

The Subjugation of Women's Rights in Buchi Emecheta's***The Bride Price and The Joys of Motherhood*****¹P. Sasikumar,****Ph.D Research Scholar,****Department of English,****Rathnavel Subramaniam College of Arts and Science,****Sulur, Coimbatore.****Email: sasiteach89@gmail.com****²Dr. K. Nagarathinam,****Associate Professor & Head,****Department of English,****Rathnavel Subramaniam College of Arts and Science,****Sulur, Coimbatore.****Email: nagarathinam@rvsgroup.com****ABSTRACT**

The course of action of subjugation and bondage is one of the huge final products of colonization. Repercussions the colonization, not simply the people were traded as prisoners to various countries yet also different kinds of oppression was cleaned in Africa. Bride price is one of the most fervid types of subjugation. Just hardly any scholars set out to voice against this type of bondage, which in turn is acting against the habitual and traditional method of community. The point of the study is to depict about Womenism which acts a significant factor on account of its elective conviction framework. Women are the essential piece of society, since their life relies on another person to run their life, they are anecdotal universes and thus the Women Writers make him to go into genuine world. Some female writers like Buchi Emechata were one among them. Emecheta has

*stayed unflinching in her responsibility of expounding on the Nigerian experience from women perspective. Emecheta has pointed out the enslavement of Ibo girls and women, and by augmentation, the oppression of girls and women around the globe. She has expressed decidedly that the instruction of girls are entryway to opportunity. As per Nigeria's productive, grant winning creator, women must request their privileges and demand sexual orientation correspondence and the entrance to the better life. This paper centers on the depiction of the sufferings of women and the outcome of the act of bride price in the novels *The Bride Price* and *The Joys of Motherhood* by Buchi Emecheta.*

Keywords: *Subjugation, Womenism, Enslavement, Motherhood and sufferings.*

Modern man is destined to legacy of disappointment, thwarted expectation and deterioration. The quick changing world antagonizes the person from his condition, from his fellowman and from his inward generally self. He is left with nothing inside or without to fall back upon in snapshots of emergency. The way that authors everywhere throughout the world have managed the topic of shadows of subjugation and parenthood features the comprehensiveness of issues. Emecheta has remained unfazed in her obligation of clarifying the Nigerian experience from women point of view. Emecheta has brought up the subjugation of Ibo girls and women, and by growth, the abuse of girls and women around the world. She has communicated strongly that the guidance of girls are passage to circumstance. According to Nigeria's gainful, award winning maker, women must demand their benefits and request sexual direction correspondence and the passageway to the better life.

Emecheta's books make the most comprehensive and moving depiction of the African woman, an unmatched depiction in African fiction, with barely any equivalents in other writing. The whole domain of African female experience can be found in her books, from birth to death, with all the middle of the road steps of youth, youthfulness, marriage, and motherhood. Emecheta's works manage the depiction of the African woman. The principle characters of her books demonstrate being a woman and a mother in Nigerian culture. She takes a gander at how sexuality and the capacity to tolerate kids can some of the time be the terms just used to characterize female and womanhood. She is keen on how sex crosses and draws in with training, destitution and oppression.

Fathers in *The Bride Price* and *The Joys of Motherhood* name their girls Aku-nna (father's riches) and Nnu Ego (twenty sacks of cowries) separately, names which talk as a lot to their strict as their figurative worth. In the two books, bereft spouses are acquired in a lot of a similar way as some other resource. It is critical in such manner that there is a cozy connection between the status of wedded women and that of slaves in *The Bride Price*.

Emecheta's adolescence, marriage, and motherhood in *The Bride Price* and *The Joys of Motherhood*, backtrack culturally from England to Lagos to Ibuza, the traditional village that despite the incursions of white missionaries remains relatively immune to colonial invasion. Not only does Emecheta explore the plight of the contemporary woman torn between her African culture and her feminist aspiration, she also searches the past, the traditional worlds of her mother and grandmother, in order to

fathom the origin of her current entrapment between two visions, two worlds, and two destinies.

Aku-nna's problem is not whether the old Igbo way of life is good or bad; it soon becomes clear that the real problem of Aku-nna and Emecheta's generation is the one mentioned above: they are the children 'who got caught up in the entangled web of industrialization'. In *The Joys of Motherhood* the main character Nnu Ego is the daughter of Agbadi, the illustrious hunter and powerful chief, a man who had many wives and concubines. There was only one woman he loved the 'romantic' way, and that was the concubine Ona, Nnu Ego's mother. Once again there is the motif of the love-child. Nnu Ego is the main issue of Agbadi and Ona's affection, and this time we are moved one age once again from Aku-nna in *The Bride Price*.

Emecheta's splendid style of composing and the customary precepts she use permit perusers to feel for Aku-nna and her difficulty of being enamored with a slave while wedding a man she could never adore. This is an exemplary romantic tale and Emecheta expounds on it enthusiastically. The consummation of the story is very stunning and really has a mental hang on the peruser. By the by, this is an extraordinary novel that causes one to find out about the jobs of Nigerian women and the customs of the individuals of Ibo during the pre-independence time.

The institution of marriage is given a thorough examination in *The Joys of Motherhood*. Marriage in the African tradition has as its first objective the continuation of the kinship line. The importance of a male child in marriage is stressed early on, in some communities, as a woman is not expected to contribute to any discussion despite the fact

that she may have a solution to a particular problem. Woman should contribute through her husband and if she is a widow, through her son who has come of age and if she has no such son, she is speechless. Nigerian women have been living in bondage though some may oppose that view and cite some notable women in history to support their view. This argument does not suffice because Nigerian society is basically a patriarchal one which subordinates women. A woman is therefore trained from childhood to internalize an inferiority complex as she is prepared for the role of a wife and mother, her ultimate ambition being how to satisfy her husband. In the traditional society and even in some cultures now, her consent is not usually needed in the transaction of selling or buying her like a slave. The trend is changing but has not obliterated women oppression in families, communities, work places, politics and other spheres of life and this is inimical to the sustainable development of nation.

The best depiction of the functioning of the patriarchal world could be seen in Emecheta's powerful novel *The Joys of Motherhood*. Emecheta explores the evils not of motherhood but of the institution of motherhood that is, the way in which a woman's role as mother is used to make her an inferior, second-class citizen. *The Joys of Motherhood* is about the life of Nnu Ego who weds however is sent home in disfavor since she neglects to tolerate a kid rapidly enough. She at that point is sent to the city by her dad to wed a man she has never observed. She is frightened when she meets this second spouse since she discovers him monstrous; however she sees no option in contrast to remaining with him. Neediness and rehashed pregnancies wear her out; the strain to endure a male kid compels her to hold up under a great many kids since the girls she has don't check. She is

especially disgraced when she bears female twins. The effect of child inclination upon the two moms and girls is plainly appeared in this novel.

The pictures of spouses by African writers call attention to the status of a wife in African social orders as a negligible belonging. The much-admired mother in the representations of men is really that of a slave, an unimportant belonging, as a spouse. Emecheta uncovered well the shameful acts dispensed on women by conventional traditions and mores through her significant other representations. The predicament of bereaved women who are acquired by their brothers by marriage is depicted through Ma Blackie in *The Bride Price*. The traditions to be seen during widowhood which deny widows self-rule and cleanliness and life in a polygamous family are represented well through Blackie's depiction. The traditions that a man may make a reluctant woman his wife by abducting her and removing a lock of her hair and the restriction against women wedding descendents of slaves are appeared through the predicament of Aku-nna in *The Bride Price*. Nnu Ego's representation in *The Joys of Motherhood* delineates well the shame of desolateness, the challenges looked by women in polygamy, sick wellbeing because of rehashed pregnancies and the weights on women to deliver male youngsters.

Emecheta uses irony and depictions of patriarchal families and male superiority in Nnu Ego's life to define masculinity and femininity in mid 1900s. The author also shows how the importance of family is diminished by the changing society. Nnu Ego, an only child, is present at the death of her parents. Yet, none of Nnu Ego's many children could manage to hold her hand in her last moments. Emecheta presents a powerful paradox in

life: motherhood can be the happiest as well as the most painful experience of a woman's life.

As an Igbo mother, Nnu Ego is relied upon to arm her children for the future, to the detriment of her little girls. Society sees the girls as having minimal worth, important just at the woman of the hour cost they will one day get when their marriage is organized. Without the setting of marriage and the family, an Igbo woman has neither a personality nor a characteristic worth past the creation of the people to come. Nonetheless, in the new financial and social request of Lagos, the two people's jobs change.

Emecheta's novels represent African women writing at its very best representing as it does women's determined effort to liberate themselves. These show women as enduring their lot as the oppressed and the victimized. Emecheta's women, however, rage against their lot and pass through a rebellious phase. This progression leads them to emancipation in course of time. Whereas Nnu Ego perished protesting futilely against servitude, Aku-nna being more educated makes a valiant bid for freedom. Yet being too close to the binding effect of pre-colonial hegemony, they figure as martyrs to the cause of women's liberation.

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