'o, Wole Soyinka, Saro Wiwa, and Micere Mugo struggle to advocate for "second liberation." Writers from Africa went west because of danger. However, Buchi Emecheta was a social and economic exile like the other authors. First, she joined her spouse in London. After her divorce, she had to solve her financial issues in London. She left her spouse and boldly raised her children abroad.

Black literature in America, the Caribbean, and other places focus on the downtrodden black race. Martin Luther King worked to level the playing field for blacks and whites, who benefit from American possibilities. Black authors who know their slave heritage distrusted white men. To obtain justice, the white man was a dictator and the black man had to struggle for independence. This historical mistrust stems from African resurrection cries. This re-vision includes requests for an African feminist viewpoint. Following Buchi Emecheta's migration to England in 1963, Martin Luther King Jr.'s "Dream Speech" revealed increased prejudice in America a decade after freedom. He said that segregation still hindered the lives of black Americans (Nwachukwu et al. 84). No question Dr. King advocated peace. Realize black people endure prejudice.

To address the breeding of Africa and immigration outside the globe, this story must acknowledge the inhumane treatment of Africans. This awareness produced Bessie Head, Maya Angelou, Buchi Emecheta, Malcolm X, and Marcus Garvey. It was unrealistic and unavoidable to overlook racial issues in Buchi Emecheta's fiction. Slavery and colonialism sowed racism in international relations. Content comparison between African and Diaspora authors is crucial to us.

Buchi Emecheta acknowledges that African and African-American women writers have many traits. Emecheta was crucial to certain Diaspora Africans' slavery. They confront all the issues of women's oppression and justice, regardless of culture. Emecheta conceded by drawing a link with African-American women that women authors would not exclusively address African women's oppression. Author does not surprise difficulties with other works and does not restrict women's problems. She remarked, "I chronicle the little happenings in the lives of African women I know. Being so made me a feminist, something I didn't realize. Buchi Emecheta acknowledged the "rape of Africa" by the West during slavery and imperialism.

It connects to other authors who advocate for African viewpoints to face the future. It would be interesting to see whether the author can claim the same about her other works or if she tones down and follows the rules. We might claim that women authors, like Buchi Emecheta, concentrated on women's social, political, and economic realities, understood its unfairness, and began the emancipation movement.

Women seek justice and an explanation for their life in Buchi Emecheta's writings. Crime led men to the darkness of life. However, two authors' growing differences The unanticipated concept of fairness is crucial to us. Many male authors value women's experience. Example:

Chinua Achebe's handling of Beatrice in *Anthills of the Savannah*. Buchi Emecheta's writings support liberation ideals for women and society, highlighting the need of collaboration between men and women to improve the community's social and economic conditions.

First Corinthians Dead in Toni Morrison's *Song of Solomon* ignores African American slave history, which discloses modern ties. Capitalism influences Ma Palagada's actions in Emecheta's *The Slave Girl*. Wise woman's businessman discovers money secret. Slaves do not purchase opportunities, but they subject them to inhumane abuse.

Slavery and its effects inspire Buchi Emecheta and Tony Morrison. In *Slave Girls*, the Ma Palagada family exhibits it. In *Song of Solomon*, Macon Dead retreats to get money because the seriousness of the situation overwhelms him. He cautions his family and makes capitalism's relevance acceptable to white-owned banks. Family connections deteriorate, but his son's resolve to trace his ancestry seems to be the saving grace.

Africa's oldest institution, slavery, has many causes and effects. Thus, it is defined differently in different ex-slave civilizations across the continent. Africa had slave polygamy, honor, and royal household payments, but not slavery. Through large-scale slave trade and prisoner sales, slavery on the continent grew. The trans-Atlantic, trans-red Sea/Indian Ocean, and Saharan slave trade introduced slavery and comparable practices to many Africans. Slavery is temporary or permanent involuntary servitude, such as using Chattels as sex slaves and rituals. Incompetence, not slavery, determines enslavement.

Slavery in Africa began in the ancient Egyptian period, the formal monarchy of the Roman empire of North Africa, and the early kingdoms of Sudan. The exile slave trade outraged it. His rulers did not preserve this time, and slave traders followed domestic slavery. Most slave-trade policies become slave-using. Though it has declined, external slave trafficking has affected continental expansion. Europe colonized Africa via trans-trade, which did not try to conquer the continent.

The Europeans utilized colonization to limit the continent's bountiful riches. Africans' recruitment and utilization of economic resources is dynamic, hence colonialism is another stage of European enslavement in Africa. Every day, a new type of slavery forms a continent, but historical slave trade and legacy harm all elements of African development. African slavery is best understood by understanding the continent's backward narrative.

After plundering Africa, Westerners introduced formal education to promote their interests, but it eventually helped relax patriarchy and outworn traditions, improving African women's situation. Emecheta's *Joys of Motherhood* shows indigenous motherhood. Western principles eventually convince the callow African people and interrogate the same brainwashed population of Western exploitation. It's amazing to watch Emecheta's women characters like Nnu Ego and Adaku struggle between modern and primitive culture but ultimately embrace the values that help them assert their individuality and preserve their identities. Although colonialism affected the annexed territory, it also changed the colonized masses. Colonial interaction reduced African seclusion and created new linkages with the globe, resulting in idea exchange. Africans may mix their culture with others and fight barbaric customs that hold them back. While Christian missionaries may offer schools and health facilities in the name of god, they also help isolated people integrate into society and learn about modernity. Imperialists did humanitarian work, yet they failed to free women. As Africans praise the West and their own terrible treatment of women, the evangelicals' treatment of women strengthens African discrimination against women. Both cultures are male-dominated, thus women's situation remains unchanged. Women who adopt Western ideals deteriorate.

Voices of the Subaltern: A study of the selected novels of Buchi Emecheta

The Bride Price

In "The Bride Price" by Buchi Emecheta, the author strongly demonstrates the suffering of the oppressed people in society due to their marginalization in aspects of social status, money matters, power influence or control. This becomes evident through the stories of different characters who have gone through it all struggles, irrespective of gender with some managing to overcome them while others succumb under the weight of these difficulties. Outlining it in an Igbo background from Nigeria, the novel delves into conservative values, feminism and opposition sameness so as to bring out those whose views are not heard because they are regarded by majority as internal forms of prejudice, silencing or discrimination.

Aku-nna is the main character and personifies the entire experience of the voiceless. As a youthful female, her existence is seriously regulated by standard practices, particularly the institution paying bride price which reduces women to objects and makes them to lack self control in the society. On the death of her father, Aku-nna is used by her uncle Okonkwo for a bargaining chip so he can be rich through her bride price. Aku-nna refused even though there were a lot of pressure in the society and other people's expectations on her. Her act of refusal

is a powerful one as she chooses love over an agreed upon union in marriage. Her path, in which she chose love over an approved match, serves to illustrate a subaltern battle with autocracy within an oppressive cultural context.

The subaltern voice is also represented by Ma Blackie, Aku-nna's mother. Following the death of her husband, she is faced with huge social and economic problems. This indicates how weak women are and that they do not have much power over their own lives; therefore, Ma Blackie looks up to her brother-in-law Okonkwo. Nevertheless, through resistance that is subtle Ma Blackie is able to assist in furthering the studies of Aku-nna besides gaining independence within oppressive systems. The complexities of subaltern existence are laid bare through her nuanced acts of defiance as well as her attempts at negotiating the web of restrictions imposed on her by the wider society. Meanwhile, Ma Blackie, another subaltern character, is also used by the author to show how women in these positions are able to use their agency to make choices for themselves, including protecting their own offspring in a society like this one that is both enclosed and closely knit.

In these characters, Emecheta shows us the powerless speaking out powerfully, resiliently and defiantly, and the complex relationships of power and tyranny within the Igbo community. Thus, "The Bride Price" is a strong story that expresses those who are often quieted down by the society, hence being a significant observation on how human beings could stand against and bear such structured enslavements themselves like through sheer determination only.

[The Second-Class Citizens](#)

Buchi Emecheta wrote "Second-Class Citizen" for Adah, whose experiences highlight the voices of the underrepresented within society and institutions. This work deals extensively with issues such as colonialism, racism and female subordination; thus portraying the plight of the marginalized sectors amidst Nigeria's post-colonialism as well as a journey into Britain as an immigrant in relation to subalternity.

Adah, who is the main character, is a young Nigerian lady whose life was controlled by the constraints of a patriarchal regime and colonial history. She was eager to make it through school against all odds as a young girl; this move was contrary to the wishes of her own relatives, where male success and education held greater importance by far than anything else culturally speaking. She made a trip from Nigeria to the UK, which showed how she faced double discrimination of being an African woman in a patriarchal society as well as a black immigrant in a racially prejudiced environment. She faces systemic racism and economic hardships at the

hand of menial jobs and discrimination in Britain. Despite such hardships however, she is not willing to accept defeat; hence she goes an extra mile just to ensure that her kids live a better place tomorrow while fighting forces out to shun her. Adah's story is a powerful testimony of the subaltern's struggle for being, value, and self-realization.

In addition to gender oppression through a patriarchal perspective, the subaltern experience is presented in the novel. With the patriarchal attitudes that serve to suppress Adah, Francis portrays them. This is shown through his refusal to help Adah's dreams come true and his mistreatment of her. What transpires here is an affirmation of the oppressive standards that have been internalized by the Nigerian expatriate society. Adah resists Francis and seeks her freedom and this represents a broader resistance against the many forms of oppression she suffers. Her character goes against the normative societal expectations upon whom women should act as well as when they should act this way which also means trying was trying to make herself known.

Emecheta's "Second-Class Citizen" sharpens our vision of the subaltern. It captures the intersectional struggles of race, gender and class. The novel shines a spotlight on the capacity and power of people who are normally ignored by dominant structures in the society. It tells an engaging story that shows how subaltern lives unfold under both colonialism and neo-colonialism.

The Joys of Motherhood

In "The Joys of Motherhood" by Buchi Emecheta, the voices of the subaltern, people who are marginalized within their own societies due to factors like economy or social structure are presented mainly by the author through experiences such as those of Nnu Ego. Some themes discussed in this novel include being a mom, what is expected from different genders as well as what effect British rule had on Nigeria outside its urban areas making it more than just another piece about parenting but an intricate picture about individuals living at the edge of power where colonialism still determines life.

In one example, the protagonist, Nnu Ego represents the experience of a subordinate. This happens as she cruises around motherhood anticipations and truths in a chauvinistic population. Thus, her living entails conforming to outdated ideologies, such as a woman's value depends on her fertility especially whether she gives birth to male children. Even though she tries so hard to be a good parent she faces numerous challenges in this process. Her unflinching determination in Lagos to provide for her children, a city that bears the stamp of the colonial

era, makes us understand that women have to grapple with economic and social difficulties. The narrative of Nnu Ego also reveals the painful junction where customary feminine duties meet the demands of a colonial economy resulting in a situation where women are even more oppressed. Her ultimate disappointment with the so-called "happiness" provided by motherhood illustrates the difficult ordeals which numerous subaltern females experience with no recognition or rewards for the works they do.

In addition, the novel depicts marginalized voices and the effects of colonialism on Nigerian society. On the other hand, for instance, men in the novel like Nnaife and Amatokuwu, Nnu Ego's husbands were also dispossessed during colonial rule. The emasculation of Nigerian men is seen in Nnaife's job in which he works for the British colonial power performing simple duties in exchange of money. This colonial oppression is felt through family life and contributes to worsening gender inequalities. Nnaife's domestic conflicts are seen as expressions of his frustrations and his disqualification power, thus showing how this doubly positioned agent suffers from various challenges compounded more within the household area contrasting with general colonial settings.

In portraying the voices of the subaltern through the characters of Nnu Ego and Nnaife, Emecheta is able to show the complex nature of their suffering. "The Joys of Motherhood" is a strong narrative about strength and survival of individuals living on the edge of the society. Providing a crucial insight into the discriminatory and exploitative tendencies that are inherent in prevailing traditional and colonial setups on one hand and the resilience demonstrated by those who survive and defy them on the other.

[The Slave Girl](#)

Buchi Emecheta's "The Slave Girl" depicts the voices of the subaltern through the experiences of Ojebeta, the protagonist, and other characters who have been marginalized and oppressed by societies, economics, and cultures. Although the major themes include slavery, gender oppression as well as colonialism, the story itself provides significant amount of information on individuals located at the lowest levels in terms of status within Nigeria under colonial rule.

Ojebeta is the main character who is the embodiment of the dominant language through childhood till when she will become an adult as a person who has been captured and is forced to perform hard labor. Provided to someone as his/her possessions by her blood relative at death point; the girl became a slave girl after the loss of own mum while dad was left with nothing else but death. Her stories drive home immense suffering caused by forced labor since this is

just another way slaves were treated so badly that they did not resemble humans any longer in their behavior as well as wishes, instead they appear like mere properties. The hefty environment notwithstanding, Ojebeta finds her way around the harsh environment because of her endurance and inner power. Her determination to live and search for who she is under severe dehumanizing conditions is representative of other subalterns' experiences everywhere that involve opposing and suffering from systemic oppression.

The novel also touches on gendered colonial influences shaping that group certain types of people experience. Ojebeta, being a character appears to be quite female, goes through diverse challenges first as a woman and then as a slave. Arms such as these that tie down women only become tighter by colonisation which in turn makes sure they become outcasts by default. The male characters often contribute to the oppression of women. For instance, Ojebeta's brother's decision to sell her in two settings: traditional and colonial shows that women were not valued but reduced to commodities.

In addition, the novel "The Slave Girl" touches on the influence of colonization in Nigeria. In order to meet the labor demands of its economy which was colonized the practice of slavery became rampant alongside growing social disparities. In both genders disruption of traditional setups and worsening of existing- but by far- social stratifications are shown to have been caused by colonialism in this story. As for people such as chiefs' whose lives depend on colonialism they were either owners or mostly beneficiaries whereas those under them had to endure all manner of inhuman treatment as seen from Ojebeta's condition.

Emecheta uses the story of Ojebeta to demonstrate how the subaltern are marginalized, revealing slavery, gender, and colonialism to be involved in their lives in complex ways. By telling the narrative of "The Slave Girl," she makes it evident that it is not true that only those who talk loudly have a say even about themselves at times when others may impose silence on them, rendering them insignificant. The novel provides deep insights into how people survive under various forms of structural violence over time, including slavery, after being oppressed so much by others physically because they can take no more threats or beatings without retaliating back against such cruelty because they will cherish their lives.

The Double Yoke

Buchi Emecheta's "The Double Yoke" gives an insight into the plight of those who are excluded due to their status in society as depicted by Nko and Ete Kamba the main characters. It goes