PSYCHIC MIGRATIONS AND METAMORPHOSIS OF THE FEMALE PERSONAEINSELECT POST INDEPENDENCE NIGERIAN AND ENGLISH VICTORIAN NOVELS

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ABSTRACT

The dynamics of gender relations in novels include biophysical, ethnocultural and psychological dimensions. Scholars of African and Western literatures have addressed the biophysical and ethnocultural dimensions with little recognition of the psychic or interior shifts and external metamorphosis of the female personae. Therefore, the concept of psychic migration and metamorphosis of the female personae in post-Independence Nigerian and English Victorian novels were investigated with a view to establishing the interior shift and mental psychosis of the female personae from childhood to womanhood.

Karen Horney's Feminine Psychology was adopted as framework because it interrogates the cultural and sexual experiences of women arising from these interactions in the society. Three post-Independence Nigerian and three Victorian English novels are purposively selected for their thematic affinities to diverse forms of psychic migrations and metamorphosis. They are Zaynab Alkali's *TheStillborn*, Buchi Emecheta's *Joys of Motherhood,* Flora Nwapa's *Efuru*, Emily Bronte's *Wuthering Heights*, George Eliot's *Silas Marner* and Charlotte Bronte's *JaneEyre*. The novels were subjected to literary criticism.

The female personae experience progressions in the physical, emotional, psychological, social and economic realms. There are theses and antitheses in all the novels from girlhood to womanhood; innocence to experience; romantic dreams to shattered reality; passive disposition to self-assertion and tolerance of traditional norms to emancipation from patriarchal influences. Psychological migrations are manifested when Li in *TheStillborn* experiences changes from emotional intolerance of family and tradition to self-discovery and realisation through education. Catherine in *Wuthering Heights* displays emotional and psychological changes when she emerges from internal trauma to subjectivity and autonomy. Her African female counterpart in*Efuru,* grows from psychological and economic innocence and ignorance to find self-empowerment in local trading and spiritual fulfillment in deep intimate relationship and quiet resolve to worship the Sea King. Physical migrations are manifested in *Jane Eyre* as the protagonist experiences physical movements in her change of residences, fleeting affections and mood swings in her social interactions from girlhood to womanhood. Nnu Ego in *Joysof Motherhood* experiences social challenges of barrenness, childlessness and stigmatisation, leading to solitude in motherhood and death. Eppie in *Silas Marner* symbolises emotional and social migration through the renewal of human love and communal fellowship within Silas Marner. In all the novels, the female personae experience progressions that constitute the woman's growth at various stages of life, which enables her to propagate her gender values for self-recognition.

The female personae in post-Independence Nigerian and English Victorian fiction traversed routes of psychic migrations that motivate them to assert their individuality, leading to fulfillment and empowerment.
,
Keywords: Psychic migration, Feminine psychology in novels, post-Independence Nigerian

and Victorian fiction
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CERTIFICATION

This is to certify that this project work was carried out by **UFUOMA REBECCA, DAVIES** Matriculation number **173302**of the Department of English, Faculty of Arts, University of Ibadan under my supervision.

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CHAPTER ONE

GENERAL INTRODUCTION

1.1 Background to the study

For over a decade, there has been a growing interest in matters concerning women, women writers, feminists, gender studies and gender relations. Their studies have centered succinctly on issues of differences between the sexes, and how these differences influence their physical interactions. Less attention, however, has been devoted to the impact of these influences on the female psyche, which has implications on her psyche, and motivates her to propagate her gender values or'devalues' for self- recognition in her society. The female personality utilises these innate atributes to assert her personality, thereby creating a distinct voice.

In the Health and Social Sciences, where discourses on the female gender emanated, there have been assumptions in the interactions between the sexes, feminity, masculinity, and how these interactions affect the female psyche, alongside the myriad changes that occur in the process Dworkin(2005:615).If the knowledge of gender and female personality is to make insightful progress, considerationsshould be given to the implications of these interactions on her mental orientation, perception and transformations in her personality, through which she expresses a distinct voice for self-discovery. For instance, the notion by Freud(1964) that the mind can influence human behavior has been identified. Similarly, psychologists and psychoanalytical writers have opined that a lot of the human thinking abilities are spontaneous. Some of them have even expressed that the causative mechanism foregrounding the way in which one conduct oneself is unpremeditated, Levitt (1995) Butler (1999). Therefore, the importance of the woman psyche is elucidated by Freud (1964:112) who stated two important areas in the female personality – influence of unconscious factors on the woman's behavior and biological impulses to explain the development of the woman. His theory is pertinent to this study as it highlights the impact of childhood experiences on the female behavioural tendencies.

Significantly, a major contender in this regard to the diverse perceptions of women is the society and its patriarchal structure. This is succinctly emphasised by Charvet(1982) who asserts that the society perceives women in relation to their sexand gender.McDowell and Pringle (1992)

reiterated this perception of women by stating that the societydefines women andexpects them to beliable and inferior to men.Women believe that they must conform to societal norms, dictates and values. Therefore, their personality is enshrined in the societal construct with its cultural belief system, which has diverse implications on their psyche. This societal construct is widely prevalent in Western and African societies. For instance, the African traditional custom is regarded as supreme and influences all facets of life as buttressed by Lightfoot-Klein (1989:47) and cited by Okome (2003:71):

> Custom in Africa is stronger than domination, stronger than the law, stronger even than religion.Over the years, customary practices have been incorporated into religion, and ultimately have come to be believed by their practitioners to be demanded by the adopted gods, whoever they may be.

Several years after this submission byLightfoot-Klein, it becomes pertinenttointerrogate how the socio-cultural context impacts on the psychological and psychosocial personality of women.Furthermore, this position of women as products of the society stems from the fact that feminism and gender matters, two of the broad operative concepts in women studies have focused solely on the physical involvement of women in relation to their gender dissimilarities, without recourse to a critical examination of its covert impact on their mental stability, sexuality, gender, psychosocial and sociological experiences, which is constantly providing an interface in their physical relationship with the society.

Scholars of Western and Nigerian literatures like Burke, Stets (1996) and Chinweizu(1990) have addressed this claiming that the society arrogates roles and expectations to men and women (e.g.)Men are expected to be active, authoritative and superior. Women, on the other hand, should be submissive, yielding and amenable. All these assertions are social definitions, which overtly and covertly influence psychic migrations and metamorphosis of the female personality.At the centre of the social construct is the concept of patriarchy, which radical feminists buttress as a societalstructure, in which men appropriate all social roles and keep women in subordinate positions. They further state that this social system has managed to survive for so long because its chief weapon is its universality as well as its longevity, Charvet (1982). Similarly, in terms of social organizations, many African societies are patriarchal and

comprise several religious, traditional practices which exist to help structure the society along gender lines. Indeed as Nyamidi(2004:67) observes:

> A cluster of norms and traditional ethics exist in Africa, to determine the behavior of the sexes and for placing women in a position of subservience to men. In such societies, …. girls are brought up from the earliest years to believe that the female character is the very opposite to that of the male in terms of submission and yielding to the control of other (67).

Primmer (1994) alsosupportsthe view that feminist critics believe that women have been relegated in the scheme of affairs, and areexpected to be subservient to men. Such critics have focusedon the societal perception of the female as passive, deferential and compliant. But in the final submission of Primmer, the re-emergence of feminist literary critics and theorists have created new interpretations of works which have vital roles to play in changing how and what one thinks about women, through a greater understanding of them in literature.For instance, scholars of Western   literatures like Katz (1986) Spence (1993) have addressed psychic migrations and metamorphosis from the sociological perspective as a form of sexual expectation that manifests based on ones gender. They assert that these societal expectations motivate actions or inactions in the individual. They also maintain that this form of action may commence from socialisation within the family, peer influence and education.

Now, the concept of psychic migrations and metamorphosis in the scholarship of this study may include amongst others:
(a)   any psychological shift or change in thinking and mental perception of the female personality such as:
  i.)   Mental or psychic perception about self in girlhood, womanhood, wifehood, motherhood,grand motherhood and even god motherhood.
  ii.)   Perception about external realities in society, leadership, male gender, politics, religion and power relations.

Psychic migrationis any psychological or interior shift in the mental perception of females, either of the collective females in a particular generation, or of a single female in the inscription and force with which she uses her gender values or lack of them to propagate as a distinct voice in

her society. On the other hand, metamorphosis is the totality of all aggregate of changes in external drives through which the female personality and her image undergo physiological, psychosocial and sociological migration in the ontological history of the female gender.

Additionally, even in the classical age, the views and consent of women were never sought because women were seen as subordinate to men. Also, in the primitive era, women were at a great disadvantage as they were believed to be naturally inferior and their thoughts and feelings inconsequential. The subsequent era, which was the Medieval era further created worst conditions for women. However, from the 19th century, it was the period of progress, reform, industrialisation and social upheaval, in which England witnessed sweeping changes across Victorian times; changes that influenced English societies in culture, politics, economy and social reforms. Also, it was a transitional period and an important one for English Literature. This is because, it dealt with the contemporary issues and problems of the day which include social, economic, religious and intellectual subjects; troubles evolving from the industrial revolution; and changes in the role of women who had limited status in Victorian societies. All these cases, influenced Victorian literature to emphasise the reality of the social status, and economic position of Victorian societies especially women.

Duringthe Victorian era, there were marked shifts in the attitude towards women's education, with other movements and theories that influenced the society's perception of women and their roles. The re-emergence of these theories and related ideologies such as psychoanalytic theories, feminism and feminine psychology paved the way for the awareness of the psychological and psychosocial relevance to the personality of women.

1.2 Statement of the problem

Several critical texts have been written about women as products of society and gender polemics, but these texts have not adequately met the demand from feminist studies - one that seeks to fill the void, and explore the mental perceptions and diverse changes that the female personae undergo at various stages of life's migrations. Granted that some literary works have treated aspects of migration and black women identity formation such as Black *Women's Writing and Identity: Migrations of the Subject* by Carole Boyce Davies (1994), who focused on migration and provided the initial forum for discussions in literary circles; and *The Difference*

Place Makes by Angeletta K.M. Gourdine (2003), who opened up newer aspects of migration and explored elements of diaspora consciousness.

There have beenseries of debates on the personality of the female. ln the Health and Social Sciences, where discourses on the female gender emanated, there are dangerous assumptions in the interactions between the sexes, feminity, masculinity, and how these interactions affect the female psyche, alongside the myriad changes that occur in the process, Dworkin(2005:615).If the knowledge of gender and the female personality is to make insightful progress, considerationsshould be given to the implications of these interactions on her mental orientation, perception and transformations in her personality, through which she expresses a distinct voice for self-discovery. For instance, the notion by Freud(1964) that the mind can influence human behavior has been identified. Similarly, psychologists and psychoanalytical writers have buttressed that a lot of the human thinking abilities are spontaneous. Some of them have even expressed pointing to the fact that the causative mechanism foregrounding the way in which one acts or conduct oneself is unpremeditated, Levitt (1995), Butler (1999). Therefore, the importance of the female psyche is elucidated by Freud (1964:112), who proferred two important areas in the female personality – influence of unconscious factors on the woman's behavior and biological impulses to explain the development of the woman. His theory is pertinent to this study as it highlights the impact of childhood experiences on the female behavioural tendencies.

Primmer (1994) further states that feminist critics believe that women have been relegated in the scheme of affairs, and areexpected to be subservient to men. They have focusedon the societal perception of the female as passive, deferential and compliant. But in the final submission of Primmer, the re-emergence of feminist literary critics and theorists have created new interpretations of works which have vital roles to play in changing how and what one thinks about women. .For instance, scholars of Western literatures like Katz (1986) Spence (1993) have addressed psychic migrations and metamorphosis from the sociological perspective as a form of sexual expectation that manifests based on one's gender. They express that these societal expectations motivate actions or inactions in the individual. They also maintain that this form of action may commence from socialisation within the family, peer influence and education.

Against this backdrop, the study seeks to examine the divergent perceptions, psychosocial and sociological influences amongst females in the select texts, arising from societal patriarchy and gender, as it interacts with family life, marriage and social relationship in the society.

1.3 Objectives of the study

The objectives of the study are outlined thus:

i. Examine the diverse ways by which female personae in select English Victorian and Post Independence Nigerian novels undergo changes in their mental perception of themselves arising from ongoing interactions within the society.

ii. Psychoanalyze the select texts through textual analysis of subject matter, style, characterisation and thematic works, with a view to establishing the connection between their psychic consciousness, the challenges encountered and their eventual resolution.

1.4 Research questions

The study intends to provide answers to the following questions:

(1) Do women experience diverse mental perceptions about themselves in girlhood, womanhood, motherhood, grand-motherhood as well as god-motherhood? Yes/No

(2) To what extent does gender and patriachy influence their mental flights and metamorphosis?

(3) Are there similarities and features in the forms and modes of shifts, in the thinking and perceptions of personalities of the female characters in the eras under review?

1.5 Purpose of the study

The study seeks to affirm that it is possible for women to undergo mental or psychic migrations as an interplay between their physical and psychological domains. These forms of interior changes can influence their perception and support them to gain their recognition, individuality and personality. The purpose of this study is to identify some features of patriarchy and gender, as it relates to family life, marriage, and social relationship, as channels through which the female personae undergo changes in her psychological and social interactions. Equally, the contributions of the female writers - The Bronte sisters towards the theme of the thesis will be

examined. However, the emphasis will be on the fact that the female personality utilises the divergent shifts in her mental perceptions to assert her gender values to propagate a distinct voice in her society

1.6   Significanceof the study

Diverse and complex factors, socio-cultural, political, economic, religious, scientific creations and influences have featured prominently in discussions relating to the personality of women, gender and sexuality, as well as divergent socio-cultural interactions within the social space.

However as Henley and Freeman(1984:445) have observed,these social interactions are the battle fields on which the daily war between the sexes is fought. It is here that women are constantly reminded where their 'place' is and here they are put back in their place, should they venture out. The question of 'social tension' or 'battle' arising from constant struggle to gain recognition, individuality and prominence will form the crux of this study. This seeming 'tension' reflects the mental perceptions and metamorphosis, the female personality undergoes at various stages of her life. Similarly, Clark et al (1989) describes the diverse experiences of women as closely linked to the emotional conduct, which supports them to create a balance in their behavior.

In the same vein, the early to mid 1960s have generated a renewed interest in women writers and the publication of critical texts have not adequately satisfied the demand. Hence, one of such new interpretations is to explore the female personality with respect to her mental perceptions, thinking and dynamic shifts in her thoughts about external realities in the society, leadership, gender, and power relations. This will provide a refreshingly new discourse to the debate. Also, the study will direct attention to the global vision and perception of the femalehood, with a view to repositioning her for strategic development in the world space. Through textual analysis, the study establishes that the very essence of the female personality is conditioned by the situations in the Nigerian and Western society which she utilises to assert her individuality. It will invariably offer solutions via literature by reassessing societal norms and values which inhibit the growth of human and women development.

1.7   Scope ofthstudy

The issue of societal influence and gender has received varied interpretations, connotations and denotations. It has been associated with physical, outward interactions, and influences from socio-cultural, political and economic factors. Equally, gender tends to focus primarily on the "division between the sexes" without recourse to innate, interior conflicts seeking for outward manifestations and expressions. Therefore, this study explores the influences of psychic migrations and metamorphosis of the female personalitieswho traverse emotional journeys for self-emancipation, happiness, recognition, amidst the realities of patriarchial influences on family life, marriage, social relationship and gender. These interactions enable her undergo certain migrations and changes in character and perception within her society. The selected texts are with reference to the works of the Bronte Sisters (Charlotte and Emily), George Eliot, Flora Nwapa, Buchi Emecheta and Zaynab Alkali.

The study concentrates on the emotional and mental perception of the woman, which is expressed in her emotional journey/migrationfrom girlhood to adulthood, womanhood to motherhood, grand motherhood to god motherhood. Her metamorphorical changes are hinged on the patriarchal activities of the society which supports her to assert her individuality and her gender is manifested in her experiences and desire to gain acceptance and recognition in her social space.

1.8   Limitation of the study

The study concentrates on the emotional and mental perception of the woman, which is expressed in her psychic and physiological migrations from girlhood to womanhood. However, there are constraints of time, and analysis.

1.9   Justification of the study

Several other English Victorian writers are worthy of study but the Bronte sisters and George Eliot have been chosen for this investigation because the Bronte sisters and George Eliot are prominent literary figures of the English literary world. The representation of women in their novels mirror the English society and English Literature of that era. The plot structure and

thematic concerns revolve around women, for women and about women. The reader can find significant information on women and their lives in19[th] century England. The textsoffer in-depth knowledge of the plightof women in Victorian England.The storyline depicts the 'real' emotional sufferings and struggles of women to obtain, and ascribe meaning to their lives and realise their potentials. Their novels also depict real life situations of women in the Victorian English society. Worthy of mention is the impact of the Industrial Revolution as vividly captured in the lives of the female characters in these novels. The Industrial Revolution influenced the lives of people in America as it forced men out to work, while the women manage the family and took care of the home. There was large scale movement of people which manifested in new patterns of social conduct, perception of women and behaviour.Women were left in the secure environments of their homes. These emotional changes produced two beliefs: the Doctrine of Two spheres and the Cult of True Womanhood. The Doctrine of Two spheres is the belief that women's and men's interests diverge, Reiss (1986). This concept of opposition foregrounds the basis not only for social views of gender, but also for the psychological perception of her myriad changes.Moreover,the 19th century depicted the idealization of women in the various texts. The women are presented as passive, dependent, and delicate, while the men must show attributes of industry, independence, coarseness, and strength.   Hence the Cult of True Womanhood flourished in the late Victorian period, and towards the end of the 19th century Victorian era.

Furthermore, Flora Nwapa belongs to the first generation of writers who focused on cultural alterity, emancipation, rejuvenation, city versus rural life, and the' rising tension' between the indigenous and imported cultures of Nigeria and Europe. Flora Nwapa and Buchi Emecheta wrote in a male dominated writing environment. Okonjo Ogunyemi (1988) describes it as "phallic" and was dominated by male writers and critics. This was the period of the early 60s to the late 70s in post-lndependence Nigerian society. Zaynab Alkali featured in the third generation of writers who wrote in the period of structural and economic turmoil, with themes on social tension, the psychological struggles of women especially in northern Nigeria. Significantly, There is a lot of experimentation on the thematic and stylistic contents. Such writers also include Chimamanda Ngozi Adichie (*Purple Hibiscus*); and Adimora Akachi Ezeigbo (*House of Symbols*).

1.10   Definition of terms

The following terms and concepts are given operational definitions to express the meaning they have in the context of the study.

1.10.1 The Victorian age

The Victorian era is the period of the reign of Queen Victoria in 1837. It featured socio-cultural, economic and political changes that made the reign of Victoria the most progressive in English history. There were differences in government policies and administration, which influencedthe character of the English nation, and invariably affected the standard of life.Moreover, it was the era of theIndustrial Revolution that made England to be revered as a top nation – in terms of development in trade and industry. Therefore, these monumental changes created a new world for the Victorians, as well as influenced their lives and perceptions of people especially women. The Victorian era significantly influenced the lives of people in the history of England, and women in particular. Most importantly, it may have been an era of achievements and progress, it was also a period of extreme poverty, segregation, rising tension and anxiety.

The Victorian Age witnessed several scientific, technological innovations as a result of the Industrial revolution. It was an age of reformation and improvement in the position of the middle class. It also created a dominant class of workers. But the general condition of women and children was pitiable and appalling. However, there were changes in social positions.Women assumed skilled jobs as writers, journalists, nurses and teachers. Industrially, they began to achieve their independence as workers in factories, mills and so on. The 19th century Victorian England transformed the lives of women in ironic terms. This is because of the division in England's wealth, status and power. In this regard, Women practically experienced myriad challenges and difficulties in their socio-political and economic lives. Also, it affected the ability of women to vote and be voted for as citizens. It also affected their right to own properties, and take up skilled jobs. Thus women could serve in menial positions as factory hands and labourers.It was a period of limited educational opportunies for women.These socio-cultural and political situations in the Victorian era will form the crux of this study.

1.10.2 The English Victorian novel

This is the period when theEnglish novel grew rapidly.Literature was at its peak because of the rapid growth of literature books in the Victorian era. It featured prominent authors and explored

diverse challenges and experiences of people in the society. The novel dealt with the question of status, through the examination of legal rights of people especially women. It addressed social ills, trade and commerce, and reawakened the consciousness of people. The novel became a very important source of historical facts and lifestyle reviews as it was predicated on a realistic mode of presentation.

1.10.3 Patriarchy

This is a social structure in which politics of leadership, gender disparity, moral rights, privileges, ownership of properties and family is dominated and controlled by a male – a father or father-figure who is in a position of subjugation of women and children. By implication, it is the institution of male supremacy, and involves discrimination against women.Historically, patriarchy has manifested itself as a social, political, legal and economic organization of diverse cultures, from prehistoric years to Greco Roman times. However, this study will examine the concept of patriachy from the feminist psychoanalytical theory and feminine psychology. The two theories express patriarchy as an unequal social condition that provides restrictive opportunities for women. The feminists' concept of patriarchy is that it is a social construction that is most pronounced in societies with traditional cultures of family life, marriage, social relationships, gender relations and leadership lineage. Furthermore, feminists have related explanations of patriarchy to gender relations, which presuppose a socio-cultural situation thatis essentially responsible for establishing male and female gender roles. They portray patriarchy as sexual differences which are innate and passed down from one generation to another. The society thus considers women as inferior – they are relegated to the kitchen and the Kith. A similar pressure is exerted on the men to conform to specific roles – men must be strong, tough, and exhibit sheer effort of will power.

1.10.4 Gender and institutionalised gender

Genderin this study is expressed as a multi-faceted, situational feature that is influenced by elements of time, place and condition. It is usually perceived as consistent and unwavering. But, this study will explore gender as it relates to the role of women, their challenges, expectations and experiences, which motivates them to propagate their gender values and by implication,

necessitates diverse emotional migrations for self-discoveries, independence, happiness, and values.

Gender, in this regard, will examine a structure thatis rooted in societal culture and tradition, hardly interrogated, but hugely influential to the female psyche. In this context, the term institutionalised gender refers to gender that is etched in societal norms and values, but based on differences of the sexes, to the ways that gender is entrenched and expressed through social systems, values, expectations, roles and responsibilities given to individuals according to their gender. Institutionalised gender is expressed in racial background, status, sex and personality to aid categorisation in male and female, feminine and masculine in all socio-cultural enclaves in English Victorian as well as post-Independence Nigerian societies.

CHAPTER TWO

REVIEW OF RELATED LITERATURE AND THEORETICAL FRAMEWORK

The previous chapter delineates some of the interests in women studies and gender relations which have centered on the dissimilarities between the sexes. Their studies have focused on the influences in the interaction between men and women. Significantly, in social sciences where theories of the female gender originated, associations between women and men are culturally perceived. This erodes much of the impact and psychological interplay of emotions that manifests within the female psyche and the myriad changes that occur in the process(Dworkin, 2005:615). A major contender to the diverse perceptions, psychic migrations, and metamorphosis of the female personality is the society and its patriarchal system. If the knowledge of gender and the female personality is to make progress, considerations should be given to the implicationof these interactions on her mental orientation, perception and transformation in her image. The changes support her to express a distinct voice for self-discovery. Also Charvet (1982) asserts that the society perceives women in relation to their sex and gender. McDowell and Pringle (1992), also explain this perception of women by stating that the society defines women and expects them to be liable and subordinate to them. Therefore, their personality is enshrined in the societal, cultural and belief system, which has diverse implications on their personality. This societal construct is widely prevalent in Western and African societies.

Part of the objective of this chapter is to call critical attention and foreground the historical and psychological contexts of the English Victorian and post-independence Nigerian novels. It presents a broad overview of the relevant concepts that are foundational to and which form the crux of the organisational structure of the study. The chapter examines the pervading societal issues of the Victorian novel in the 19th century, the historical and psychological contexts of the colonial, post colonial and post independence Nigerian society. This is the literary sphere where African and English writers explored themes reflecting the emotional tension and turmoil of the age. The critical concepts germane to defining psychic migrations and metamorphosis of the female personality include; historical and psychological contexts of the English Victorian and Nigerian novels; patriarchy and the socio-cultural concepts; gender and female sexuality; realism

and the Victorian English Society. It will also examine the self, femininity and sexuality. These concepts are specifically woven into a feminist psychoanalytic perspective.Subsequent chapters will relate how the select writers - the Bronte sisters (Charlotte and Emily), George Eliot, Flora Nwapa, Buchi Emecheta and Zaynab Alkali in that order, each explored these notions via textual analysis, and articulate how the female characters utilise these socio-cultural and political situations to propagate their gender values.

2.1   Historical and psychological contextsof the Nigerian novel

In order to comprehend the present psychological context, it is pertinent to understand the past. Therefore, when seven European states – Britain, France, Germany, Belgium, Spain, Italy and Portugal re-constructed Africa at the 1884 – 1885 Berlin Conference, they invariably exploded "the tension of movements" psychologically and psychosocially. That meeting recreated African societies into 'Europeanized' nation states, setting in motion displaced societies, diverse socio-cultural upheavals, power structure and gender relations on a global scale. The colonial experience is thus a stepping stone to understanding the causative factor for the psychic migrations and metamorphosis of the female personality in this research. The colonial concept is in tandem with Kolawole (1998) who posits that the experience influenced the perception of women across the entire African continent, as certain policies were directly against African women.

Furthermore, the colonial historical experience remains a poignant standpoint as Emenyi (2004) insiststhat it is important that the colonial, psychological and social situation is reviewed, as the past is relevant to the present and future. The colonial milieu and its attendant decolonisation had left deep psychosocial imprints on the psyche of the woman. Thus, it resonates in every sphere of her human life and experiences. Colonialism influenced the colonised societies in all facets, and its legacies cannot be undermined. It entrenched certain modes of relationship and instituted systems that influenced the behaviour and conduct of people. It also instituted new symbolic order of relationships, communication, feelings, perceptions and other behaviour patterns. The epoch event reverberated and brought about great changes in the lives of women. The influence of colonialism affected the psyche of the woman (Kehinde, 2007).

At the dawn of independence, the experience of colonialism in the nation state was expressed in its politics of disengagement and displacement, especially for women. Women suffered discrimination on all sides from the society, home and family, Nyamidi (2004:220). Consequently, a recurring motif of post colonial, post independence Nigerian nation is the exploitation and marginalisation of women in the socio-cultural space. This structure is controlled by the rational of patriarchy, male supremacy and politics of discrimination against women. The situational quagmire is aptly expressed in the literature and writings of the age, as summarised by Ngugi (1981). He stated that the literature of the period is committed to addressing political and social challenges. It also captured the experiences of writers in their works. Therefore, a writer like Chinua Achebe in*Things Fall Apart* gauges the heartbeat of a nation expressed in aggressive male behaviour and masculine culture. The novel showed the classification of women along with children, rather than men. Even in such narratives, women were presented along with children.

Therefore, women have been relegated to subservient positions. They invariably become passive onlookers.This passivity is based on the society that culturally regards men as superior. Several other writings followed in this wake. There is a vivid reflection of the social tension of the age in the writings of African and Nigerian writers. They successfully mirrored diverse social tension of the period like Chinua Achebe's *Things Fall Apart* (1965) and*No longer at Ease* (1960). Also, Ngugi's *A Grain of Wheat* reflected the inner turmoil of Kenya during the Mau Mau rebellion. These authors captured the psycho-social tension of the times in their novels as a societal obligation to arouse the historical awareness of the people, especially women, in these societies. The condition of women worsened as they retrogressed socially as a result of the colonial polices.

Womenbecame socially and economically backward owing to colonial policies. Economically, they were forced to take to petty trading and other menial jobs for sustenance. The Aba Women protest is significant in Nigerian history because it calls critical attention to the emotional, social and economic insatiation of the female personality. The Aba Women protest of 1928 expressed the social tension during the period of colonialism.Infact, the Aba protest was an attack on perceived subjugation and insubordination of women in social, political economic circles. The

core problem was the imposition of tax on women, as well as the organisation of a power structure whose terms reflected the marginalisation of women in a patriarchal colonial state.

The Nigerian woman's experience is also reflected in struggles associated with neo-colonialism and oppression which are visible features of post independence African societies. The experience unfolded new emotional realities of disillusionment, betrayal, social unrest, oppression and injustice especially for women. The women in this milieu were confronted with 'wars' on two fronts – one within and the other without. Chukwuma (1989) expresses the far-reaching psycho-social trauma and anguish as emotions that depict depression, low self-esteem and nostalgia. Closely supporting this emotional state of women is Bamidele(2000), who affirms that the non-involvement or lack of participation of women in issues vitally concerning their welfare had dire consequences on the female psyche.

In the same vein, Nigerian male writers dominated the literary scene and they have been the mouth piece of the society for decades. They flaunted their female characters in submissive, non-reactionary, indifferent manner. For Ebele Eko (1986:211) "these writers cast all women in the strict sexist roles of mothers, concubines and wives submissive to the norms and regulations that restrict them". Therefore, portrayal of women by male writers has contributed to the emotions of inferiority complex. These writers have negatively influenced the psychological perception of women in their societies. The psychological context of the Nigerian novel aptly captured matters of disillusionment for women arising from a patriarchal society. Several scholars like Ebitu (2000) emphasised that the colonial experience ushered in massive displacements, dislodgements of physical, emotional and spiritual disposition of Nigerians especially women. Consequently, the colonial experience of Africa and Nigeria offered writers the first documented psychological and physical experiences of psychic migrations and metamorphosis of women in the socio-cultural context. The social upheavals are expressed in the literature of the period which clearly illuminates the Nigerian and African socio-cultural perception of women.

Worthy of mention is the fact that even before colonisation, African Women felt constrained by virtue of their personalities as women. The reason is because most African societies are biased and celebrate male superiority over women.The basic framework of these societies is one of patriachy. Patriarchy is expressed in the customs, values and beliefs of its people, and it places the woman in a subordinate position in the family and the society. In most African communities,

there were instances of community rituals like, the puberty rite, which secludes her and creates avenues for delimitation andstigmatisation. Many societies, even in the present age, restrict the conduct of women at this time. The women were secluded in huts for the duration of the menstruation, as any form of socialisation with them was regarded as a taboo. Similarly, many societies engaged in puberty riteswhich practically kept women and confined themduring their monthly flow.Also, in pre-colonial African societies, thepractice of Clitoridectomy again subjects women to sexual subordinate roles in the family and the society.

Parhaps, a major social context is polygamy whichmakes the male to biologically and emotionally oppress the woman.The socio-cultural and political condition invariably created diverse emotional psychic tendencies and changes in her struggle for freedom, and the urgeto propagate her individuality for self-recognition. In most instances, women succumb to the emotional torture or resign to fate. They may also accept the situation and not question the practice. The woman therefore conforms to societal conditions and expectations that makes her a second fiddle. They insist only on the bare help from their husbands like providing food and shelter, and they do not expect any form of meaningful relationship or trust from their husbands in any situation. At marriage, African women by implication, Nigerian women suffer most oppression, as they become practically imprisoned. This is because their status is influenced in various ways. First, the society expects them to give up their maiden names, bear sons and become subservient to their husbands.

Following this disruption by colonial development, their situation worsened;women became socially and economically backward. This is as a result of the colonial policies that constrain them. Women had to engage in menial jobs and trade for self-sustenance and survival. The oppressional forces within the society exposed the reactionary tendencies of women as seen in their behaviour and conduct in Africa. Taken together, women were relegated in social importance during colonialism. The postcolonial period was another pathetic and turbulent time for women. The post colonial period introduced women to urban life. Colonial education found expression in the practice of a new faith of christianity and monogamy. These practices created roles for women only within the family. It also generated disaffection in the home. This is because the males still operate under the mindset of the patriarchal idealogy. This form of

practice according to Nyamide (2004:220) is expressed as a patriarchal superintendence that suffocates the women out of any meaningful existence.

The patriarchal practice has animated the need to interrogate myriad psychic migrations and metamorphosis of the female characters in the select texts, as they struggle to gain recognition and individuality in the society. Thus, during pre and post independence times, the Africanwomanexperienced socio-cultural situations which manifested in migratory tendencies and changes in her perception about herself and the society.Connected to this patriarchal principle, is the societal structure which is expressed in the society's perception of women. At the dawn of postindependenceNigeria, the perceived external realities that confront the female are onerous, and reflect in her psycho-social economic and sociological disposition. The female personality is therefore saddled with the task of battling with these perceived realties that confront her as a character in literary texts, as well as a writer of prose fiction which she expresses in her themes in the post Independence era.

Simone de Beauvoir (1952) succinctly captures the dilemma of the female characters as women who are constructed by men as passive and inconsequential objects. The patriachial social-construct considers women as insignificant, docile weakling and as Ezeigbo (1999) affirms "this has resulted in the constant perpetuation of female self-effacement and self-erasure which has insidiously demeaned women for a long time"Similarly, in all societies, the social organisation of patriarchy has contrived to create for females' a psychological inferior status. This emotional perception stifles the woman's image and demeans her personality, as not essential to the socio-economic development of her society.Even in literary areas, the female writer grapples with the indifference and disgust, Nigerian male writers treat female characters. For EbeleEko(1986:211) "these writers cast all women in the strict sexist roles of mothers, wives, widows, girls, submissive to the norms and regulation that restricts them".

In the same vein, writers of Nigerian and Victorian descent portray the concept of patriachy and the societal perception of the female personalityasinstrumental to diverse changes and manifestations in her personality. They present the characters with a kind of idealisation and superficiality that leaves much to be desired. It is what Nnolim (1999) describes as the image of the Nigerian woman. This invariably signifies that the works of Achebe, Amadi, Ekwensi and Soyinka expressed the psychological social perception of women as dependant, helpless or

concubines. Ekwensi's female character Jagua in *Jaguar Nana* (1961), Soyinka's Simi in the *Interpreters* (1965) – all have demoralising perception of women. Thus, the study seeks to establish the socio-cultural practice of patriachyalong side socially–construed gender relations as providing the interface for diverse psychic migrations and metamorphosis of the female personality. The concept of patriachy and institutionalised gender attach cultural roles to the classification of people in sexual categories and this categorisation, and the consequence has implications on the female personality as buttressed by Ezeigbo (1999), who opines that it influences the psychological, cultural and social well being of women. Consequently the identity and recognition of the female personality is embedded in historical, cultural, economic and social factors prevalent in the society.

However, Nigerian female writers like Sofola, Nwapa, Emecheta, Mabel challenged the hegemonic canon. They confronted the acquiescence and silence through their feminist conscious approach. Authors like Obbo (1980), Simone (2010) have proffered several reasons for this seeming silence to patriarchal beliefs, social relations and gender biases; where the girl and woman is perceived and regarded as a second fiddle, and the male sex is encouraged to dominate every sphere of human activity. The woman is perceived as an appendage; a wife to be bullied and confined to roles of assistance for the man to extend his lineage or as daughters to be married off without her consent. In this regard, Kehinde (2006:170) interrogates the need to address the emotional and psychological changes in women.

Similarly, several female writers amongst whom are Okonji-Ogunyemi (1988) blasts Nigerian literatures of being male dominated and address only issues that appeal to the ego of men. These and other similar charges by Mabel Segun (1982), Ogundipe-Leslie(1987) and Rose Acholonu (1995), condemned this trend challenging African and Nigerian woman to write about what matters to them. They must express the essence and psyche of their being in their literary works. By implication, a discourse in women's writing is a discourse in feminism which (Awe, 1992) captures as a rejection of negative impressions of inferiority, strive for the propagation of gender values, anda search for self-worth, effectual to a strong reaction and the exposition of a valuable woman being. Therefore, feminism grew out of a strong reaction to a male dominated, phallic societal structure, and as Ezeigbo (1996) confronts; "we need more and more women to speak out".

The Nigerian female writers seek to utilise the medium of literature as a vehicle by which the predicaments of women, their emotional and physical sensibilities can be conveyed (Kehinde 2007). Also, it is what Nnolim (1999) describes as "the appealing image of the Nigerian women". For instance, in the works of Achebe, Amadi and Ekwensi, women are perceived and expressed as 'dependant', helpless or concubines. They all seem to be degrading images of women and consequent upon this image portrayal, Ezeigbo (1999) submits that this has resulted in the constant perpetuation of female self-effacement and self-erasure which has insidiously demoralized women" for a long time. Consequently, Ogunyemi (1988:61) affirms that "female concerns" havebecome a relevant aspect of Nigerian Literature because of the "phallic" and also according to Jeanie forte (1996:19) "patriarchal ideology" The study aims to examine the "female concerns", by examining the factors of discrimination, subordination, subjugation and alienation of the woman by the society in socio-cultural, political and economic terms, which constantly provide an interface for diverse emotional psycho-reactions. The study seeks to express through textual analysis, the female concerns and how the female personality utilises them to propagate her gender values (or devalues) as a distinct voice in her society. First, Flora Nwapa's *Efuru* (1966) is portrayed as an "image-correction strategy" to correct the image in which earlier male writers have expressed women.

This is because according to Ogunyemi (1988), female characters had hitherto been portrayed as witches, faithless women, prostitutes, femme fatale, goddesses and helpless victims, and little or no literary work has expressed the female concerns, as well as the women's actions and reactions in the face of these challenges. For instance, one of the study texts: *Efuru* (1966) gave a psychological depth to the woman's interest and concerns, which makes it relevant to the textual analysis of the select texts. Also, the female characters of the novels - *Efuru* and *Idu* are confronted with the societal and cultural beliefs that delimit women and confine them to domesticity. The society places great emphasis on child birth and childlessness as buttressed by sociologist Mere Ada (1984) who asserts thatin most African societies, when after marriage, procreation does not happen, that woman has failed an essential life goal". This concept of societal expectation forms the fulcrum of diverse reactions and manifestation of emotional changes in women in their value-driven course. Thus, the character Amaka in the novel *Idu* depicts positive values of self-determination, self-realisation even as a single woman, she shows a strong desire for self-empowerment through economic ventures. This drive stems from a strong

reaction and a resolve to chart a path for her life. Amaka happily succeeds in her personal life as a powerful, fulfilled and independent woman.Also, Amaka demornstrates protest and resentment against a patriarchal society. The first man she meets is the Alhaji. She gives him sex and he gave her contracts. Amaka, Idu and Efuru exhibit a strong reaction to all subordinate positions of women and they all achieved self-actualisation, and self-recognition from the society as well as from men. The characters exhibit emotions of resilience, fearlessness, rebellion against the male sex, political recognition within an atmosphere of constructed equality. These attributes and values stem from a sheer effort of "self" (will power) in a patriarchal society that influences her actions and inactions daily.

2.2   Historical and psychological context of the Victorian novel

The Victorian era saw the flourishing of the English novel, as a result of literacy. There was a rising interest in the culture of reading in the English society.People wanted stories. Consequently, the novel developed rapidly because of its potential to address a wide range of social concerns occasioned by the Industrial Revolution. Such issues include: discriminating property laws, industrialisation, urban poverty, class stratification, inequality in the status of women orchestrated by the emerging middle class and the clash of beliefs among the Puritans and the Richardsonian on marriage, family life and sexual relationship.

Significantly, women had demonstrated the competence to write alongside their male counterpart like Radcliffe (1764 - 1823), Fanny Burney (1752 - 1840) Maria Edgeworth (1707 - 1849), Jane Austen (1775 - 1817). The novelist of the period expressed the peculiarity of the age, and shared a certain shade of ideas, and accepted the idea of progress in their themes and stylistic expressions.Later novelists questioned and criticised the dominant assumptions of the age. Additionally, the nature of scientific discovery created more questions than answers. Instead of a factual presentation of the universe as stable and transparent to the intellect, it depicted the universe as unstable and governed chiefty by chance. The publication of the *Principles of Geology* (1830) by Charles Lyell and, later on, the *Origin of Species* (1859), and *the Descent ofMan* (1871) by Charles Darwin forced many intellectuals into religious disbelief, or into some form of personal religion which contained some elements of Christianity.

However, the Scottish Philosopher, David Hume in his treatise on *Human Nature*strongly expressed his doubt in a manner, that it influenced another Scottish -Thomas Carlyle (1795 - 1881) to lead a reformation that depicts self-fulfillment and freedom which is expressed in the the religion of hero worship or cult of great men. This new approach greatly inspired the wave of "Social Problem" novelsthat spanned 1830 and 1840. In this wake, some of the best social problem novels were those written by Elizabeth Gaskell, Disreali, Charles Dickens, the Bronte Sisters, Matthew Arnold, and Thomas Hardy. Such was the intensity of their portraiture of social realities that Carter McRae (2001) declared thatthey wrote about the reality of the age which was appealing to the public.

Historically, these writers thrived because the Victorian novel offered important platforms of realistic facts on the physical, political, economic and socio-cultural concerns of Victorian England. The realistic mode of presentation is occasioned by the Industrial Revolution that brought sweeping changes and blossomed in 19thcentury England. It covered a long period of time. Britain had emerged as a wealthynation in the world but at the price of being the first to encounter the immense social problems that arise from societal challenges of urbanisation of cities and towns. For instance, the innovation of the steam railway, water transport and canals disintegrated the once self-sufficient regional cultures and facilitated increased migration of people en mass to urban areas from the country-side. Also, the urban towns developed because of the rise of new factories, growth in the economy and increase in Free Trade. However,workers and labourerswere under-paid. The industries became more competitive in terms of export. Consequently, urban development created diverse social political and economic changes.

The emergence of Britain as a great nation with a vibrant economy led to rapid industrialisation and urbanisation. But the developmentalso brought increased poverty amongst members of the society. It brought increased urban 'tension' in the land. The rapid growth of the economy brought social problems of overpopulation, high cost of living, and rural-urban migration of people between 1750 and 1850.The feudal classes developed from rustic farmers and crafts men into urban neo-rich, and a middle class of individual employers emerged in social and economic circles. The contrast is evident in mid 19th century novels of George Eliot- *SilasMarner*, and Dickens -*Bleak House*. There is a contrast in the emerging modern society and the old rustic lifestyle in Hardy's novels, *Tess of the Dubervilles and the Mayor of Casterbridge.*

Urban areas developed rapidly and the implication was that little attention was paid to the sanctity of human lives and welfare. Women and children were confronted with traumatic and dehumanizing conditions: working in factories, mines and cotton fields. The industrial towns were the societies that provided discriminatory laws. Therefore, the concept of realism featured prominently in the Victorian novel of the era. Realism describes a narrative that portrays life without idealization of subjects. The thematic concept was the Industrial Revolution and its effects on the physical and social changes in the society especially as it affects women. The novel,*Hard Times*, by Charles Dickens exposed the difficult, treacherous conditions of the Victorian Society, as it typically depicts life in Iron mills, the abject poverty of the immigrants,who form the working class citizens in the novel.

Significantly, the novel exposed the pitiable conditions of women. Women worked on farms and cotton fields as maids, governesses and teachers. The lucky women worked as maids for upper class families.With respect to the status of women , there was a disparity between England's national power and wealth. Women were denied the opportunity to vote and be voted for. They faced oppressive conditions, and could not own properties. Women could not engage in skilled jobs except teaching and menial jobs (mitchelle 2009).

2.3   Gender and female sexuality in 19th century Victorian and Post-lndependence Nigerian novels

According to Amnesty International (1995),'The dominance of some psychological issues in women is a consequence of domestic, family and social factors' Therefore, in examining the concept of gender and female sexuality, it is pertinent to note the sexual experiences of women, which often times is expressed in psychological conditions. For instance, depression and anxiety are gender-based situations. Dejection and loneliness are known to have psychological effects on women across different countries and different settings. This is because of the pressures created by the multiple roles played by women in the society. There is also the factor of discrimination against women which affects her psychological behaviour. These psychological contexts are severe situations that result in low self-esteem, discouragement and distress. These psychological situations will be explored in the select texts under study in subsequent chapters.

In Literary circles, from the Victorian era to post Independence Nigeria novels, there is a relationship between the sexual responsiveness of women and their psychological condition. For instance, repressed emotional feelings are a reflection of the literature of the era. Sexual experiences of women manifested in psychological conditions such as depression, anxiety arising from societal influence. The Victorian society expects women to get married. However, the economic changes expressed in the Industrial Revolution made it difficult for women to support themselves. The Victorian moral principles were gauges for the psychological equilibrium of women. Victorian female authors thus explored psychological issues in forms such as madness, insanity and hysteria. Nineteen century women were seen to be suffering from such psychological problems simply by nature of their femininity.

The societal moral capital dictates the mood as expressed in "Bertha in the Attic" by Bronte. The thematic import depicts a moral principle guiding women's conduct, and any deviation is seen as an aberration or labeled as 'mad' 'insane' as quoted in "Bertha in the Attic". Thus Bronte captured the mental state of Mrs. Rochester as phases of insanity (which is perceived as madness), and is a direct effect of her perceived sinfulness. By using the image of lunacy, the character is seen as psychologically disturbed by the reader. Also, sin and sexuality result in madness as expressed by Bronte. Therefore, female sexuality in Victorian literature is connected to psychological conditions such as lunacy, hysteria and madness. However, the second wave of feminism portrayed women in newer perspectives, which according to Daphne Du Maurer's *Rebecca* explains the theme of the narrator's psychological search for her own identity and self-recognition. The novel traversed psychological issue of Oedipus complex and Electra complex. *Lady Chatterly's Lover* (1928) by D. H. Lawrence captured the changes in the perception of sexuality. During the period, the woman is not perceived as sexual, but as a means to satisfy the desire of the manexpressed in the excerpt below:

"A man was like a child with his appetites. A woman had to yield him what he wanted but a woman could yield to a man without yielding her inner free self. A woman could take a man without really giving herself away. Rather she could use this sex thing to have power over him"(34).

Here the man's desire is compared to that of a childand the woman's submission to him is a physical process that is devoid of her(self). What this implies is that the woman functions both as

a physical and psychological being that supports her to assert power over the man. Also, the female sexuality is linked to the feeling of mood swings, depression and loneliness, which Sigmund Freud theorised as 'melancholia' arising from object loss, leading to subjective loss. Taken together, there is strong link between sexuality, psychology and the social environment

Similarly, lrigaray(1985) explains the discourse from a cognitive perspective which focuses on the idea that a woman may think or perceive herself as helpless. Also behavioural perspectives view depression as a sign of an underlying problem. Cultural and historical accounts of sexuality have been linked to a disorder called anorexia nervosa (eating disorder). Culturally – childhood preference for boys over girls, pressure to learn and conform to gender stereotypes in adolescence, the development of secondary sex characteristics, placement of high value on physical appearance with breast size and "Slim and Fit" are perceived as paramount to a female's worth and they have far-reaching consequences on the sexuality of the female.In Victorian and Nigerian societies, girls are expected to exhibit feminine traits. The woman is confronted with issues of mothering and work. In midlife and when they grow older, they are confronted with menopause which makes them feel worthless. All these psychological, social and environmental factors including social isolation, peer pressure, child abuse can result in anorexia at all stages of life. Even the biblical creation story has a connection of sexuality with hunger. Eve was tempted to eat the apple. The implication is that the sexuality of thewoman is also connected to food.

The Industrial Revolution advanced the development of middle class families and patriarchal deeds in the home and family. Consequently. the home became the place of emotional refuge for the woman. The home and family helped the woman to find succour from the tension of the business world. At the centre was the father, who was accorded the role of the head of the family. The wife and the children could not express themselves confidently as they were perceived as inferior and subordinate in the home. The perception and behaviour of the woman was thus shaped by the social, economic and political conditions of the home and the society. Historians are not certain why this happened. For centuries, the wife supported her husband in his business. Many times, the rearing of children was left to the nurses and governesses.The woman became worthless within the society. Women of the Middle class were encouraged to pursue cultural endeavors like drawing, painting, singing and music lessons. Women were expected to marry and nurture the home. Societal expectations of marriage were perceived as the

sole vocation open to the middle class woman. As Culler (1997), rightly submits, the wife is to nurture the husband and keep the home. She is expected to provide succour, guide and generally attend to the needs of the husband. The word 'lady' applied to middle class women in general. Awareness generation emphasised motherhood, domesticity, religion and changes as societal expectations of women.

In this light, women perceived themselves as weak and frail, who became incapacitated every month for a few days due to menstruation. During the period, the status and identity of women was relegated to the background. Women were seen as over-sexed and blamed for every conduct of the man. This is because in the Victorian society, the woman is expected to repress her sexual urge and feelings from the husband. Thus, the act of repression became the norm in the society. Clothing and fashion portrayed the position, status and bodyline of the female personality in Victorian England.Clothing were made to outline the waist, sleeves were more extensive, long skirts and blouses were emphasised to conceal the body features of the woman

Marriage was the normal and expected role for the middle class women to follow.Those that did not marry were regarded as failures socially. Girls who were unmarried but could afford to go to school were prevented from engaging in highly skilled jobs. But late in the century, a bill was passed that enabled women to study Medicine, Law and enter the Civil Service. Then, a middle class woman could only become a writer or a governess. Most of the writers upheld traditional values of society. Charity and reformation works became popular because women found their social, economic and political roles limited. They wanted to expand their influence to the public service.The resolution made the woman to becomeactive forces for change and improvement. In the past, it was through religious affiliations, now it was outside the churches.In marriage, patriarchal family ideals reflect in emotional resistance and protests against family expectations. This form of protest is non-confrontational. This form of resistance is expressed in most women's literature from post-independence Nigeria to the 19th century Victorian English societies.

2.4   The Self and the female personality

The matter of 'self' is important to feminist ideology, for it is critical to issues that relate to the body, personal identity, psychic migrations and social factors that feminists seek to buttress in

their ideology. The import of the self is pertinent in Simone de Beauvoir's assertion of: "He is the subject, he is the Absolute – she is the other" The declaration signifies the place of the "self" in the personality structure, social, economic and political position of the female. First, the other is the non-subject, the non-person. In socio-cultural perceptions, the female selfhood has been subordinated, and demeaned. Throughout history, women have been perceived as the exact opposite of men, characterised through inequalities and subordinated as a result of them.

Feminist philosophers have addressed this state of the self in relation to the modern cum Western views. The concept of the female personality is expressed in this thesis as an unconscious individual that perceives desires and seeks social acceptance in all ramifications of life. Also the self consists of diverse constituents of intersectional phenomenon, emotions, dreams, hopes and aspirations. The Modernists view the self as an individual agent that is confronted by personal, social relationship as well as biological and social factors. They exclude family, friendship and community, and emphasise a division that separates the social spheres into independent agents. While the women are no longer regarded as inconsequential beings, they are also still presented as dependent on the men. However, there are prevailing perceptions of the self that presents it as sources of social interrelationships that connects withone's personality, orientation and perception, status and class. Significantly, these conceptions have ignored the complex intra-psychic connections of the unconscious desires, hopes. It has also ignored the impact of such elements on the unconscious life.

Feminist scholars see the modernist concept of the self as a biased perception of the civilised woman. This is because the concept of masculinity is seen as relating to the mind and cognitive skills, while feminity relates to the body and emotions (Irigaray 1985b; Lloyd 1992).Biblical stories of how Eve was created from Adam's ribs have been used to create the impression that women are derived from men. This notion has influenced the cultural environment for decades, and has further advanced continued subordination of women in the social and private sphere. In Anglo-American and Anglo-European Law, the law of covertures holds that the personality of the woman is concealed once she gets married (Whittle, 2006).   This has been debunked.Evidences of such rejections of selfhood is still seen in contemporary legal procedures in diverse cultures which include matters of pregnant women, deprivation of right to bodily integrity, rape within marriage, control of the woman's earnings and so forth.

Similarly, a component of feminine stereotypes is that the self is usually maligned. This is because any self-assertive or self-confident woman is seen as operating against societal expectations. Also a mother must be dedicated to her children against all odds. A contrary behaviour by the woman is perceived as selfish and uncaring(Spivak, 1993). Thus, the customary expectation of feminine attributes is societal, cultural and connotes expectations from the society, which influences psychic migrations and changes in the manner the woman perceives herself. For instance, many women are compelled by societal expectations to give up their maiden names. They want tobe accepted and so they conform accordingly. The patriarchal societal factor is hence expressed in family and marriage customs in African and Western society.

The gendered perception of the 'self' in societies according to feminist scholars is responsible for the volarisation of the stigma that confronts women. They express that the masculine realm shows moral attributes to principles such as being considerate, shrewd, fidelity to duty and reasonable. But, femininity is associated with an emotional attachment to family, friends and relations, which encompasses compromise, domestic necessities that hamper long range plans, hasty and unpredictable circumstances. By comparison, this means that the masculinised self is perceived as wise and full of integrity. Therefore, feminist scholars view the self as a product of the social environment, which institute cultural features of subordination and prejudice (Meyers, 1994). Cultures transmit verbal and non-verbal messages of inferiority through a typical image and fixed perception of the woman in terms of her attitudes, perception, behavioral habits and judgment(Ortner 1981, Kohlberge1966).Therefore, the deeply rooted perception of the woman becomes entrenched in the unconscious mind (Meyers 1994).

Consequently, feminist philosophers have attempted a re-conceptualisation of the self which is pertinent to the scholarship of this study. They buttress that the implication of this form of discrimination is that the self becomes socially situated and diverse in character and content. Thus, they propel the need to examine diverse interactions between the unconscious and conscious psychic elements, predicated on socio-cultural influences, as relevant to psychic migrations and metamorphosis of female. Alien desire and impulses which operate in the unconscious, but these unconscious elements materials invariably intrude upon her conscious life and influences. This interaction in the society influences her thoughts, actions and conduct (Kristeva 1981; Scheman 1993). Therefore, diverse reactions are borne out of the demand that

the self should be decisive, assertive, and valued or devalued in order to meet the demand. Worthy of mention is that these perceptions cannot be suppressed or oppressed. They must consciously or unconsciously reflect in the female actions or inaction.

Furthermore, there is the need to call critical attention to issues of diverse internal factors that may oppress the woman. Some of them may be repressed, and concealed because the woman is expected to be feminine (Irigaray 1985; Eagly1987: Walker1983: Cudd 2006; Beauvoir 2010). The internal oppression is because women have internalised patriarchal values and norms, and these values have been engrained in the subconscious mind of the woman, and have. become integrated in the cognitive; emotional structure of the self. This internalised oppression influences her actions and reactions. In this regard, the woman needs a reconceptualisation of herself, a renewal of her thoughts in other to propagate her gender values. Thus, the self as a gendered personality is perceived as invisible, passive, selfless and sacrificial.

The concept of self is usually masculinised and this view of selfhood creates subordination. The masculinised self-relegates women to a position of selflessness – lack of self which is expressed in domesticity, passivity, self-sacrificial instincts and subservience which impedes the woman's self-identity. Moreover, the concept of selfhood has been overlooked, and confronting this paradox according to Willet (1995) will require challenging traditional canons of philosophy, and subversive patriarchal cultures. This, according to him, will reassert the identity of women and propagate the emancipatory transformation of women in manners that transcend stereotypes and liberate the selfhood.

The concept of selfhood expresses the woman as the victim and the man as agent. This view is spawned in the patriarchal ideology that perpetuates feminine virtues in the mindset of women, with strong influences from the society. These feminine ideals according to Mary Wollstonecraft pervert the woman's true virtues and conceal her natural, God-given attribute. In the same vein, Simone de Beauvior (2010) says that the selfhood in women is mutilated; women are socialized to see themselves as objects, simple-minded and largely dependent on others for approval. They are side tracked fromskilled jobs, are married off to husbands and overcome by childbirth. Also, they occupy themselves with domestic house chores and they never become transcendent agents. Consequently, the female personality is subjected to a life of bondage that places her at the periphery of existence. The female personality experiences psychic migrations and

metamorphosis in her bid to assert herself for self-recognition and individuality. Thus, the concept of self-portrays women as victims of the patriarchal family which affirms the importance of patriarchy to the scholarship of this research.

Although contemporary feminist philosophy has argued that the concept of self should be challenged and modulated, in areas that conflict with the traditionally 'feminine' acts of mothering and sustaining social bonds through care ethics and Eros ethics. These arefeminist like, Reiss (1986), Willet (1995) and Guttentag (1983). They submit that these acts of care create a spirit of cordial relationship. They emphasised social belongingand relationship that alienates or violates social bonds.Second wave feminism advocates rights to bear children as a feminine necessity. The care ethics is expressed in the selfhood and personality of the female as the care-giver, which according to Willet (1995, 2001) is vital to the infant's first development of creative communicative skill and foster life-long intensity of social bonds.Similarly, Hilde Lindermann (2014) asserts that the care- giving qualities promotes the unique personality of the woman, which helps her to exercise some power over her gender. Therefore, the concept of self in care ethics of the woman enhances her creative abilities for decision making, assertiveness, independence and self-awareness. Also, the self enhances a feminist innovation that focuses on mothering.

In submission, the self becomes pertinent as it directly influences the personality and perception of the woman. The self is therefore a cardinal factor in the process of psychic migration and metamorphosis of the female personality. Self reflects in diverse forms - as a sexual being, in terms of gender (feminine or masculine), which encompasses all the emotional, spiritual, social indices and historical configurations. In a recent work, Kwame(2006) captures the self within the framework of culture as a societal determinant. In other words, the self is all evolving and human beings especially women who are actively involved in self construction and utilisation. They can reconstruct themselves as they deem suitable. The self seeks to affirm itself through the propagation for self- assertion.

2.5   Realism and the Victorian English novel

The Victorian Novel provided an important platform of historical facts about the physical, social, cultural and psychological situation of 19th Century Victorian England. This is evidently seen in

the realistic mode of the narrative and plot structure of the English novel. The concept of realism is explored in the presentation of historical issues and the social implications of the industrial revolution on rural and urban life, as well as the condition of women and children in the English society. The novel offered a podium for a realistic critique of the social and economic circumstances of the society in relation to class stratification, power relations, women's right and privileges.Realism according to Muda (2012) afforded writers of the period, the opportunity to express personal, public, psychological and social struggle for self-identity. The novel featured the concept of realism as a narrative technique that explains life in its realistic form. The major themes of the novels were life during the Industrial Revolution. The technique of realism expresses a realistic portrayal of the socio-economic and psychological situation in the society. Makati (2008) captures the situation as closely expressed in stylish thematic concepts that portray the feelings and emotions of women.

The Industrial Revolution brought sweeping socio-economic changes which Makati (2008) refers to as "formal and moral tensions". The social changes arising from the impact of the Industrial Revolution is prevalent in the plot and thematic expressions of the novels of the period. *Hard Times* by Charles Dickens exposed the difficult treacherous psychological conditions of the Victorian English Society as it depicted life in iron mills. It portrayed concern for the labourers' striving to produce iron products, the abject poverty expressed in the inner turmoil and tension of the immigrants, who constitute the working class citizens in the setting of the novel.Evidently, the novel expressed the emotional instability of women, who were influenced by the Victorian ideology of patriarchy which is captured in the pitiable situation of women in the English society. The society expects women to get married or support themselves economically. The women who choose to remain unmarried are mocked and regarded as maids and spinsters. The woman's highest aspiration is to be a wife, mother, or lady. The virtues of good morals are upheld in a prospective wife. Therefore, Victorian England had moral principles guiding women's conduct and any deviation is seen as an aberration or labelled as 'mad' and insane as was depicted by Bronte in *Bertha in the Attic.* Such is the premium value placed on moral principles of women, which mirrors the conduct of women and creates diverse perceptions for self and the society. Charles Dickens's novels examine the psychological state of women who were emotionally exploited, oppressed and their search for a meaningful existence quest for survival in an industrial society.

Realism in the narrative style is influenced by the playwright Honere de Balzac (1799-1850). He promoted the idea that characters come alive when great attention is given to societal cum environmental details. Realism replaced the dominant ideas in novel writing during the19th century. This is because of its realistic approach to character and themes in the novels. Therefore, realism in the Victorian period depicted the sufferings of women in a psychological, complex, multi layered mannered. Realism also expressed conflicting impulses, motivations that is similar to the daily trials and challenges of human beings. This is a significant aspect of realismbecause it featured in the novels of writers like the Bronte Sisters, Eliot George (1819-1880), Flaubert Gustave (1821-1880) and   James Henry (1843-1910).

The novel expressed the psychology of human beings as illuminated through representations of the mind, and the intricate play of emotions, thoughts and experiences. It explains human consciousness as more complicated and the individual as imbued with a network of motivations, desires, interest and fears which provide an interface in his perceptions and personality development. Thus, the characters of the realist novels internalise their thoughts through mood changes. This is due to perceptions, opinions, ideals and societal influences.The novel revealed the personal experiences of the writers especially their psychological situations like Charlotte Bronte, who recreated her experiences at the clergy daughters' school at Cowan Bridge, and at Lowood in *Jane Eyre*. Her stay at the school was emotionally upsetting and traumatic. This affected her health and eventual death. Also, *Shirley* (1849), *Villete* (1853) and *the professor* (1857) explored the struggle for emotional stability in the age of industrialisation. This is because the Industrial Revolution and the reign of Queen Victoria according to Fletcher (2002) was the most progressive yet turbulent in the history of England. There were innovations, political, economic, social expectations in the physical developments of women. The image of the English nation affected the lives of women and children.

Realistic life portrayals were achieved in the novels of prominent Victorian writers like Elizabeth Gaskell (1810-1865). She is one of the prominent literary figures of the 19th Century. She gave a real image of the economic, cultural and social concerns prevalent in the society, through her novel – *North and South* (1855). Similarly, Jane Austen's *Pride and Prejudice* (1813) interrogated the moral, social and psychological behavior of the society as mirrored in her heroines. She wrote about young heroines in the quest for personal fulfillment, self-identity and

recognition Carter McRea (1997). Realist novelist expressed life from a realistic and believable experience. Realism portrays diverse experiences of people across the social strata- the ordinary, rich and poor people. It is a narrative that exposes and gives a broad viewof life. Realism portrays characters as psychologically complex, diverse, with impulsive actions that support them to express their emotions.

There is a realistic portrayal of human experiences and emotions through a presentation of their thoughts and actions. It expressed human consciousness as far more complicated. Much of the realist concept is expressed by the character through monologues, and a deep expression of the human thoughts. Realism shares a relationship with advances in human psychology, as it is preoccupied with depicting the workings of the mind in relation to the emotions. In connection to human psychology, realist novelists express that an individual is imbued with motivations, which interact and contribute to the development of the personality. Thus, realist novels are concerned with the emotions and psychological mindset of people. This is depicted in their moods, actions and inactions. The realistic novels portray narrations that arein-depth experiences of characters within the story. The essence of this narrative style is to accurately stimulate the nature of reality – as a changing phenomenon.

Realism replaced the prevailing romantic ideals of the earlier century. It featured prominently among the great novelists in Europe and America through their realistic portraiture of character and subject matter in their novels. The Victorian period affected the poor including women and children in the society, and the realistic novel sought to balance the upward noble middle class.Again, like other realist women novelists, Charlotte Bronte expressed the 'tension' in the social structure, as revealed in the Victorian attitude towards women. Her novels trace the women's mental and psychological changes in a patriarchal English society while exposing the historical and social background of Victorian times. Her fictional portrayal of women is central to the scholarship of this study as it succinctly explores the status of women in the search for the ideal societal victorian Woman. A major vehicle which writers of the period deployed to express the myriad socio-economic concerns of the period was in their realistic portrayal of the experience of women and the society's perception of them. Particularly, during the period was symbolised by the reign of Queen Victoria.Also, women had no rights; they were oppressed, abused as a result of discriminatory laws that exited then. Women encountered excruciating

situations as they could not exercise their franchise to vote, own properties, and could only work as teachers, maids, farm hands and labourers (Mitchell, 2009).

The patriarchal English Society is reflected as one that does not consider formal education for women. Women were basically housekeepers and housewives. Their roles were basically that of housewives and caregivers for the family. Important in our discussion, is that the status of women is greatly influenced by the social class of the woman. Therefore, the class stratification determines the traditional role women play in the home and the society.Realism is expressed in the novel as a period of rapid development in trade and industry (William 2006). There were many innovations in different fields of science, philosophy and technology during the period. For instance, the first major railway was the one that traversed England major cities as Liverpool and Manchester. Granted that it was an era of innovation, it was a period of extreme hardship and tension(Pollard 1993). Furthermore, the middle class benefitted immensely from the reformation activities. This is because it made the working class more dominant and imposing but unemployment, poverty, and poor working condition of women and children characterized the lower class.

The status of England as the first urban and industrial society in the world brought major changes such as the movement of large number of the rural folks from the villages to towns. Farmers became employers on a large scale. A large number of the working class became engaged as factory workers. Also, women took up skilled jobs as writers, nurses and teachers. In the industrial sector, they began to achieve their independence as workers in factories. Also, the Act of 1882 and 1892 enabled women from 30 and above to vote.

Socially and politically, the Victorian English society comprised of a hierarchical class structure – upper, middle and the working class. The disparity in social classes was characterised by inequalities in wealth, education, and living conditions (Mitchell 2009). By implication, the quality of life is determined by the underlying structure of the social class and configured by the rustic life in towns and villages. The class status determines their living standard, as well their roles in the society. The working class however toppled the rank with the highest population of people who were agricultural maids, labourers and servants. Consequently, parents could not afford to educate their children, so there were more uneducated children in the society.

As towns developed rapidly, living situation of people, especially women worsened. The new industrial towns became populated, dirty and unhealthy. The working conditions of women became traumatic as a result of the Industrial Revolution. They worked as labourers on farmsteads, cotton fields, and mines. The fortunate ones served as maids for the rich families, while the unmarried women worked as teachers or governesses (Mitchell2009).

2.6 Gender, femininity and patriarchy

The intent of this discourse is to examine the interrelationship between gender, femininity and patriarchal influence on the female personality. Effort is made to situate patriarchal influences on gender and femininity as social constructs, and provide the interface for diverse psychic migrations and metamorphosis of the female personality. Patriarchal influence is interrogated in the light of feminist perspectives and the myriad notions attached to the concepts of patriarchy, gender and femininity. Feminism addresses all forms of oppression against women(Hooks 2000). Oppression, in this regard, implies all forms of inequalities, subjugation, societal expectations, gender roles and relations that project different norms and cultural conception on the roles and conduct of men and women. The socially-constructed differences in gender or the quantum of feminine and masculine attributes influences his or her character and perception.

It is a fact that in Africa and the western world, most societies are patriarchal and this societal cultural influence has instigated diverse changes; actions and relation from women who strive to propagate their gender values or devalues in their respective societies. From the family circle to the public sphere, women suffer excruciating hardships emotionally and physically simply because the society considers them as inferior to men. In Africa and Nigeria, women are devalued and regarded as "second class citizens". In her book, *Second Sex,*Simone de Beauvoir (1952), emphasises that women are constructed by men as passive and inconsequential objects. The African society considers women as insignificant, docile and weak. Ezeigbo (1999) affirms that this social construct has resulted in the constant perpetuation of female self-effacement and self-erasure which have insidiously demeaned women for a long time.

Even in African and Western societies, the concept of patriarchy in writers of western and Nigerian descent depicts the female characters with an idealization and superficiality that demeans their status. It is what Charles Nnolim (1999) describes as the "ideal image". For him,

in the plot narrative of Achebe, Amadi, Ekwensi and Soyinka, women were mirrored as "…….Dependent, helpless concubines, for instance, Ekwensi's female character *JaguaNana* (1961), Soyinka's Simi in the *Interpreters* (1965), all expressed lowly images of women. Consequently, there is a conscious striving of female writers to express influences, actions and reactions of these socio-cultural activities on behalf of their female protagonists. In Nwapa's post-independence novels – *Efuru* and *Idu,*the protagonists experienced cultural, political expectations on their roles and positions as women in the community.

The societies place immense emphasis on childbearing and childlessness. This is succinctly expressed by sociologist Ada Mere (1984) who opines that in most African societies, when after marriage, procreation does not happen, that woman has failed an essential life goal. This societal expectation stifles the woman out of any meaningful existence, and forms the fulcrum of diverse reactions and manifestation of emotional changes in women in their bid to propagate their gender values or devalues.Feminist perspectives offer several bases for male domination of the woman in terms of her gender and femininity. (Brownmiller 1975; Travis and White 2000). Feminist analyses explain a social arrangement by men, where the societal structure is patriarchal because it is constructed by men, for the purpose of the men. The women are usually relegated to the background, and are often victims of such relegation. Men's prerogative is to keep the women in subordinate positions. One aspect of feminist explanation is that men regard women as their property, and strive to control them. Similarly, Lorber (1996) contends that an important cultural belief is the idea of regarding women as instruments of trade, which can be traded with, andused, for the benefits of the men.

Perhaps, a more revealing patriarchal principle is expressed in the Marxist context as "alienation". Patriarchal context of alienation conditions the lives of women all over the world. Particularly in Africa, the woman is considered only as an instrument of work in the home and the office, the woman is not valued, except as a body, which is traded off for bride price. A status she has gained is that of the "mother". Also, she has gained the status of the mother that portrays her as an object of procreation, who is not recognised until she bears male children in the family. This societal concept makes her to feel undervalued and unrecognised, as portrayed in the novel by Buchi Emecheta.

In patriarchy, women are expected to serve the men in the society as homemakers and caregivers. They are expected to serve the interests of their children, especially the sons of the family. Therefore, thewoman works uncomplaining in a patriarchal environment. This state of silence is what the Marxist regard as the capitalist exploitation of the woman. She works in, and outside the home, in other to be accepted in the social environment. Taken together, she is to conform to feminine stereotype of docility, submissiveness and irrationality. The woman is therefore the one experiencing oppression and exploitation.

The patriarchal practice has necessitated the need to interrogate diverse psychic migrations and metamorphosis of the female personality and feminine psychology seeks to address all societal forms of oppression against women. No doubt, the early novels like*Efuru, Second Class Citizen,Jane Eyre, Silas Marner*, are replete with experiences of women, in terms of their subjugation maltreatment. These novels portray women in conflicts with their personalities and the society, how they confronted their challenges (Chukwuma, 1998). Patriarchy conditions the feminity and sexuality of women (McIntosh 1978). Women are restricted from achieving lifelong goals and aspirations. Women are relegated to the background, and are considered unequal to men. The perpetuation of this principle lies in the societal culture and belief system. According to (Lightfoot-Klein 1989:47 and cited by Okome, 2003:71):

Custom in Africa is stronger than domination, stronger than the law, stronger even than religion. Over the years, customary practices have been incorporated, and ultimately have come to be believed by their practitioner to be demanded by their adopted gods whoever they may be.Thus, the patriarchal culture influences negativity in the female personality, as culture tends to devalue women. The Radical feminist express it as a societal activity that makes the men decision makers, while keeping the women in submissive positions. They assert that this social structure has survived for long because its chief psychological weapon is its universality as well as its longevity (Charvet 1982). The society discriminates and differentiates women, because it sees the female gender as a feminine and sexual being, not as a human being. In terms of femininity, certain qualities of meekness, submission, passivity, silence,and acceptance are expected of her. The Western and African Culture are largely patrilineal, rules are set and regulated, expectations are achieved, as such, control lies solely in the hands of males. The term patriarchy is coined from the Latin "Patriarchal" which means "the rule of the father". It connotes the control, overtly

and covertly of women, and places them in stifling and crippling positions, unable to achieve self-recognition and individuality. It is a chain of oppressive forces which promotes male domination and spans African and Western societies touching every facet of life.

Therefore, the concept of patriarchy is still pertinent in contemporary feminism as it influences the gender personality and femininity of the woman. It explains the totality of oppressive and militating forces that influences women to experience psychic migratory tendencies and metamorphosis as they struggle to assert their gender values or devalues for recognition and individuality in the society. lnstructive, is that feminist and feminism movement seek to end women's oppression Hook (2002) because they have understood the oppressive notion in terms of patriarchy and its mode of operation. Feminist express that the woman is usually perceived in terms of sex as socially construed. Historically, feminists have buttressed the woman in terms ofgender, andshe is wholly dependant on the male and the society.

Furthermore, since the African culture is male-dominated,the sexuality of the female personality is controlled by the males (Khumalo and Garbus 2002). In popular discussions of the time, it is used to refer to the rule of men over women even more broadly. It refers to the diverse activities of economic, social and religious practices that enforce the domination of women by men through the ages (Jones 2000).In a more expressive form, patriarchy encompasses all forms of oppression that lnstitute a male domination of women.It is as old as history, and it is expressed in African and western societal system. It is composed of a web of regulations that stifles and subordinates the female personality.

Therefore, the concept of patriarchy remains a useful discourse to the study. It elucidates the totality of oppressive and militating forces which affect women. For Mary Daly (1996), patriarchy is the dominant force that controls all human actions and inactions. Patriarchy places a false awareness in the psyche of women that they are subordinate in nature to men. The woman therefore internalises this ideology, and invariably lacks the self-will to confront the oppressive perception. Consequently, they are regarded as the 'other' in the society. This perception conditions them to accept their subordinate status and perceive themselves as inferior, and devoid of certain qualities. Feminist discourse addresses these perceptions of women of society, which influences her psychic migrations and metamorphosis

Patriarchy highlights the influence of culture on human development because it controls human behavior and personality development. In this manner, Psychic migrations and metamorphosis manifest in the social ethos of Nigerian and western societies through the growth process, and socialization of members of the family and the society.The girls grow up in households dominated by patriarchy and internalise the traditional structures, which can influence them psychologically. In this stead, they strive to express their individuality because of societal expectations.The male-dominated society perpetually is obliged to direct, and control the female body and perception. Thus women are always subjected to particular control measures; which results in diverse psychic changes and metamorphosis of the female personality. The characters in the select texts subvert such patriarchal discriminatory actions at stages of love, family, marriage and social relationships.

Colonialism and post colonialism escalated existing societal concept which tend to subjugate and discriminate against women in all ramifications. It is on the premise of this that women's rights activists embarked on different gender orientation theories to elucidate the import of the matter on the woman. One of such defenders of the feminist theory is Tong (1993) who tries to explain the Feminist theory as one of many theories or perspective that examines the diverse challenges faced by women in the society. It also explains the physical, psychological and social causes of such challenges, as well as the effects on the personality of the woman. African women seek to adopt the "womanism" or "motherism" concept that is premised on customs and traditions. African women expressed the knowledge that societal patriarchal principles and influences must be highlighted, especially as it rests on traditional culture, customs and traditions. Kolawole (1997) opines that the issue of womanhood is pivotal, and need not be debatable in the African society.

2.7   Review of related literature

Historically, "Women's Right which started in the United States of America and Europe in 1800, highlight and condemn the ill-treatment of women in the society. This is because the policies of the American government infringed on the rights of women like freedom of expression, rights to own property, contest for public offices and exercise their franchise to vote. Women were permitted to work as menial workers or teachers and secretaries. They were basically discriminated against in social, economic and political circles.Therefore, the movement was to

express a strongresentment at the belittling conditions of women, and to seek strategies to address such policies in the society. Also, in other countries of the world, women face similar challenges, which have psychic and emotional effects on their personalities. Arthur (1969) discusses some of these turbulence and hardships. She asserts that their status as women has to do with things that confront them in the society, such as rape, polygamy and widowhood practices. Other societal practices that influence women include trafficking of women, child marriage, menstrual taboos andservitude.

Also,the society places men and women in different worlds most of the time. Women in most cases often sacrifice themselves for others and do not really know who they are. They need to find their power, build up their ego and strength of will because they have been conformed to societal expectations. Men on the other hand, are perceived to be powerful, active, brave and instrumental. From Europe to Africa, women have different experiences as that of men.Similarly, the ratio of women to men is rather high; this disproportionate ration of the female gender is what sociologists term 'the feminization of women'. It is a gender situation where the population of women in the society is greater than men. Smith (1987)'s study is quite revealing about the relations of gender to the society. It expresses a Marxist angle to the debate. Smith's work is quite revealing as it expresses the application of Marxist theory to gender issues in the society. Smith proposed the notion of the 'standpoint theory (Smith 1987). She relates the theory to individual knowledge, perception and status of people in the society and she argues that one's experience in the society determines where one stands. She opines that everyday experiences of women could determine the challenges that confront them, and influence their perception of themselves in their individual environment.

In the same vein, Smith's (1987) study is expository as she expresses the influences ofgender on the perception of women in a male-dominated world. She opines that gender affects how women perceive the real world. Interestingly, she relates her experiences as a scholar, wife, and mother in the 1960s. From the sociological standpoint, she reveals the biases inherent in the sociologists' standpoint, where they had focused on the world of objective knowledge, paid labour, polities, and areas of control which woman have been excluded historically. The standpoint also eroded women's sphere of sexual reproduction, children, household, labour and effectiveness. Given this situation, Feminist sociology ironically helps women to rediscover themselves and gain

freedom from oppressive forces (Seidman 1994). Smith emphasised that the position of men in the society gives them privileges while women are devalued. This viewpoint links her feminist sociology concept to Marxism. She elucidates on how social, economic and political relations influence the perception of women, and serve as forces of oppression to women. She focused on the undue exploitation of women as a result of patriarchy and their status in the society.

The psychological context of women has cut across disciplines and diverse sphere of life, mode of production which emphasises that the masculine genderis more publicly domineering and therefore overshadows the women. Her submission is that the society is phallic which explains her concept of 'bifurcation of consciousnesses.The psychological context transcends disciplines - from lethargy to sociology, the pressing point is on matters of female oppression, maltreatment and subjugation with the society at the focal point. In this light, Dorothy Smith's work is quite revealing, and expresses the relationship between sociology, feminism and the Marxist concept of bifurcation of consciousness, which separates lived experience in the world of women,from the masculine point of view. Here, the woman is confirmed to "two subjectivities" – the dominant group which conditions the subordinate group and influences their world.

However, Smith's study focuses on the West and does not reflect a global perspective of the psychological context of women. Importantly, Smith's study advocates a sociological concept that focuses on the position and situation of women in their respective environments. Their lived environments become a reflection of their experiences, peculiarities and challenges (Smith 1987:57).However, the issue of standpoint failed to account for the differences in social class strata, race and gender. The psychological context of women is expressed in class, sexuality and colonialism. Alice Walker points out that the historical experiences of black women in a white dominated society has not made any positive impact on their lives.Social structure is expressed in diverse perceptions and institutionalised gender. Institutionalised gender reflects social structures that limits opportunities and depicts the relationship between such structures and culture of the society. In Gloria Naylor (2002)'s study, on *The woman of Brewster Place*, there is a symbolic wall of oppression, sexual exploitation and class stratification which invariably constrain the opportunities and choices of the women who reside there. The social structures create barriers; impede the benefits available to the women thereby delimiting them.

In Maxine Baca et al (1983) study on *Differences and Domination*, it offers a re-direction of focus for feminist scholars to construct the influence of race and gender on women. Women's studies have indicated a correlation between gender and social relations. The experiences of gender depend on how it intersects within the social institutions. The study places the experiences of African and American women which it terms "women of colour" highlighting the impact of racial diversity to comprehending women's lived experiences. However, Hooks (1992) differ on this recognition of women's experiences. He opines that there is need to re-focus on the basic concepts where "ethnicity" is emphasised in the mainstream white culture.

Significantly, the study offers unique perspectives on the experiences of women of colour African, American, Latina, Native American women, whose social situations provide them a with a new perception of themselves in the society.However, there is an emphasis on racial, social hierarchy that necessitates inequality. Also the study does not explore distinct social conditions of women but only focused on experiences of women in the Diaspora, and how their social location constrains them in these social hierarchical structures. Finally, the collections of essays examine the opportunities available to the whites, by virtue of their personalities in the social hierarchies.

 In *Re-thinking gender*, Patricia HillCollins'study(1990) on *Black Feminist Thought*: "Knowledge, Consciousness, and the Politics of Empowerment" argues that feminists should examine areas of the female personality that expresses her unique potentials. It reiterates a perception that de-emphasises a negative image of women in the society. Thus this standpoint provides a veritable window for exploration of the challenges of women that necessities mental perceptions and metamorphosis of the female, in her bid to assert her individuality for recognition in the society. The importance of this study is that it provides a paradox that indicates that women must confront societal and traditional norms to assert their individuality.A study of Ortner (1981) makes a correlation between males and females. It relates the relationship between them to nature and culture. He attempts to situate the problems of women as a universal devaluation through cross cultural evaluations, where he focuses on theconcept of culture as providing the interface for such practices. However, the study attempts to condemn women and create an impression that women derive pleasure and satisfaction in nature, which biologically

places them in a subordinate position which they relish. He contends that nature protects them and gives the opportunity to fulfill their maternal desires.

For the purpose of this study, the viewpoint of Ania Looma (1998) is pertinent. She argues that there is a strong link between gender and sexuality. The two indices are not mere comparisons or images, but coexist to support the woman. Consequently, the concept of gender and sexuality serves as the driving force that triggers diverse changes in her personality. There is a need to interrogate the psychological implications of these hegemonic patterns on the woman. Women have been confined to a position of silence and subordination, which has a negative impact on their lives (Wisker, 2000).

2.8   Theoretical framework

Two theoretical frameworks,commencing from Freud's psychoanalytical theory and Karen Horney 's Feminine Psychology as well as Feminist Therapy will be employed in the study. The Freudian theory is deployed to foreground and provide the evolutionary development of his feminine concepts into feminine psychology. However, the emphasis is on the theory of feminine psychology as it relates to psychoanalytical feminism, as well as feminist therapy. The selected texts are subjected to textual analysis and critical reading to explore diverse psychic migratory tendencies and metamorphosis exhibited in the female characters of the novels. The theoretical framework relates the psychic migration and metamorphosis of the female personality in concepts of psychoanalysis, and social constructions in the society. Such societal constructions include patriarchy and the female personality; sexuality and gender.

Several theories have alluded meanings to the psychological migrations and metamorphosis of the female personality. Such theories include the psychoanalytical theory (Freud 1927), feminine psychology and cognitive development theory (Kohlberge 1966). ln all these theories, there are a two part perceptions. In the first part: the woman - that she is a female: In the second part, the woman perceives what being female implies. Therefore, several variables such as gender identity, gender roles and stereotypes as well as feminist therapy will be explored in the light of psychoanalytical theories, which will form the crux of the theoretical framework

Cognitive scientist and psychoanalysts have examined the inner workings of the mind and how it influences behavioral patterns, reception and perceptions by the female personality. Significantly, Sigmund Freud's psychoanalytical theory is the first to generate great interest as it foregrounds the knowledge of human evolution. It also explains the human personality. Freud's theory of psychoanalysis further led to the emergence of new theories, which acted as a basis for comparison with other theories. Worthy of mention is the fact that Freud's theory remains dominant because of his explanation of the human unconscious mechanism. His theory also relates the concept of personality (id, ego and superego) to human behaviour. Inaddition, his concept of early childhood development has been widely accepted by other psychoanalytical writers. However, psychoanalytical scholars seem to disagree on which aspect of childhood developmentthat should be given prominence.

Contemporary psychoanalytical thoughts have outlined five theoretical concepts, which will further explain the human personality. They include: Freudian drive theory, ego psychology, object relations, self-psychology and relational psychoanalysis. Importantly, Freud, explanation of the psychosexual stages (oral, anal and phallic) that occur in the first 5 years of life, explains the influence of natural instincts on personality development. Ego psychologists created the awareness of the need for individuals to adapt to their environment as depicted by Erik Erikson stages of development that incorporate the entire life span. Object relations theorists were concerned with the relationship between the infant and others. They like Freud, used the term 'Objects' to indicate persons in the child's life who can fulfill needs or to whom the young can become attached.There is a different view which is that of self psychology. It focused on developmental changes in self-preoccupation. Basically, the self-personality is the core or centre of the individual's initiation. It motivates and provides an impact on the personality, which responds to patterns of skills, goals and achievements (Gilligan, 1988). Objecting to Freud's view of female sexuality is Karen Horney (1961), who emphasised cultural factors and interpersonal relations rather than early childhood experience. Horney criticised Freud's concept of 'penis envy' as it expressed that women were inferior to men hence, she proposed the concept of 'womb envy'. In her submission, she stated that penis envy is an inner longing for the social privilege and position men experience, rather than a physical sexual urge. Indeed, she admits that men envy the procreation abilities of women, motherhood, care and nurture, which expresses their female sexuality.

Perhaps, a more pertinent contribution to the psychoanalytical concept is Adler's personality concept, which explains the influence of human interaction with members of the society. The importance of human interaction is further buttressed byGriffith (2004:67), who declared that the individual is a whole organism, a creative and goal-directed individual, who is responsible for his own fate. Thus, there is a direct contrast to Freud's emphasis on biological determinants. In conforming to Adler psychoanalytical concept of the individual in relation to the society, Babb (1993) opines that one's lifestyle can determine the perception of the individual in relation to the society through five major approaches. They are the individual's self – development, spiritual development, occupation, society and relationship. This as Alder stated that human development and performance is influenced by the society. It also impacts on the development of the society.

Relating psychoanalysis to multicultural issues, scholars disagree on Freud's psychoanalytical view of time and geographical location. The submission of psychoanalytic theories is on the emphasis of the internal mindset which is supported by Kristeva(1981), as she opines that cultural and social factors are as important to psychoanalytic theorists as psychological functioning. This is because the entire gamut of psychoanalysis is human-sexuality based. For instance, the perception of Freud about infant relationships and narcissism influenced the object relations and self-psychology theorists. However, Freud restructured his theory of drives that once emphasised the importance of sexuality on human behaviour. He stressed on the importance of self-directed motivation as a determinant.

Another significant development to psychoanalysis is the object relation school. These theorists buttressed the relationship of early childhood development, especially that of mother and child. Commencing with the Ego psychology, these theorists have found ways to relate psychosexual drives (id) with social and non-drive motivations (ego). Here, the concept of ego defence mechanism was borne, which invariable progressed the concept of life stages from childhood to adulthood. The ego defence mechanism is reflected in what Anna Freud expressed as defense against reality situation" a recognition that motivation can come not only from internal drives but also from the external world (Greenberg and Mitchell, 1983).

Also Erickson (1902 - 1994) gives significant explanations of psychosocial life stages that encompass adulthood as well as child development. Beginning with Freud's psychosexual stages, he examined their implications on growth and development, as the individual socialises

with the external world. The major foci are on issues of behavioural development that must be resolved at important stages of life. These developmental tasks if not resolved may cause challenges when other development crises are experienced. For instance: the first stage:

- trust versus mistrust begins in infancy; if not successfully tackled; it could influence relationships at any time during the life cycle. Below are explications of Eriskson eight psychosocial stages; which are also expressed in Freud's

(1)   Infancy: Trust versus mistrust (oral) This is reflected in the child's ability to trust his mother implicitly, for instance to provide his basic needs. Non trusting interpersonal relationship may arise if this stage is not resolved.

(2)   Early childhood: this is expressed in being able to develop bladder and bowel control with confidence and with criticism from parents. This is important at this stage. Erickson (1950, 1968). If parents encourage the child to be dependent, development of independence may be regressed.

(3)   Preschool Age: Imitative versus Guilt (Phallic): At this stage child overcome feelings of jealousy for the other sex and parents. They are more sociable and creative.

(4)   Adolescence: this is expressed in the identity of the child, in relation to his role. (Genital). This stage emphasises confidence building that others see them as they see themselves. They are confident to develop career goals and handle issues of life but if this stage is not well resolved, there is a sense of role confusion and inability to set goals for his/her life,

(5)   Young Adulthood: Intimacy versus isolation (Genital); This stage promotes cooperation in social circles alongside intimacy relationship with another person. If unresolved a sense of alienation develops.

(6)   Middle Age; Generativity versus stagnation (Genital) individuals take responsibility to work and develop others. If individuals do not achieve productivity and accomplishment, they experience apathy

(7)   Later Life: Integrity versus Despair (Genital): Here, individuals may experience remorse, regret, accomplishment and self-pity, if not successfully resolved.

However, Joan Erikson added a ninth stage, which she proposed as:

Disgust: Wisdom, in which individuals in their eighties and nineties move towards gerotranscendence a shift from a materialistic and rational outlook to peace and spirituality. These stages encompass the entire life span; there is great development and emphasis on ego defence, interactions with others, conscious processes and developmental stages across the life span.

2.8.1 Feminine psychology and gender

Feminine psychology is located within what Nancy Chodorow refers to as political and theoretical origins of psychoanalytic feminism which commenced with Karen Horney. Feminine psychological developed in the 1960s. The theory refuted the dominant thinking and practice that characterised the feminist revolution. The theory expresses sex as a biological difference, and gender as a societal determinant based on the norms and values of the society. A major emphasis of female centered psychology is that problems are examined in a socio-political and cultural context. Most importantly, women's mental and social experiences are given great emphasis.

Feminine psychology takes cognizance of the cultural and sexual experiences of women and their historical position as the weaker sex. For the purpose of this study, cultural and socio-political interactions of patriarchy and institutionalised gender in relations to the female personality will form the discourse of this study. Areas of discussions are patriarchy as it relates to family life, marriage, love, relationship. Feminine psychology approach advocates for self-recognition and self-worth of women. As Karen Horney submits, girls and women have natural biological composition and patterns of behaviour and development which must be acknowledged on their own terms otherwise, they may be negatively implied or presumed inferior to men. For instance, some of the natural endowments of women as pregnancy, childbirth, motherhood may have given rise to an unconscious tendency to devalue women by men. In fact, the concept of 'womb envy' is an allusion to the inner longing of men to assert their superiority, authority, privilege over women arising from envy. Also the concept of womb envy signifies the struggle of women to gain self-recognition for a distinct psychological identity,Horney (1991). Thus, there is an emphasis on the feminine sexuality such as sexual feelings, events, experiences in early childhood development and progression.

Importantly, feminine psychology stresses the impact of social factors as influencing the female personality. These social and cultural interactions according to Horney (1991) are a source of women's problems and struggle for gender identity.In her final submission, women need greater opportunity to develop their human capacity, and the cultural power which accords men privileged power often makes them behave in accordance with it. Therefore, social and cultural factors expose diverse attitudinal emotions of inferiority complex, fear, acceptance, especially among women. In men, there are feelings of resentment, insecurity and the urge to emotionally and physically express their masculinity.

2.8.2 Feminist therapy: A cultural and sociological approach

Feminist therapy explores psychological factors that influence the individual. It also explains sociological influences like the impact of gender roles, gender relations, and cultural practices on the behavioural pattern of the individual.Feminist therapy has continued to address matters of women around the world. It acknowledges the implication of the diverse ways that men and women interact and progress, including differing social and sexual development, child-raising practices and work roles. These interfaces are expressed in socially patriarchal African and Western societies, and they find expressions in family life, marriage, love and relationship. Worthy of note is that feminist theories examine issues of how men and women, interact with one another, influence moral decision making and how they contribute to, and handle abuse and violence. They also note the impact of culture, socio-political and economic factors on women.

A matter of relevance to feminist therapy is to develop a cultural and social exploration for women's psychological challenges or victories. Interventions help women to understand the influence of gender roles, gender identity and power differences in society, and assist them to make changes in social institutions that discriminate against them. Feminist therapy grew from societal and political feminist movement and consciousness-raising groups of 1960s and 1970s.Features of Feminist therapy approach include gender which according to Lvey D'Andrea and Simek-Morgan(2006:28) is expressed as comprising diverse cultures like ethnicity and gender. They also express cultural situations like language, religion, sexual orientation, age and socio-economic situation.

All of these issues have sociological leanings because awareness of cultural values and the quest for social action are related. Gender has meanings and views,Fisher (2003). Gender reflects in the way individuals perceive themselves in relation to social groups and institution; gender provides political awareness and its effect on individual relationship and authority. Gender does state the differences between men women, but tries to explain the differences amongst them genderlrigaray (1985). Importantly, gender helps in the comprehension of social institution like marriages. These ways of studying gender are combined to clearly explore gender as it relates to individual lives. In this light, Feminist therapy recommends empowerment of individuals since in their views the individual is influenced by his social and political environment. Thus, feminist therapy uses diverse techniques of power relations, interventions, assertiveness, and trainings to assist the individual.

Feminist therapy has a World-Wide perspective and fora that accommodates women who share the basic belief about the value of women. It also stresses the need for social changes that will help them (Chodorow, 1981). This is premised on their fore-knowledge of the historical background of women in the past and present. Feminist's therapy brings together women that will effect change. Although, it emphasises the impact of social factors on women, it differed in the way and manner societal issues and personal changes are addressed. Worthy of mention is the fact that Feminist theorists have tried to address issues of gender in relation to women, and propositions found in psychoanalysis, yet others have found it to be useful. For instance, Karen Horney disagreed with Freud on some significant issues where she promoted the awareness of womb envy, suggesting that it was not sexual urge that motivates women, but the domineering power of men.

Irigaray and Kristeva (1995) examine the ideals of Freud, and how it articulates with the sexual differences as important to the actions of women. Irigaray thus outlines her points into three levels:she condemns the masculine subject, while emphasising the import of the feminine subject. She expresses the psychological features that explain the differences between men and women. lrigaray contends that the differences in sex is not the problem but the cultural implication on the woman,Irigaray (1995).Consequently, this cultural implication accounts for the challenges of domination and subordination that have affected western politics, language and the society.Furthermore, Irigaray emphasises the relationship between mother and daughter to

make possible a feminine subjectivity. She explains that the connection will make impact in the political realm. ln lrigaray's submission, the emphasis on culture will create a deeper understanding of the woman in relation to culture, and not her biological nature. She contends that Freud's analysis of associating the woman in a subjective position, excludes the association of being a woman, a speaking being. The woman is thus perceived as an appendage of the man.

Irigaray creates a representation ofa woman that focuses on her sexuality and unique personality. She opines that this type of self-determinationsupports the women to transcend her traditional roles as a daughter, wife and mother. Irigaray thus propagates the cultural expectations of feminity.The theory of psychoanalysis is relevant to the scholarship of this study as it relates the concept of unconscious forces to the sexuality of the woman. In this manner, it exposes the ways in the human behaviour is influenced by unconscious drives that are beyond the control of the individual. Also psychoanalytical feminism seeks to interrupt the many assumptions about the Freudian concept. Psychoanalysis relates with feminism on the difference between men and women, the quest for self assertion, recognition, equality and the controversies between these conflicting pursuits. The theory shares a descent from and a respect for the Freudian theory.This is because any proper account of the psychoanalytical theory must relate it to the unconscious drive, and its impact on the female sexuality. Also, in Freud's submission, the female challenges like hysteria, the Oedipal complex, femalesexuality, feminity and the women's role in civilization have provided a volatile ground for feminist re-consideration.

CHAPTER THREE

RESEARCH METHODOLOGY

The study is library-based, where scholarly publications are deployed to explore the forms and modes of these primary prose texts.The methodology adopted is literary criticism. The study undertakes a textual analysis of influences, forms and modes of psychic migrations and metamorphosis of the female personalities in the select texts. Six prose texts are purposively selected based on their thematic affinities to diverse forms of psychic migrations and

metamorphosis. They include Charlotte Bronte's *Jane Eyre* (JE), Emily Brote's *Wuthering Heights* (WH), George Eliot's *Silas Marner* (SM), Flora Nwapa's *Efuru* (EF), Buchi Emechata's *Joys of Motherhood* (JM) and Zaynab Alkali's *the stillborn* (SB).

There are literary analyses, interpretations and comparisions of texts, in relation to the themes, style, structure, setting, historical and political context. The texts are subjected to critical literary analysis and interpretations, to identify and understand the manifestations of the female psyche in the select texts. The behaviour of the characters, their emotional and psychological reactions to issues around them will be analysed and interpreted.

3.1   Feminine psychology

The study adopts the feminine psychology theory which grew out of a new feminist philosophy in Nigeria in the 20th century and Britain in the 19th century. This new theory counteracted the dominant thinking and practice that had become outlandish in the light of feminist reawakening. Feminine psychology is expressed in women, and perceives their sexual composition as determined by the societal expectations, norms and values.The major focus of female-centered psychology is that the challenges of women are viewed in a socio-political and cultural societies and communities. Most significantly, women's experiences are considered. For instance, Karen Horney alludes 'womb envy' to explain the struggle of women to gain a distinct psychological identity (Horney 1991). Also, feminine psychology recognises that women's experiences stem from their cultural positions, as well as their historical background.

The femine Psychology interrogates age long assumptions, which in Horney's argument is detrimental to the mental perception of the woman. Like all sciences and valuations, the psychology of women has been viewed only from the opinion of men. Therefore, it is inevitable that the man's position of advantage should cause objective validity to be attributed to his subjective, affective relations to the woman. As a result, women have adapted themselves to the wishes of men, and felt as if their adaptation were their true nature. That is, they unconsciously yield to the suggestions of masculine thoughts.

The theory, therefore, advocates a strive beyond subjectivity of the masculine or the feminine standpoint, and to obtain a picture of the mental development of the woman that will be true to the facts of her nature – with its specific qualities and its differences from that of men. It seeks

for the self–rediscovery and actualisation of women as they surmount the problems confronting them, throughsheer effort of will strength and determination. This willconstitute the crux of this research thesis. Karen Horney, a feminine psychologist made significant contribution to the psychology of women by interrogating some of Freud's feminine psychology whichemphasises features of the female personality that influences psychic migrations such as sexual feelings, situations as well as experiences in early childhood development and progressions.

Significantly, there is an emphasis on the importance of social factors as influential driving forces in myriad changes in the personality of the female. These social factors expose certain attitudinal emotions that springs from the unconscious mind. Such emotions include feelings of inferiority complex, fear, acceptance especially among women. While inmen, such feelings includeresentment, insecurity, inadequacy and the urge to emotionally and physically express their masculinity. Therefore, the diverse perceptions of the female personalityare influenced by the masculine gender bias and the social construct which will form thediscourse of the texts under study in the research thesis

3.2   Backgroundand socio-cultural influences on the female psyche in the novel, *The*

Joys ofMotherhood

Emecheta presentsthe protagonist, Nnu Ego, in a captivating sequence of psychological trauma, and conflicting cultural values as depicted in modern Nigeria. The author till date is celebrated as apoignant writer from Nigeria. She exposed her female characters in a traditional and modern environment, where Nnu Ego has to traverse routes of mental and physical rejuvenation as a wife in the local Igbo community as well as urban Lagos. In the novel,*The Joys of Motherhood,* Nnu Ego, has to undergo mental and physical rejuvenation in her position as a wife and mother. The changes occurred in the tribal environment in which she was born and the urban community where she must live for the rest of her life. Nnu Ego has to undergo psychological and physical transformation because her experiences in the two environments have different socio-cultural orientation. Therefore, Nnu Egois influenced by the collision of these two overlapping cultures.

The protagonist experiences emotional and psychological trauma as a result of the cultural differences. She is faced with the cultural conflict of her traditional home, and the new experience of the Lagos environment. Nnu Ego becomes indecisive because of societal

expectations from her kinsmen, as well as the European socio-political environment. Nnu Ego is confronted with diverse issues of physical, economic and social concerns. This psychological trauma made her to move to the distant city of Lagos to start a new life with another husband, with the hope of fulfilling her dream of motherhood. This dream of becoming a mother is based on societal expectations. The experience of Motherhood is therefore associated with the culture and norms of the society. Nnu Ego finds fulfillment in her dream of motherhood and bears a lot of children. Nnu Egofeels accomplished as a woman because she is a mother. But her happiness is influenced by the harsh economic situation of Lagos. She resolves to petty trading in order to carter for the family. Nnu Ego is therefore forced to adjust to the socio-economic situation, which she finds demoralisng. She strives to keep her position as a wife and mother, as deemed by the tradition of lbo land.Consequently, the quagmire had negative influence on her mental disposition. Nnu Ego is caught in the two roles of a wife and mother, with its attendant pressures which ultimately devalues her as a wife, mother and grandmother.

The storyline presented a woman that is confronted by socio-cultural pressures of motherhood, which has diverse implications on her psyche. Socio-culturally and politically, women are expected to be passive and docile by the society. Women see themselves as the subject of men's mistreatment and debasement. This culture of subjugating women is worldwide. It has been propagated from one generation to another. In a multinational and multi-ethnic society, a white woman is oppressed by white men; a black woman is oppressed at two psychological standpoints: she is oppressed because she is black and she is also oppressed by black men because she is a woman. Even within the same community, a coloured woman has to suffer oppression from both black and white people because she is a hybrid; she is neither black nor white.

Throughout the ages, women have been suffering from inequality to men as they have had fewer legal rights and career opportunities. Their primary task in every society is wifehood and womanhood. This form of societal expectation puts immense pressure and strain on the female, provides the bedrock on which her mental faculties undergo diverse psychic migrations and changes that supports her to propagate her gender values or devalues for self recognition in her society.Historically, women in African societies face the dilemma of challenges occasioned by the experiences of colonialism. Colonialism brought a new culture with it. This culture created

diverse tension in colonized societies in general and on women in particular. Many countries in Africa were under European colonization and Nigeria is one of them. It is a general practice that Colonialism compelled the native inhabitants to adapt and conform to systems alien to theirs. It conflicts with the values and traditions of the native traditional culture. The influence of colonialism is felt at all levels of society - both the family as well as the individual, and Africa women are expected to conform to the culture and traditions of the land on which they live.

Also the novel showed the female characters in African societies, who suffered the impact of World War II that had delimiting and debasing political and cultural impact on their colonised nations. Granted that, Africans had no part in this war and they did not create the war. They were forced to join the armies of the colonizing nations. Expectedly, the war had its short and long term devastating consequence on the economy. lt also affected the lives of the colonised peoples. There were many drastic consequences on the lives of men and women alike in the colonised nations. In Africa, the situation was not different. African men were compelled to leave their families to join the colonising countries.African women had to take up responsibilities toward their families while husbands were away fighting for the colonising armies. They had to perform dual roles as mothers at home and fathers outside the houses. Therefore, the swapping of roles among men and women, husbands and wives had become a feature in the colonised African countries. Moreover, the colonial powers brought with them a foreign culture and a new lifestyle. The impact of this cultural invasion reverberated and was felt at all levels in the society

During this period of colonialism in Nigeria, many changes occurred and the native population had to adapt and accommodate the western values and life style. women found themselves in a dilemma, either to embrace this new lifestyle and culture or support their traditional values. The many changes brought to the society also brought discomforting consequences that destabilised the already existing ruling systems: The European colonisation brought modernisation; but the notion of modernity was problematic as it serves as a threat to the traditional African values - a cultural tension between the two systems was unavoidable; this tension disorganised the cultural, social, economic as well as the political systems especially for women. Men further discriminated against women. Consequently, women suffer all forms of subordination in their society. With the coming of imperialism, women became victims of the new European society.

Nnu Ego becomes more frustrated because of her new role as a mother and a trader. She finds it confusing because of the conflict in her traditional roles. As Derrickson (2002) summarises that the new change to a capitalist economy has grave consequences for women. It practically heightened her emotional trauma, and exposed her challenges to the patriarchal society. The plot of the novel examines the harrowing experiences of an 1bo woman named Nnu Ego, who flees from her first marriage. However, she finds the second marriage to Nnaife more excruciating for her. Therefore, she is compelled by the social cultural tradition of her native culture to migrate to another society with a different cultural background. There, the protagonist has to undergo the overbearing patriarchal practices of the tribal society as well as the colonial society, while she performs her duties of wifehood and motherhood. Significantly, Emecheta addresses the transformations in women as well as their struggles to achieve self-fulfillment. To this end, the novelist express the impact of colonialism in the lives of the female characters inthe novel. She is very much concerned with exploring the predicament of women as a result of the imprisonment between the traditions of society and modernity brought about by colonisation.

In the present study, *the Joys of Motherhood* will be analysed from the perspective of the tension and struggle of a colonised and traditional woman. Emecheta explores the mental transformations regarding the existence of the African woman in two different cultures. She wants to underscore how colonialism has influenced the female migrant psyche of the African woman. In the*The Joys of Motherhood*, Emecheta creates the story of Nigerian women, who are caught between the influences of colonialism and traditionalism namely: the traditional Ibo society in lbuza and the urban society of Lagos. The practice of patriarchy supports a traditional and cultural subjugation associated with the ability of producing children especially male children, and keeps the women in subservient positions, while the latter practice social as well as economic dependency that ruptures family ties.

Taking Nnu Ego as a representative of the African woman ,who is torn between two cultures, the present study provides answers to diverse questions through textual analysis: some of these salient questions include: How has culture influenced the female personality? How does Emecheta provide a true representative of the Nigerian woman's condition? How does Nnu Ego convey her message about the condition of the Nigerian woman through her own experiences? How does Nnu Ego experience psychological trauma as a result of interactions with her first

husband, her father and the community in Ibuza because of her inability to bear children? To what extent has Nnu Ego's adherence to the traditions of her Ibo culture contribute to her emotional trauma?

Nnu Ego's psychic transformations through life are reflectedby continual struggles for survival. This shows the traumatic experiences of women in Nigeria. In her struggles, Nnu Ego portrays the Nigerian woman's emotional and psychological effort in defending her female status. The writer uses her personal experiences as a Nigerian woman to express her contempt towards female subjugation, underscoring the oppressive systems perpetuated by Nigerian culture. As Nadaswaran (2012) points out: In this novel, Emecheta demonstrates how the traditional point of view of a woman's role in pre-colonial Nigerian was not applicable during the colonial period... As the Nigerian society transforms, women are expected to engage in menial jobs to carter for the family. These changes have negative impact on their psyche. The *Joys of Motherhood* underscores the implication of being a woman and a mother in the Nigerian society during the 1940s. The writer explores the dilemma of the rural and urban woman who tries to influence the situation in her environment. Emecheta uses her personal experiences as a Nigerian woman whose life is distorted as a result of living between two cultures. Her African culture makes her portray females as traditionally subordinate but, on the other hand, she is exposed to western values which influence how she portrays her female characters.

3.3   Manifestations of colonialism on the socio-cultural lifestyle of women

Women are portrayed in*TheJoys of Motherhood* as suffering from the consequences of colonialism on the tribal people of Nigeria, and its adverse physical and mental changes on the women. With the coming of colonisation, women had to face a lot of changes. However, the change in culture is the most crucial. In Nigeria, the native people were forced to adapt and adhere to systems foreign to theirs. This newly brought system threatened the values and traditions of the native traditional culture, as it affects women in the society. The impact of colonisation can be seen at all levels of society: at the family level as well as the individual level. It created tension and psychological chaos that made it traumatic for women to adapt to changes in the colonial society. The role of the woman is suddenly transformed from being a wife and mother into a breadwinner for her family; economic roles are thus forced on her.This is what

Bhabha (2004) declares that the identity of people in post colonial societies is greatly influenced by their cultural backgrounds. The colonial experience further affected their perception of events.

Therefore, the personality of the woman is shaped by the larger community. For instance, in Ibuza, women perform their traditiona cultural roles as wives and mothers. Husbands act as the main providers for their families through farming, trading and hunting. However, in Lagos the impact of colonisation created changes and the situation made living challenging and conflicting for the women, as the husbands sometimes are unable to provide for and sustain their families. The men cannot cater for the family due to their low wages. Husbands are unable to cater adequately for their families. As a result, the structure of the family is gravely compromised and this leads to the gradual disintegration of cultural values.This gradual disintegration created psychological trauma for the woman, as Nnoromele (2002) remarks further that the legacy of imperialism has influenced the African culture.It devalued the worth women in the society. Life is supposed to be better in post-colonial era. But the condition of women is even worse.

The experiences of the protagonist indicates the many psychic forms and metamorphosis in *The Joys of Motherhood,* as Fishburn(1995) summarises that in Nnu Ego's life experiences which supports her to propagate her gender values and devalues for self-discovery. This is because there is an emotional conflict between tradition and colonialism. . Nnu Ego's own traditionalism while she lives in Lagos is symbolic of the tension caused by the Ibo and Western culture. In Ibuza as well as in Lagos, Nnu Ego tries her best to remain a good woman. She adheres to the traditions of her native culture. Yet, this adherence does not help her. When she is compelled to move to Lagos, she is unable to have enough confidence to withstand the changing conditions of a conflicting culture in the colonial society

The first manifestation of her mental and emotional state is in her barreness. Haven failed to be a mother in Ibuza; Nnu Ego is compelled by her tradition to leave her first husband Amatokwu. Her father returns her bride price to the husband. Meanwhile, Agbadi, the father has to find another husband for his divorced daughter. She lives restlessly in Ibuza and is rejected by both the people and the tradition. Eventually, she leaves her native town for the urban city of Lagos to a new husband that she has never seen. Consequently, she is forced to leave her traditional homeland because of societal and cultural expectations, Patricia Mclean (2003) corroborated the fact that "Nnu Ego's journey to Lagos represents the urban drift that brings about the breakdown

of traditional lbo society" Nnu Ego moves from her home town Ibuza to live with her new husband in the capital Lagos. She is disappointed upon seeing a man whose appearance she does not like. This man is shortly going to be her husband. He is a wash-man working for a British family. Nnu Ego is shocked as her perception of the man as a male African. She struggles with her tears and feels pained that his physical appearance is not worth an African man.

The activities of Nnu Ego's husband and her children provided the platform on which she finds strength of will and determination to live.The plotline portrays Nnu Ego's husband, Nnaife as originally an Ibo man who has moved to Lagos to work as a servant to a white family. His appearance is in contrast to the agility and vigor of lbuzu men – his hair is unkempt and he wobbles like a pregnant woman. Nnu Ego compares her new husband to a woman. She does not see him as possessing manly qualities. She expresses that his physical appearance is discouraging. His job makes him less of a man this is because it is in contrast to the perception of men in the traditional community. Nnu Ego perceives Nnaife as having more feminine qualities than her. She considers the nature of his job as feminine and embarrassing. His body is soft and smells like a woman. Nnu Ego is disturbed by his physical appearance and the nature of his job. The impact of the colonial presence can also be seen on the physical appearance of the colonised men in Lagos. Unlike the nature of the tasks in traditional Ibuza, the work in Lagos does not require much physical strength. Nnu Ego describes Nnaife once she meets him in Lagos as a man who walks like a pregnant cow. She compares him to a fat cow that is unable to walk properly. The novelist uses Nnaife to explore how colonialism has provided a demoralising impression on the African male from a female perception.

Similarly, the nature of Nnaife's job as a laundry man provides a degrading and humiliating experience for the wife. This is because Nnu Ego surpasses him in her position as a provider for the family through petty trading. This usurpation of roles is an overt manifestation of colonialism on the socio-economic lives of the people. The impact of colonialism is clear on Nnaife's personality and it portrays him as the one that is demeaned in the society. As a man and husband, Nnaife wants to fulfill his roles, but his desire to be dominant clashes with his immediate condition as a servant working for a white family. He likes his work and he is not willing to maintain his role as a family man.

Therefore, Nnu Ego'emotional psyche is transformed into a wife, mother and a sustainer for her family. Nnu Ego's new role is influenced by culture and tradition as well as the colonisers. Unlike in lbuza, where men seek to enforce the tradition of the land and they are the main providers for the family, in Lagos a husband's role remains undefined. It is true that he is a sustainer of the family but not the primary sustainer as women are to contribute to the income of the family. Nnaife is compelled to abandon the values of his tradition and culture and to adopt a new culture.Getting adapted to this new culture means that he is more European and less African. The nature of his job is considered shameful and humiliating by his fellow countrymen. Nnaife's countrymen consider him as as an unserious man, who chooses to loose his identity in order to serve the white man. However, his service is regarded as demeaning by his wife(Craft2013:3).

Nnu Ego finds the environment of the colonial society difficult to nurture family ties. It disrupts the African man's sense of responsibility. Unlike in Ibuza, where husbands never leave their families. In Lagos, there are no family moments to bring the father, mother and the children together. The humiliation inflicted upon the husband is passed on to their families especially on the wives. Wives are emotionally oppressed by their own husbands because of the nature of the colonising system. Nnu Ego sees Nnaife's work as a slave. "Naife's slavery puts Nnu Ego in double jeopardy".Ogunyemi(1996:55). Thus, in the context of the society of Lagos, it is difficult for husbands to maintain that sense of responsibility that they previously acquired in their tribal community. There is a transformation in roles, a role-switch that pitches the woman against all odds. Women are oppressed by their own husbands as they (men) are unable to provide for their families on a regular basis. They are away for long and the mothers have to work to secure a better livelihood. Men are either working as servants for white families or are forced to join the colonisers' army to fight in wars as mercenaries. On the other hand, women are forced to live their houses and go to the market to work to sustain their families. They can be street peddlers or engage in petty trading.

In addition, women and men have to embrace the new European culture and they are caught between two cultures. Here in Lagos, men are forced to live under submission and this is why they are not able to enforce a cultural system of patriarchy. The husband's authority over his family is undermined as he remains a servant under a colonial system. It is a system where things

are changing rapidly and to coexist with such changes, women have to conform and develop along this new world with its culture and values. However, they try their best to adhere to their original cultural values. Yet, this adherence does not help them in this new world of Lagos. The switching of gender roles has provided the means for Nnu Ego to experience changes in her mental and psychological disposition.

3.4   Nnu Ego asametaphor of procreation

In Lagos, Nnu Ego bears children for her husband. The change from barrenness to fruitfulness makes her to regain confidence in herself as a woman capable of bearing children. Although she does not like Nnaife or the new urban community of Lagos, she is overjoyed when she discovers her ability to bear children. Soon, Nnu Ego conceives and she becomes a mother. The new feeling brings emotional and physical satisfaction. She feels like "a real woman" who has a feminine psyche. Her new found ability to bear children fills a vacuum in her subconscious mind. She feels fulfilled as a woman. The experience of childbirth gives her a new identity. Conception is a life-long dream and having a baby is a metamorphosis that marks a woman as fruitful and fertile. It is also a transformation to motherhood.

In Lagos, Nnu Ego faces a change in the mental perception and transformation of her mindset towards herself and the society. She finds herself living in a new environment that has a culture different from her old culture. It is a rapidly changing world. Consequently, Nnu Ego has to adapt to a new form of pleasure in motherhood. As a mother, she has to struggle to provide for her children under a new colonial system that makes it difficult for her to find sufficient support from her husband .Her husband is forced to be away from his family most of the time. Nnu Ego's perception of motherhood is influenced by the environment she lives in. She grows from being a mother at home to a father outside the home. She has to assume the dual traditional role of a man as a provider and breadwinner, and a mother, to raise her children.

In the same vein, Nnu Ego has to struggle within her mental faculties and physical capacity to maintain the well being of her family. She summons all odds to meet her family's needs regardless of the hardships she has to confront. "She has to fight to exist and breathe in her own house".Beti(1989). Despite the lack of support and the meager income of Nnaife, Nnu Ego resolves to do nothing else other than be a dedicated mother. She has to cope with a life of

poverty and sacrifice. She realises that it is inevitable for her to find a way to support Nnaife's insufficient income. She has to work as a street peddler to provide for her entire family. As Erasure (2012) points out that colonialism led to transformations in the perception of Africans. The changes affected the values and norms of the people. It influenced their family lives and mindsets. Nnu Ego has to struggle to keep the family together. She takes to petty trading to sustain the family.

In lbuza, females have been brought up to be good wives and mothers. They are to fulfill their societal expectations as nurturers. Nnu Ego is thus compelled to move and live in another society and a different culture, and conform to its values in Lagos. She has to face many hardships to overcome her emotional, psychological and social challenges. As Nnoromele (2002) asserts that the emotional challenges support her to gain foresight to survive. She becomes creative through petty trading and other menial jobs. She finds herself living with an unsuitable husband and poverty that she has to assume what society expects from her". Nnu Ego is blessed with a lot of children including sons and she has a firm belief that her children are her joy in a community where poverty and hardship prevail. She devotes her entire life to her children. Happily, she indulges in trade and business. She gains some self-esteem when she earns a fair amount of profit from her petty trading to support her family. However, the restrictions imposed by the society makes it difficult for her to continue. The impact of societal expectation on women in Lagos is devastating. Nnu Ego assesses her life in Lagos. Thus it is clear thather predicament is related to her family and culture. She has been brought up in a rural community, but sheis compelled to live the rest of her life in an urban modern community. Consequently, she feels hopeless and suffers physical and psychological trauma, pitying her situation, as her actions are governed by two different cultural dimensions.

Nnu Ego's psychic disorientation is the result of conflict between the traditional community and urban Lagos. The tribal community perceives men as dominant and assertive. The women provide support through farming. The family unit was stronger and more united. However, Lagos becomes frustrating as there were no lands to cultivate. The women had to trade to sustain the family.Nnu Ego is distracted as a result of the tension between the traditional Ibo society and the new colonial European society. Women are traumatised by the society, and what the rules of the colonial culture require them to do. Their predicament lies in their inability to show commitment

to their traditional duties as a result of the new economic activity or business.This economic activityhas an overwhelming impact on the well-being of traditional women especially the protagonist, Nnu Ego.

In Lagos, Nnu Ego is transformed into the mother of many children. Yet, she is denied the maternal pride that mothers attain in lbuza. She is divided between a capitalist economy that values western culture of individualism over domestic responsibility. Nnu Ego is dehumanised because of the changes in perception of motherhood. Despite fulfilling her dreams of motherhood, Nnu Ego never feels comfortable. She expresses her indignation towards the community of Lagos and dreams of how her situation would be if she were in lbuza. In Lagos, Nnu Ego has to fend to support, and cater for her children according to the fluctuating level of poverty that she has to face. Unlike in Ibuza, the social and economic situation does not allow women to have regular jobs and, as a result, they have to depend on their husbands. Nnu Ego does her best to provide for her children, while Nnaife works for the white family. He is also taken to war to fight for the British. The metamorphosis reflects in her mental and psychological torture as Derrickson(2001) expresses "Nnu Ego's prompt capitulation renders her a victim as an African women in a colonial capitalist Western society. Nnu Ego's perception is influenced by the new reality of motherhood. The experience of motherhood brings much suffering for her. The new environment does not support childbirth as the mother must work to cater for them. Although Nnu Ego's longing for motherhood is achieved, it is challenged by the harsh economic situation in Lagos. Nnu Ego resolves to be happy as a mother. She finds solace in her role as a bearer of children. In fact, her desire to be a mother is because of the respect it accords her in a traditional community. Children in a traditional society are expected to cater for their parents in their old age (Emecheta, 1989). Nnu Ego knows that children are important for her in life and after death. Nnu Ego relates her life to her children, anticipating that when she gets old, she will reap the emotional dividend of her motherhood. She reflects in her old age when her children will cater for her and call her mother (Emecheta, 1989).

Nnu Ego struggles to adhere to tradition in a modern environment. She wants to continue as a woman of Ibuza in Lagos. In Lagos, Nnu Ego does her best to find sources of income to feed her children. However, the money she gets can not provide the needed succour. A new realisation dawns on her. She expresses her despair at the changes in her life. Her children did care for her

and she feels disillusioned. While in Lagos, Nnu Ego battles the psychic transformation between her sense of pride and recognition as a mother in the same way that mothers have in Ibuza. She is denied this emotional satisfaction, and she is frustrated by the colonial system that does not encourage motherhood. The society does not value her as much as the traditional community. The birth of children do not guarantee economic and emotional stability.

3.5   The Psychologicalperceptions of Adaku and Nnu Ego inatransforming society

The personality of Adaku expresses a positive perception to life's challenges which supports her in her quest for fulfillment. Adaku becomes Nnaife's second wife after the death of her husband. Unlike Adamkwo, her co-wife, who prefers to stay in Ibuza. Adaku chooses to move to Lagos to live with him. Adaku develops a sense of adaptability and co-existence with her new environment in Lagos. She can make a living for herself in Ibuza as well as in Lagos. She is interested in the future of her children much in the same way Nnu Ego is. However, she is more psychologically receptive with the new socio-cultural life in Lagos. "All she wanted was a home for her daughters. It was worth some humiliation to keep her children together in the same family" (Emecheta1989:120). Adaku is accustomed to being a co-wife and she tries her best to accept her fate.

Adaku with her children have to live along with Nnu Ego and her children in the same house. She is a devoted mother who is willing to give her children the best education. Unlike Nnu Ego, Adaku keeps a mental balance between tradition and colonialism. In other words, she combines both the traditional values of her native culture with those of the colonial system in Lagos. While Nnaife is away in the war front, Adaku sees many serious changes going on around her that are traumatic and distressing around the environment with its attendant negative circumstances. She perceives that husbands are unable to provide for their families on a regular basis. There are no social bonds to unite families due to the absence of husbands for long and women have to work to secure a livelihood.

As a whole, Nnu Ego and Adaku experience diverse levels of mental, psychological and physical changes as a result of the society they live in. Nnu Ego develops as a result of the traditional cultural expectations of her society and the evolving urban society. She cannot survive whole in either of the two communities. She must find satisfaction and realisation in herself.

Adherence to tradition therefore supports and motivates her towards self-discovery in her Ibo and Lagos society. Such adherence serves as the catalyst for her self motivation. Nnu Ego could not come to terms with what life could offer in tradition and values. She could have done what her mother (Ona) did regarding marriage and maternal life both in Ibo and in Lagos.

Yet, she could not resist the society and its tradition regarding marriage and childbearing. She suffers the thesis and antithesis of motherhood in the novel.In Ibuza, she appears incapable of defending her status of a childless woman under a traditional system that considered the likes of her as not complete. On the other hand, Nnu Ego bears children but she is traumatised by the same Ibo tradition regarding maternal life in Lagos. While there, she is happy and finds fulfillment as she becomes a mother of many children. However, her happiness was not to survive unharmed because of the new system in Lagos which makes of her husband a man incapable of providing sufficiently to sustain his family.Though Nnu Ego's tramuatisation has taken different forms, the socio-cultural metamorphosis has been the very spark from which other psychic migrants forms have been initiated. She has been segregated by the society, her husbands, her father, colonialists and even by her children. Though, each kind of disfavour differs from the others in its intensity and its subject.

All of it culminates in rendering her a victim of cultural collision. In other words, socio-cultural metamorphosis has been explicated in different forms as systems, values and tradition that have governed the two societies in which Nnu Ego lived. Nnu Ego has to survive by wholly taking from each culture of the two what she could see as appropriate to her immediate status either in Ibo or in Lagos. In other words, she has to be defined by the Ibo tradition regarding marriage in the same way, Ona her mother would have in Lagos. She has to adapt to the system there in the same way, Adaku her co-wife did. To make it brief, Nnu Ego has to take from traditions and cultures what has to support and motivate her to survive in worlds where sticking to traditions is damaging. She has to cultivate and adopt a survival tactic, even though her struggle culminates in a very humiliating death, but she realises that the joy of motherhood has to be the sorrow of motherhood.

Emecheta therefore uses Nnu Ego to represent the African woman in general and the Nigerian woman in particular. The message that adherence to tradition under a colonising system, can result in mental, psychological and physical changes. Emecheta wants to underscore that though

traditions are values that govern the lives of the people of any society; these values should be interrogated and subjected to change in a rapidly changing world especially when enabling systems are introduced. Emecheta stresses that life can never go smoothly without hassles but adapting to what this life offers throughout time is the best strategy to overcome these hassles. By and large, through Nnu Ego, Emecheta points out that the endeavour to adapt to new systems should entail discarding some traditions and values of the old ones, and following those customs that can nurture people and develop their lives.

Nnu Ego has to remain loyal to her husband despite his inability to sustain his family. The challenges she encounters support her to hold on firmly to those traditions that have made her appear as a traditional virtuous wife. In other words, Emecheta sympathised with Nnu Ego and her predicament. She wants to convey that though the African woman is deprived of her human rights to choose a husband of her own, she turns to be the object of both men's subjugation as well as that of the colonizers. Nnu Ego is given the right to determine her destiny because of her submission and adherence to the values of individualism and the ability to adapt to the new system and what it has imposed.The ultimate destiny of Nnu Ego has been her death by the roadside. But not when she had made some realisations: Nnu Ego realises that she could not achieve the fulfillment she has previously anticipated regarding motherhood and childbearing. She reached a moment of recognition that something has gone wrong in her life. She failed to achieve wholeness through the choices she has made with clarity of a new vision. However, Nnu Ego finally realises that following tradition is unquestionable and that her dream of the kind of motherhood she has anticipated has to be fulfilled in motherhood which does not always bring happiness. She has also realised that she should have made different choices in the light of what life has offered in a way to achieve personal existence or fulfillment.

The novel, *The Joys of Motherhood* (1989) shares the experiences of women on differing pedestals of life challenges, in areas of politics, economic and social situations. She illuminates on the perception of women. She portrays the women who try to surmounther challenges in a patriarchal society, and the other who still embraces the culture of the land. Although the latter is placed in more flexible, aggressive position, the novel elucidates that female characters can be revealed as virtually all victims of patriarchal tradition which has forced them to strive towards self discovery and inner motivation. The story focuses on changes caused by internal factors

which supports women to gain self- recognition.. In structuring the writing, the central focus is to examine the ways in which the female characters' passive mode of being and their ways of thinking are illustrated in the text. The female characters are traumatised by social convention as well as external factors within the societal stratum that supports them to propagate their gender values and devalues for self -recognition in their society.

The novel portrays the life of Nnu Ego, who is the daughter of Chief Nwokocha Agbadi and his concubine Ona. However, she asserts her individuality by embracing tradition. She finds solace in her ability to bear children. Nnu Ego sought to live her life only by embracing motherhood and enduring many unjust social conventions against women. Eustace Palmer, in this sense,condemns the culture of male domination of women. From the plot narratives, the barrenness of women signals a kind of curse in the Nigerian society in which Nnu Ego lived. The novel elucidates the Ibo social mores and the importance of children to a successful marriage. Nnu Ego made an attempt to define her identity as a means of procreation. However, her motherhood valorizing on her dreams and hopes becomes, in effect, the subtle imposition of bondageshe loves her children and feels enslaved to them (186). She must remain to fulfill her role as mother and wife, rather than divert from the subjugation of woman in Nigerian society. Despite her strenuous efforts toward that attainment, her efforts evaporate like a mirage in the end. Nnu Ego cried bitterly from her heart by saying, "sometimes, seeing my colleagues, she regrets having so many children and she feels deserted (202). The novel insists that Nnu Ego's identity cannot he circumscribed without children, because her existence without them remains like an empty shell or shadow. Even though nurturing children brings her personal fulfillment in the sense that Nnu Ego's unbending faith in the traditions of her culture, particularly as they relate to marriage and motherhood, is shown to be her desire.

Nnu Ego has to suffers an ignoble death at the age of forty-five, all alone, abandoned by her sons who went abroad to further their education.The tragedy of her death depicts "a textual critique of the mental and psychological yearnings and expectations attached to motherhood" Ogunyemi (1999). It also requires us to see that she feels imprisoned by the affection she has for her children, and the belief in her role as the senior wife. Finally, these challenges supports her to propagate her gender devalues for self recognition because she was hampered by the heavy burden of tradition and social custom in that period which has exploited women's status.

However, it is significant that Adaku in *The Joys of Motherhood* is presented as more or less an independent, liberal and flexible woman. In saving herself from madness and premature death, Adaku is determined to leave Nnaife and her loveless marriage. She achieves economic independence by her trade and educated her two daughters to take their own place in this world. As Eustace Palmer aptly states, Adaku represents the liberated woman, while Nnu Ego embraces tradition.Adaku appears in the novel as assertive and expressive. Adaku reacts to her present condition, where she laments the plights of women. She expresses that women set difficult standards for themselves as a result of traditions. She resolves to liberate herself emotionally and support her daughters to get education. Adaku is thus a symbol of the assertive woman, who utilises the situation to buttress her individuality.There is a strong conclusion that traditional values inhibit the younger generation.

Similarly, the issue of madness is, to a certain extent, establishing a particular link with Nnu Ego's silence as it appears in the final sentence of *The Joys of Motherhood.*Her complete silence implies a resistance to motherhood. Women want to become mothers, praying their life to be as productive and fertile as Nnu Ego. Nnu Ego rejects other women's desperate pleas to have many children. Stories indicate that Nnu Ego is a selfish woman who refuses to forgive herself even in death. She succumbs to the joy of motherhood but finds pain and anguish in the experience. Even in death, she suffers pain and humiliation. Her silence in refusing to grant their requests culminates so cruelly, in the self-revealation of Nnu Ego's inner psychological trauma even in death. The reader comes to the realisation of the silence that she bitterly regrets her life. Through her protagonist, Nnu Ego, Emecheta is most interested in portraying women who accept oppressive institutional structures under the guise of adherence to tradition. Emecheta explores the subjugation of mothers by unjust tradition which is Igbo society's standards for women and primacy of Sons.

The novel depicts realistic conditions of women's lives and struggles, Buchi Emecheta elucidates woman-centered themes such as the problems encountered with polygamy, motherhood and marriage conventions. It psychologically mirrors the complexity of women's lives in social contexts. Emecheta'stextual parallel is signalled through echoed forms. First, the writer commonly investigates women's two ways of living by showing not only ones choice to stand within the social boundaries, but also the other choice of breaking with convention. The female

character's pervasive ontological passivity suggests they are all imprisoned in social convention which denies the women's equal place. Secondly, a closer look reveals that she significantly exhale female character's repressed anger as a means of silence, thus she seems to categorize tradition as system of oppression.

It is important to note that the novel is concerned with envisioning a radical change, challenging one to replace old and bad perceptions. The forces of change are expressed in several instances in the text. Adaku like the younger generation is willing to live her life independently, Also, Nnu Ego's first son, Oshia does not want to support his family as social norms require, and Kehinde, Nnu Ego's daughter chooses her spouse herself, defying her father's intention. The mental anguish of African women by the burden of patriarchal traditions constitutes a part of the themes in the text. Consequently, intertwined with her portrayal of the passive and active women in a delicate balance, Buchi Emecheta offers a variety of choices, leaving the judgment to the reader. This sense of balance represents the novelist effort to unearth the intricate feelings of women in the society. Through developments and changes in mothers-daughters generation, Emecheta gives an insight into some of the changes in the world which modern society has evovled in the course colonialism.

3.6   Colonial history and the female challenges in the novel

The Joys of Motherhood exposes social and political occurrences in Nigeria at the phase starting from 1930 in which it was overrun and colonised by British imperialism and going forward to 1960, the period of independence from colonialism. Until late 18th century, interaction between Africa and Europe was restricted to slave dealings. But since 1780, a new involvement developed. In this light, a market to present their merchandise andexpand their religion in Africa was instituted. Also, the philosophy of social Darwinism made the Europeans to perceive that they were superior to Africans. Therefore, it behoves of them to give Africans self recognition, civilization, religion and good governance. This is the moral justication for their colonial expansion in Africa. Consequently, Africans formal colonisation began from 1885.

The novelillustrates the way in which the colonial tenets manifested in the lives of women. lt reflected in the area of social and cultural changes as a result of the Christian religious practices in Lagos. For instance, the workers go to church on Sundays. Marriages must be conducted in

the church otherwise it is regarded as illegal. These changes manifested in Nnu Ego's experiences when she gets pregnant. Nnaife gets worried that he may be sacked from his jobbecause their marriage was not contracted in the church. Moreover, Nnu Ego, was compelled to swear in the court, which is against her religious beliefs in the court (Emecheta p. 217). Hence, the writer enumerated diverse emotional and social changes that were introduced into the culture and institution of marriage. She illustrated in detail the oppression of women as a result of their sex, class and gender. Emecheta addresses disillusioned African women who are relegated by the patriarchal society.Domination, psychological and social exploitation has become the bane of African women in the society.

Furthermore, the novelist highlights the social behaviours with which the colonial patriarchal culture has silenced and oppressed women in the society. She illustrates the effect of the colonial patriarchal discourse on the indigenous patriarchy. Loomba (2007) contends that colonialisrn contributed to patriarchal oppression, which brought psychological changes on the men and especially on the women. They are segregated and emotionally traumatised by the Europeans. As a result of Nnaife's humiliation by his colonial master, Nnaife as a washerman vents his dissatisfaction on Nnu Ego. His master calls him "baboon" during which he laughs and repeats the term. Such an action depicts the degree in which the West regard the "oriental other" (Morton, 2003) an inferior human being, which invariably creates multiple effects, such as discrimination against women. The British master interacts with Nnaife in a way that it demeans his personality. The interaction reduces him to a mere animal.He is denied of any cultural or historical inclination. Consequently, the ripple effect is expressed by changes in the emotional stability of women. This is because Nnaife attempts to reinforce his lost authority at home. Once Nnaife returns home from Fernando Po where he works for the white man, he actsas a masterand lord at home. Often, he declines to reply Nnu Ego.

Also, being hired at the train station as a grasscutter imbued in him a semblance of authority. Nnaife is glad to strengthen his authority at home, what he had lost as a result of the colonial dominance. He beats and expects a lot from his wife. He expects his wife to respect and obey him hook, line and sinker. His ill-treatment by Dr Meers gives him the impetus to maltreat his wife, though he is able to provide for his family. Nnu Ego experiences abusive behaviours from her husband, which vividly describes the manner in which the colonial patriarchy increases the

oppression and marginalisation of women generally in the society. People especially the womenfolk in this colonial systemagonise from psychological and physical colonisation. The women are regarded as slaves and they suffer the backlash from their husbands (*Motherhood* 51);consequently, the writer explores the marginalisation and oppressionof women due to their sex in a colonial society.

The colonial patriarchalsystem in the city strengthensnative patriarchy which makeswomen more oppressed and silent than before. There is a manipulation of the female psyche through exploitation and marginalisation of women. That is, women undergo physical and psychological changes occasioned by the colonial situation. Women are maligned and discriminated by the colonial patriarchal society. They lack self-confidence and decision- making skills. They do not have the right to demand for money to feed their children, plus they should not be educated in any way. They are not accorded any meaningful name for they are perceived as inferior.For instance, when Nnu Ego delivers a twin, two baby girls, Nnaife refused to give them suitable names. Nnu Ego states disappointedly: they donot merit suitable names (14). She summons courage and names the first girl, Taiwo-she 'who came first', and the other girl, Kehinde. Thus there is a conscious depiction of a social orderwhere it is gender thatdecides the worth of individuals. The female gender is considered the subject of diverse emotional repression caused by the intertwining of oppressive forces of gender - They are made only to serve the menfolk.

Killian (2004) emphasises that the patriarchal discourse relegates the values that the female child has over the male one. The female child experiences a psychological change between self-dignity and humiliation. Therefore daughters become valuable as a result of the bride price, they will attract at marriage. Nnu Ego opines that the money would be used to educate the boys(44). Consequently, the societal patriarchial situation affects sexuality, the family, division of labour, home, education and so forth, Colonialism, patriarchal and gender relations segregates women in the society. The manifestations of these mental perceptions by women support them towards self recognition and assertion in the patriarchal society. Nnu Ego's experiences show that having to comply to societal expectations make most women unfulfilled. They are appendages of men.

The patriarchal hierarchical structureaffects the entireaspects of women's lives especially their identity. Nnu Ego 1ives in a society, where the woman's mental consciousness is outlined in terms ofher identity as a mother of numerous children, and her relationship with the man. There

is an expression of gender perception, which in the colonial and native patriarchal social order decides the worth of individuals:male childrenare ascribed excessivesignificance whereas female childrenaredeemed the other. Adaku is mocked at by Nwakusor on account of not being the mother of a male offspring. She is percieved as not having a maternal figureat the moment; she was told, "you Adaku, the daughter of whoever you are" (166). The female identity is thereforeestablishedby means of her relationship within a patriarchal society.

Taken together, women haveresolved to struggle to gain their unrestrained selfhood because what constitute their self, identity and essence is relegated in a male controlled social order. Nnu Ego, in one of her heart-rending declarations, after giving birth to her set of girl twins, reflects on God to give her succour as a woman, and for her girl-child. She reflects that the girl is not given recognition in the society. The girl is thus perceived as an appendage to the man (186). The writer attempts to demonstrate the changing position of women since the era of independence. Nnaife is presented as a symbol of the colonial patriarchal system, whileAdim and Oshia as the motif of the postindependence generation. It is apparent that the author is revealing how the postindependence patriarchal generation is impervious to the plight of wornen. The author in her plotline speaks for women that have been subjugated and relegated by the patriarchal manipulations. There is a representation of their experiences and oppression in the indigenous patriarchy that is afterwardsstrengthened by the colonial and racial patriarchal situation.

The subaltern women's marginalisation and oppression by the patriarchal relations is a clear indication of the challenges of women in a male dominated society. Such a difficultpositiondisregards the political and social agency of women. The postcolonial feminist engagement regards Third World women as the oppressed in their own patriarchal society,irrespective of the precise social and historicalperspective. *The Joys of Motherhood* exposes societal cultural assumptions of childbirth, female gender and mothering.The value of the woman is in relation to their work. The woman assumes the role of a wife, mother and grandmother.in the new colonial society; the woman must fend for her children. She will have to work or engage in petty trading to educate the children. Nnu Ego finds the condition harrowing. She feels trapped even as a mother of children.

There is an economic manipulation by the colonial state which has a hugeimpact on lives and experiences of Nigerian women. They become more exploited and oppressed by the principal

patriarchal society. Similarly, the novel explores the emotional oppression and suffering of Nnu Ego, a traditional Ibuza woman who relocates to Lagos, a colonised city with stringent economic policies. In Ibuza, a certaingender-based division of labour was instituted. Men were specified as breadwinners who labour in the farms, hunt for animals and tap palmwine. On the other hand women are percieved as mere objects that must satisfy the sexual and socio-cultural needs of the men (Killam,2004). These are the specifications of work for both males and females in this traditional patriarchal society. In this situation, women must work which is a new form of emotional exploitation.

Nevertheless, the aforementioned specification reflects Ibuza patriarchal society. The specification of women's dutiesstems from an oppressive culture of Third World women inindigenous patriarchal societies; but unfortunately capitalism exchanges and reproduces these native hierarchies. Therefore, there is delineation in the connectioncomprising the ideology of work and gender, which is what the writer exposes in *The Joys of Motherhood.*The novel thusinvokes the indigenous patriarchal division of labour in capitalism, which redefines a sexual-based division of labour. It ascribes a new delineation of work for the womenfolk. As a result, a woman isgiven more labour. Alongside her household chores, she is required to do her possibly best to feed her children as a good mother. Nnu Ego, in this colonial social order, does "petty business" so as to feed her children, together with her husband. She understands that she must support her family.As soon as she insists on more money to feed her children, Nnaife declaresharshly that it is her duty to fend for her children. Nnu Ego is expected to think (37).Hearing this statement, Nnu Ego is in dire straits and must act fast. She performs her duty as caregiver and nurturer for the family. However, she feels enslaved and trapped in her duties as a wife and mother. In this stead, women are expected to share in the collective interest as women. They are compelled to socialise and engage one another, in order to assert themselves in their societies.

3.7   The Female personality and thecommon context of struggle

The novel also expressed the attitude of women towards one another. There is a spirit of solidarity in their relationship towards one another. The women share in the plights and challenges of each other. Women are expected to share in the collective interest. They are compelled to socialise, and engage one another in order to express their strengths and

weaknesses. The solidarity is based on the societal expectations, forces of discrimination and patriarchy. In the novel, Ibuza women observe theironce-a-month meeting in Lagos, marking the well-placedharmony between them. They assist one another so as to make life easier for themselves and enjoy a life of their own. This is expressed in the statement in the novel to that regard. While Nnu Ego agonises from poverty, other Ibuza women encouraged her concerning trading so as to fend for her family. She is advised to start petty trading in cigarettes and matches (52). This incident reveals the usual context of struggle faced by black women that are colonised and re-colonised by power configurations.

This usual context of struggle is portrayed in the novel. Also, afterNnu Ego and Cordelia, her friend, quarrelled, they before longagree it is not worth excommunicating one another. There was indeed more to be gained with communication: if the mouth and the tongue quarrel, they nonethelessget reconciledseeing that they have toremain in the same head(63). Indeed, the writer attempts to explore the context of women's support for each other inside the power formations. Communication, blackness and unity of action in the novel transforms the context of struggle in women of colour in Igbo society. This cohesion unites them in opposition to the power configurations. After Nnaife departs for Fernando Po, his pregnant wife, Nnu Ego, and Oshia, her son, grapple with poverty as a result of the economic pressures.

The Joys of Motherhood emphasises the silence and oppression of women in the society. The oppression is necessitated by gender and class. The central subject in the postcolonial feminist discourse is portrayed by the features of gender. It focuses on the sexuality of women which gives them pain and agony. The woman is expected to be passive, docile and visionless. The plot highlights the oppression of womeninside the patriarchal lbo social order. Apart from criticising the economy and racism, cultural and political effects of colonialisation on the psyche of the woman, the novel criticises the patriarchal tradition which makes the men to dominate the social structures. The heroine, Nnu Ego, extols the features of feminist consciousness - the awareness of self, the activities of the patriarchal Igbo culture, such as polygamy, son preference, the burden of motherhood, and gender roles. It highlights the suffering and marginalisation of women owing to the gender disparity and sexual oppression in Igbo society.

The writer offers a critique of the indigenous patriarchal dominancebyrevealing the exploitation and fierce oppression of the feminine characters. There is a depiction of a society- Lagos, where

gender ascertains who is superior andsubsidiary, who is the standard and who is considered the follower. This hasconsequenceon Ona in the traditional village of Ibuza. She assumes the status of a boy child for her father, who does not have a son. This way, she possesses all the responsibilities and power of a first son. However, as the indigenous patriarchy accords her the male authority, it also exposes her sense of femininity. While Agbadi was close to dying, she gave up her tough demeanour to care for him.

Likewise, Ona is not expected to marry.Her father had mentioned that his daughter must certainlynot getmarried. She is as well not allowed to retain her daughter, Nnu Ego. A moment after the demise of her father, she pays a visit to Agbadi's compound to nurture her daughter. Thus, she disobeys the traditional patriarchy to achieve a sense of fulfillment in her choices. Onadelivers another child, however, hertwo childrendie. Therefore, the writer, on Ona's demise, stresses the power of patriarchal governance upon the woman's freedom and life. Ona had to die since she defied the traditional culture by going to Agbadi's compound.

There is a depiction of the dominationof women by the patriarchal society and the mental torture and psychological feelings they experience as a result. Ona dies because of her disobedience. She was liberated, though her life and freedom were dominatedand controlled by the indigenous culture. Before dying, she begs Agbadi to allow her daughterto be free, toget married to anyone she desires, and to be like a woman, what she was not allowed to be. The novel portrays traditional patriarchal practices that enable womeninternalise their superiority and valueby means of the institutions of tradition and family,in order thatwomen recognise their subjectivity and find inner strength to overcome the challenges. Agbadi's eldest wife, Agunwa, for example, labels Ona a bad womansince she had more power than Agbadi andtreated him poorly-before their affair- something unacceptable and considered unpardonablein patriarchal society.

Also, Adaku, who strives to be self-reliant and decides for herself, is considered an "ambitious woman" by hersenior wife,Adankwo, who symbolises women thatresign to their fate. She degrades Adaku for not bearing a son for their husband and treats her as though she is not human. She advises Nnu Ego to resist the influence of Adaku on her marriage. She insists that Nnu Ego must continue to embrace the tradition and culture of the land. She is not expected to tolerate Adaku who is assertive (158).

The above assertion buttresses the degree to which the patriarchal society causes women to internalise the patriarchal practices to the point that theyconsent to male superiority, and react negatively to one aonther. Worth noting is that the term "senior wife" is a title assigned to the first wife (having at least a son). This title, bearing a little power, is granted by indigenous patriarchal culture.The senior wife is expected to dominate and control the other wives. Adankwo reinforms Nnu Ego about her expectation as senior wife: 'you ought to act as a male friend to your husband. You ought to be controlling his younger wife'. She, in addition, informs her that a complete woman must have a husband (158). This information shows how Adankwo internalises the patriarchal hegemony: a woman is foreverreliant on the man for her being and identity. She is not complete as a person without a man. This patriarchal beliefthriveswithin institutions in the society. By granting this title to a woman, the patriarchal society subjugates her all the more. This title goes along with more expectations and responsibilities. Certainly, it appears the woman is yoked in this title bycultural patriarchy.

The novel exposes the degree of women's psychological domination and oppressionby power relations in the indigenous patriarchal society. The writer queries societal patriarchy as it influences the assertiveness of women. She portrays a society where women are perceived as "second class citizens". They exist only at the lower rung of the ladder, and are denied of their rights and sexual cravings, whenever they are substituted with a freshgood-looking young lady. Emecheta'sportrayal of the African woman's place in the polygamous marriage portrays the extent of gender oppression in African feminine study. The novel highlights the challenges of women in relation to their sexualities. This invariably affects them physically and emotionally. Agbadi abandons his wives and only ensures they are fed with food. He is nonchalant about their emotional and psychological needs. Thus, he flaunts his concubines openly, without consideration for the feelings of his wives. Agbadi's character highlights the extent of sexual devaluation and oppression of womenin the Ibo patriarchal social order.

The writer exposes the manner in which women are dehumanised by male sexual conduct. Just as a commodity, they can be ignored after a while. When Agbadi's wives desire to speak with him, he brings in his mistress to sleep with, andoffer her pleasure. This heightens the woman's frustration. When Nnaife's brother's widow, Adaku, comes to live with him as his new wife, it is asserted that Nnaife, like a child who is offered a new toy, shows her round the yard. At night,

Nnu Ego is ignored. She is expected to prepare the bed, by virtue of her position as the senior wife. She must conceal her agony as tradition demands of her. The emotional neglect provides the strength needed for her to cope in a polygamous home with Adaku(123-24). In the above expression, Emecheta exposes not only the way a woman is treated as the "Other" in this polygamous system, but she is expected to do according to the standard set for her,otherwise, she disgraces the name of her family. It is in this context that when Nnu Ego fails to behave like a mature senior wife, and welcomes Adaku, we are told that "Nnu Ego was lucky there was no Ibuza man and woman to witness this kind of un-Ibo-like conduct" (p. 120). Therefore she finds the inner strength and self will to bear her challenges in a patriarchal society.

In addition, there is a succinct display of the components of the self concept which include different attributesthat express physical, social and psychological dimensions. These features influence the individual's disposition to socio-cultural issues (Torkamani, 2014). Emecheta, in The *Joys of Motherhood*, attempts to portray the African woman's marginalisation, suffering andoppressionin the polygamous environment. She exposes how women are "subjected to emotional abuse" (Nyanhongo, 2011). Their sexual pleasure is oppressed and dismissed by male violence.They are not expected to complain.They must not seek to question the male authority and assert themselves. Besides criticising sexualization, colonialism, racism andAfrican economies, the novel queries African oppressive patriarchal culture in which women are disempowered and segregated for a long time. Thus, the effect of colonialisation, racism and capitalism reinforces the marginalisation of women, which inspires them to gain recognition.

All forms of society especially women in Nigerian families are severely influenced by the patriarchal culture and the colonial system. Her ego plainly stands for traditional idealogy. The novel narrates the emotional trauma and experiences of women. The agony and pain that is meted out to them based on their gender. Overall, *The Joys of Motherhood* shows the effects and influences of societal practices on the woman. These expose her to traumatic situations, and give her the inner self-will to live, confront the challenges, and resolve to assert her personality, which Nnu Ego finds in motherhood and even in death.

CHAPTER FOUR

PSYCHOLOGICAL MANIFESTATIONS OF THE FEMALE PERSONAE IN*THE STILLBORN*BY ZAYNAB ALKALI

*The Stillborn*explores the protagonist's source of unique and strange traits of non-conformity. Everything about Li, from birth, indicates a young woman imbued with inner strength of will-power to actualise her destiny. The novel expresses that Li was born with the bags of water intact. She did not cry at birth like other children, thereby refusing "to adhere" to this all-important tradition**.** The heroine's psychological revolt is expressed within the context of her home which becomes a symbol of patriarchal society. The family becomes the first obstacle on the path of liberation that the woman must confront and surmount. The author presents each phase in her migration of self in a creative and explorative manner. She moves across years, concentrating on significant events that mark each moment in a woman's migration and changes, analysing and describing it in details with such graphic clarity and emotional intensity.

Li the heroine of Zaynab Alkali's debut novel, *The Stillborn,* is set in Northern Nigeria. Alkali plots Li's emotional traumatic route to self-assertion and discovery through three major phases; the innocent phase of domestic revolt, the adolescent phase of marital reality and resistance, and the mature phase of self-assertion and reconciliation. These various phases constitute the literary and symbolic phases of a woman's growth (physical, emotional, social, economic psychological), and are explored in a sequence in the novel. The various phases traversed by Li on her journey towards recognition, become rites of passage not only from childhood to adulthood, from girlhood to womanhood, but also from innocence to experience, romantic dreams to shattered reality, relative passivity to revolt and self-assertion, and from the tolerance of traditional norms to breakthrough in self-discovery and self-assertion.

The author presents each phase in her migration of self in a creative and explorative manner. She moves across years, concentrating on significant events that mark each moment in a woman's

migration and changes, analysing and describing it in detail with graphic clarity and emotional surge, and then moving over others leaving images and gaps, which are later merged into complete whole through flashback. This narrative effect makes the process of her change and adaptation complex and compelling. Although the stages plotting a woman's growth are explored in time sequence, the plot of the novel does not reflect a linear structure. It moves forward and backward in time, highlighting events in a woman's life through reminiscences, dramatic monologues and dialogues. The complex and complicated nature of the plot reflects the complexity of the heroine's self-definition as she grapples with the obstacles in her path to self-recognition.

4.1   Li at psychological cross-roads

The novel opens with Li at thirteen years of age, on the completion of her primary school education, shunning restrictive parental authority, and relishing romantic dreams of a pleasurable life. The northern Nigerian young woman is at the commencement of her migration for the search for self. There is a depiction of a village setting that is devoid of external modern influences in its "clusters of thatched mud huts" Li is still very much a "virgin" to self-assertive influences; she is still driven by traditional values and expectations. But just as modern influences are obvious in the village as indicated by "the few zinc roofs that were scattered among the clusters" so too Li's exposure to school has introduced a new awareness that will soon manifest in her revolt. Therefore, education is presented, at the primary level, to have a self-awareness influence on the woman.

The heroine's psychological revolt is expressed within the context of her home which becomes a symbol of patriarchal society. The family becomes the first obstacle on the path of liberation that the woman must confront and surmount. At this stage, traditional norms that imprison the woman are personified in Li's parents, especially her father whose rules she "consider stupid and unnecessarily rigid" Li percieves her father as insensitive and inconsiderate, and vocalises her revolt against domestic confinement when she desires to use the rest room. She hopes to find solace and some quietude in the rest room, away from the overbearing influence of her father. Despite the excitement of coming home from school, Li gets frustrated and feels incapacitated, which to her is a concrete symbol of her lack of freedom. After spending a few weeks at home during the holidays, she finds the atmosphere at home suffocating. She feels caged and sad, and

misses the school atmosphere in the boarding school. At the boarding school, there is a semblance of freedom, and a general feeling of happiness.

The words 'suffocating', 'trapped', 'restrictions', and 'prison' create graphic images that trap and choke her feelings and emotions of self-expression. Thisemotional and psychological trauma about the atmosphere in her home, are the result of the traditional practices in her society. As a result of her awakening consciousness, the budding young woman (Li) is unhappy with herself. She wants to explore and discover her life and the environment, which symbolises her self-esteem. She contrast life in the home with the "gay", "free" life of the school, which is an indication of the liberating influence that formal western education, away from the village and its restrictions, has for the woman. Education is presented as a quintessential discovery of the self, physical and mental faculties. It foreshadowes her later quest for higher education, which is an instrument for a woman's self-discovery, from the stifling patriarchal marital relationship of tradition. Li contrast with her sister, Awa, in emotions, mind and body. This is because her sister Awa is born and bred in the confines of culture and tradition, Li has achieved awareness through exposure to education away from the village. While Li has experienced the journey of schooling, Awa has never moved out of the village. Awa therefore represents the traditional woman, who is conditioned in her emotions and perception to bear family responsibilities. Her personality and psyche are stunted as she is socialised into accepting her limitations in the village as her destiny. This buttresses Alkali's position that movement and change is a necessity for awareness and recognition. It positively influences her mental, social and psychological expansion through a perception of life from various vantage points. Her sister Awa is left with a narrow and myopic perception of life based on patriarchal traditional dictates.

The Stillborn also explores the protagonist's source of unique and strange traits of non-conformity. Everything about Li, from birth, indicates a young woman imbued with inner strength of will-power to actualize her destiny. The novel expresses that Li was born with the bags of water intact. She did not cry at birth like other children, thereby refusing "to adhere" to this all-important tradition. She also had adult features. In addition to this, Li has prophetic powers that allow her to see into the future through dreams and premonitions. Alkali explores the dream motif in charting the personality of the woman in *TheStillborn*. The dream trait confers on Li the status of a visionary, a clairvoyanat, and this symbolically presents the psychic abilities

of the woman, her innate strength and opportunities available to her. Li's dreams are revelatory and meaningful. They add a supernatural dimension to her character, thereby positioning her for self-recognition, ahead of the other female characters. Unlike them, she "sees" into the future beyond the ordinary, beyond the present. Her dreams are ominous and the disasters they foretold become reality sooner.

Li character is imbued in her innate qualities, which is different from the woman's traditional perception. Li, the conscious woman, perceives herself as "no ordinary child" and as "a super being". But Awa, the traditional woman, perceives Li as "some kind of monster" exhibiting "stubborn streaks" because her psychic abilities amd mental faculties have been revealed from birth.. Even Li's name 'libira,' means "needle", which exposes her personality as the feminist instrument for liberation and self-recognition. It is a role she plays effectively in the novel. Through the societal agent of family interaction and socialization, Li is contrasted with Awa and her mother in this early domestic stage of resistance and intolerance of family and tradition. Thus, through character pairing (Li and Sule, Awa and Mama), and character contrast (Li and Sule versus Awa and Mama), Alkali establishes dimensions of personalities, and values arising from family and societal influences.

Li abhors her mother's mindset, beliefs, hopes and aspirations.Her mother is everything that Li does not want to be. She is a symbol of a woman's fate in the tradition and culture of the society. Li percieves her mother's authoritativeness as "monotonous" and of her step as "mechanical". She is "hard of hearing". Her mother's psychic and physical attributes are enshrined in tradition. Her mother is bereft of life because she has been socialised into repeating the same boring domestic activities of home and society. This is especially pertinent because she is doomed in her relationship with her patriarchal husband, and for her there is no escape except in retreat. Thus, the woman in a traditional society is kept from reality and finds solace in her inner mental emotions and thoughts. She accepts her fate and contends with the societal norms and values, or resists the oppression and chart a new course for her life like Li. Li's strong resolution which her mother describes as her " forward and tactless manner," becomes a source of conflict between Li and her mother. This is because her husband, Baba, blames her for Li's refusal to conform to traditional norms. Their mother is depressed, and is referred to as a 'heathen'. Her husband blames her and expresses regret at their marriage.

The statement 'the lion cub takes after its mother' is in consonance with the traditional conception that when the children turn bad their mother is to blame, but when they follow the right path, their father gets the glory. Baba's steady fragility and deteriorating health represents gradual changes in restrictive traditional norms on Li, the educated woman. Unlike Baba, Kaka represents gradual progress and modernity. Inspite of his old age, he seems to be radiating with health and vitality. He confidently advises Baba that children should not be caged. They should be allowed to explore and make discoveries. Therefore, it is ironic that Baba dies when Li is still trapped in the bondage of family and patriarchal marriage. On the other hand, Kaka lives long enough to witness her self-actualisation and discovery from all forms of oppression. Awa, in her conformity to tradition, adheres to the voice of restraint to Li's rebellious, assertive excesses. Her psychic and emotional faculties are exercised in her reaction to Li, which contrasts sharply with Li's energetic and youthful exuberance as they prepare for the dance:

> 'I will come with you, but we won't stay long and you
> must behave yourself. Someone close to father might see
> us. You know very well what he thinks of cultural dances.
> Li gave her a pleased wink (pg.15).

Li's participation in the dance" under the watchful eyes of the full moon, becomes the opportunity from which she flaunts constituted parental authority that represents patriarchal impositions on woman. She expresses her personality in spite of the fear-ridden Awa. Significantly, she also meets Habu during one of these night dances- love germinates and flourishes in the romantic atmosphere of moonlight dances, but it could not withstand the harsh realities of daylight, as Li discovers in the near future. Li's exercise of self-will and resolve to attend the cultural dance, where she meets Habu indicates her inner resolve to assert her personality at the domestic level. She has symbolically moved from the cocoon of her restrictive home, and she is ready to explore the society to discover herself . After this initial success, Li is able to assert herself in other ways, especially in her choice of husband. Li meets Habu and she decides to marry him. She is able to overcome the first hurdle in her path to self-assertion. Alkali symbolically buttresses: "that day was to mark an important turning point in Li's life".

Li is then confronted with the issue of traditional patriarchal practices of engagaement and marriage in her young life. At the beginning of this stage, Li, relishes her romance with her

newfound love. Habu Adams's obvious poverty, does not seem to influenc Li. It is significant that while Awa who is not emotionally committed is negatively impressed by Habu's material poverty, signified in his undersized old shorts and his battered canvas shoes, Li sees beyond these to his good looks and positive qualities. This is because love at this stage of a woman's life is blind to reality. Also, Habu is as handsome as Li is beautiful, and Li, in her excitement, tells her friends Faku, that Habu is handsome "like a god". This is usually a woman's rating of her man in the excitement of romance, but when he actually starts behaving like a god in marriage, she becomes alienated by the enigma and unapproachable ability of the "god"

Significantly, this next phase of Li's psychic migration and metamorphosis sets her horizon. It establishes her discovery of the façade and reality, beyond the village to the city where Li will live with Habu after their marriage. Movement to the city disassociates her from the chores of home and from the restrictive village life. Li romanticises the city, and in her naivety, is ignorant of its dark side as the destroyer of dreams. Garba's account of the city, with its loose life, loose morals and vices, foreshadows Habu's life there and Li's later experiences. With its free women, easy money and idle living,it is a place of degeneration for the unwary. Woman must, of necessity, however, build on illusion that must be shattered before she can qualify to achieve redemption and self discovery. Soon, she discovers that maturity comes after illusion and daydreaming. Li's later bitterness and disillusionment are heightened by the euphoria she now draws from her friends:

> Ever since the chance meeting with Habu in the dancing
> arena, Li had lived in a dream world. She swung her hips
> as she walked, her feet barely touching the ground. Her
> face had that peculiar glow that is derived only from an
> inner happiness (pg.55).

Like Li, Awa and Faku have also built their future on dreams around men. The novelist makes another leap in time and focuses on the heroine four years later as a young woman of nineteen experiencing frustration in her unconsummated marriage.The dreams of the three women lie about their feet in dashed pieces, as Li goes down memory lane through her reminiscences. Alkali fills in the events of the past four years through flashbacks which she aptly introduces with the words: "as her fingers worked," her mind travelled back in time to when she had dreamt of a romantic life in her marriage. Alkali's positioning of this flashback at the height of

Li's frustration and bitterness against Habu for abandoning her in the village, makes her situation and male treachery more poignant. Itcontrasts sharply with the romantic euphoria of her courtship with Habu which had formed the content of the flashback.

This flashback on the promises the men made to each of the women is dramatised as Li relives and savours the euphoria of that magic moment. This gives the context of immediacy that heightens the pain she feels in her rejection and in the "death" of all their dreams. Alkali concludes the flashback by reintegrating it into the flow of the narration in a very psychic manner with these words:

> Li shook her head at the memory of the night.
> the gods never missed a word, we said that day.
> We made our plans-they took over
> (pg,55)

There is a divine intervention and change in their dreams, hopes and aspiration for the city. The hands of the gods have dealt a fatal blow that will awaken them to the reality and maturity of life. Thus, rather than the fulfillment of their dreams, each of the women confronts the harsh reality of marriage. Li soon discovers, as woman is wont to do, that the romance of courtship dies at the aisle, or in the traditional context, at the threshold of the marriage rites. Each of the women is shown to fight out her own survival within this antagonistic marital context, for as Helen Chukwuma rightly observes that the marriage institution remains the most challenging test of womanhood. In this closed-in arena, every married woman is to fight out her survival as an individual. Li is abandoned in the village for four years by Habu who is now a salesman in the city instead of a doctor. In her frustration, Li cries out to kaka:" I am his (Habu's) responsibility now". Despite her yearning for independence, Li still wants to pursue a male-defined destiny. In fact she sees her man (Habu) as her only hope of escape. As the realization of abandonment dawns on her, however, the romantic blinkers fall from her eyes, and couching her declining love in the image of a flame that has burnt itself out, she angily reflects that Habu has stirred her love and now she is poised to put out its flames.

As a result of this abandonment, Habu has exposed Li to ridicule by the villagers. She would not hear of cheapening herself in male eyes by returning to Habu on her own, as her traditional sister, Awa, would have her do. Her grandfather's advice that Li continues to wait for Habu is

the conservative voice of tradition cautioning woman against violating the status quo so as to retain her moral credibility and high commercial value in male eyes, It advocates forthe woman's imprisonment by a tradition that refuses to recognize her humanity. Li questions a tradition that demands that she waits indefinitely for a faithless husband:

> Was she to spend the rest of her life waiting for a man like
> a dog waiting for the bone from its master's plate? Who
> says a husband makes for a guardian or a father? Certainly
> not the Hausas, who would say, 'A woman who takes a
> husband for a father will die an orphan' (pg.64).

Society itself recognises the truth of the female predicament in this Hausa proverb which tells the truth about a woman's marital situation, not only in the Islamic culture, but also in other African cultures. Li's questioning marks a turning point in her life and saves her from self-pity. Habu comes for her, and she goes to live with him as his wife in the city. Marriage creates changes in the personality of people. Therefore Li realizes that life amd maturity is intertwined in societal relationships. Li mourns the "death" of the carefree romantic lover she had known in the village. She discovers that Habu's metamorphosis is completely in consonance with the destructive influence of the city with its bright lights, free women and inexhaustible stock of alcohol, and "Li knew she had lost her man to the city.. The man lying on the other side of the room was a well-dressed stranger who did not talk to a village woman" (pg.70). The distance between them transcends the physical to the emotional and psychological, thereby laying the foundation for the disintegration of their marriage. Rather than confide in Li concerning his escapades, Habu freezes her out of his heartland, so that there can be no joy and harmony in such a marriage built on mutual distrust and hatred.

Sequel to this emotional trauma in her marriage, Li adopts the traditional woman's method for salvaging her marriage. She consults a native medicine man that impoverishes her but fails to redeem her marriage. Li's landlady is her confidant and mentor in this regard. Alkali, like other African women writers, portray women's solidarity as a therapeutic and necessary alliance in sisterhood towards her self-actualisation. Woman "in tradition," as exemplified by Hajiya, sees patience with man as a virtue that will eventually yield fruits.Li feels it is an exploitation of the

emotions of the woman. Significantly, this traumatic stage of marital warfare has yielded fruit- a pregnancy for Li. However,her return home at the death of her father serves as a realisation trip that is needed to give her psyche the required impetus to assess the extent of her success in her quest. It is one that will reawaken the now suppressed assertiveness of the woman and set her on the path of realisation and progress in life

The journey to her hometown revealed the changes in the woman's psyche, physical and psychological disposition occasioned by marriage, societal pressures and realities of life.Li perceived clearly that in patriarchal marriage, the woman can be transformed from a carefree, romantic and lively girl to a mature and realistic woman. Faku has metamorphosed from a lively, ambitious village girl into a "gaunt-looking woman" with a "thin haggard face, " a woman, living under the painful tutelage of a vagrant husband and a domineering senior wife. Her emotional barrenness symbolised in the brown, unyielding soil after only one son. Her sparsely furnished "tiny" room, and Faku's pretended satisfaction, signifies that woman's adventure in a polygamous marriage has not only impoverished her physically, emotionally and materially, but it has also robbed her of psychic health by stripping her of the dreams of youth.Alkali aptly shows the changes in a woman's image as an arid, barren land.

Awa soon realises that marriage comes with challenges that alter one's dreams, hopes and aspirations. This is captured in her childbearing experiences, care-giving and teaching job. In the true image of the traditional woman, she has, like her mother, borne many children, and Li metaphorically expresses her fertility in the flora of the rural setting "you have the womb of the pumpkin". Through the failed dreams of the three females whose lives preoccupy Alkali in *The Stillborn,* she symbolically makes the point that the woman can never achieve self-realisation in a patriarchal society, that security for women is a mirage. In the words of Simone de Beauvoir, she asserts that marriage destroys love and annihilates the woman

Next, there is movement in time, which helps the reader to visualise the changes in time and experiences of the heroine. We meet Li as a young woman of twenty-nine years. Ten years of marriage has shattered her dreams and illusions of a fulfilled male-defined destiny. Again, there is a major leap in time as Alkali moves from the pregnant Li's trip from the city back to the village at her father's death, to the new woman now in an Advanced Teachers' College visiting home in response to her sister's urgent letter of invitation. Alkali uses flashback for her

exploration by showing Li, suffering a second and more humiliating abandonment and single parenthood that jolt her out of her apathy, and dependence on Habu for love, happiness and fulfillment.

> Li was now home to 'see for herself'. She could not
> forget the last time she had been at home and the
> reasons for her flight from the village Li cringed with
> shame at the memory(pg.83).

Furthermore, the novelist presents Li's memory of the collective female revolt against Li by her rivals in the village. The consequence of this revolt of women whose husbands' eyes are now turned towards the abandoned Li, heightens her bitterness and psychological abandonment, but it also reveals to Li the depth of moral challenge into which she has fallen, especially as their insults are filled with morai depravity like rich man's play thing", unsaddled horse (pg.85). This revolt also depicts the spirit of oneness and solidarity with which village women often confront a common enemy with assured success.

4.2   Physical migrations of the self

Li decides to take responsibility for her life by taking major life-changing decisions. Thus, women, through mutual antagonism, become instrumental in the assertive woman's change of destiny. Stung to anger by the humiliation of rejection that she has suffered individually and collectively with her family, Li decides to take complete control of her destiny. The flashback comes to an end and a strong resolve by Li as follows:

> she had then vowed to go back into the world and make
> an independent life for herself. Dusting her class seven
> certificate, she had fled from the village, leaving her
> daughter behind…Now five years later, she was ready
> for her Advanced Teacher's Certificate. She intended to
> be the most educated woman in the village and for miles
> around (85).

Thus, societal experiences occasioned by changes in Habu's attitude, her father's death, changes in the family compound and time frame propels Li forward in her quest for self-discovery and recognition. Another important flashback occurs when Li undertakes to open up to her sister, Awa, on her experiences in the city and the very changed Habu. Occurring close to the events explored earlier, this flashback fills in the gap and answers questions that have arisen in the

reader's mind concerning the mystery behind Habu's complete metamorphosis from a caring lover to unfeeling one. Apart from the effective structural integration of these flashbacks that exposes the challenges of women in marital life, it also expresses the diverse situations that Li had to overcome in realising herself. The complicated nature of the plot occasioned by the flashbacks and shifts in time is symbolic of the painful and tortuous route the woman has had to traverse on the journey towards self -discovery in a partriachial society.

There is a portrayal of Habu's escapade with his mistress which is a soure of pain and anguish for Li as captured in Alkali's language. The short structures in the following example have an undertone that expresses the shock of the narrator (Li) about the horrid experiences in this scene concerning the other woman in Habu's life, who has ruined him and their marriage:

> She had to commit abortion or suicide. There was no other choice. Habu found a herbalist. A large sum of money was paid. Money borrowed from the unsuspecting landlady. Three day later, the same landlady was hurried into Habu's room. A woman was unconscious in a pool of blood. From there, there was no hiding anything. The hospital. Her uncle. An operation. She lost both the baby and the baby bag (91)

Consequently, Li resovles to chart a new course for her destiny by migrating to the village. This is symbolised by her physical departure from the village. Also, Li travels often and this movement symbolises a woman's success in casting off the fetters of confinement in tradition. Despite her reawakening feminist consciousness in the village, Li's revolt takes on a radical dimension only after she has travelled to the city. Her travelling out of the village in quest for education, and movement to and fro the city is the redemptive move that changes her destiny and equips her for self- actualisation. Li flees the village with definite, challenging goals in mind which will transform her from a dependent, self-pitying wife to an achieving individual on whom depends the comfort and progress of the entire family. Finally, Li, the self-aware and self -conscious woman, resolves.

> To go back to the world and make an independent life for herself… she intended to be the most educated woman in the village for miles around. Only then, would she assume the role of the 'man of the house' in her father's compound (93).

Li's refusal to return to Habu on her own and her determination to be self-reliant reveals her psychic and emotional consciousness. It refutes the myth of female dependency on man for direction and survival. She launches out on her own to acquire formal western education and economic empowerment. Alkali, in this move by Li, agrees with fellow female African writers, Bauchi Emecheta, Flora Nwapa and Mariama Ba, that education liberates the mind, provides focus and economic freedom and liberation for women from patriarchal subjugation, especially in marriage.

Li's dreams of independence are realised when after her studies, she builds a "large four-bedroomed house," and Awa rightly refers to her as "the man of the house now. Li has acquired that phallic symbol of power, a house, and has proven that women can be relied upon where the men have failed. The men in Li's family have failed and their failure challenges the latent feminist toughness in the heroine. As Awa writes to Li symbolically, "there is not a single man around". Biologically, there are men, but in terms of responsibilities, there are none: Habu Adams has been swallowed up by the city and has degenerated into a "no good;" Sule is now in a cursed exile; Baba is dead and his compound is in ruins; Kaka is too old to be of much use; Dan Fiama, Awa's husband, has degenerated into a village drunk. Having shown how the men have failed in a thoroughly patriarchal culture that accords man with responsibility culturally and economically, Alkali now presents the new woman that has been moulded, mature and tolerant of culture and tradition. Therefore, Li is renewed, transformed, informed and experienced to live her life. Awa perceives that Li has changed drastically, she is nowmore tolerant and understanding' ..the emotional hardship she went through …the city? These are revelations of psychic and physical changes that have influenced the heroine towards self –actualisation.

Her feminism is further buttressed by her continued rejection of the now dissipated, "lame" Habu whose amorous escapades have brought him to a runinous end. By a narrative time frame, Alkali shows Li, the now experienced woman, deciding to return to her husband, Habu Adams, who having been chastised into accepting his weaknesses despite his masculinity, having been symbolically castrated like Mr. Rochester in Charlotte Bronte's *Jane Eyre,* is qualified to start afresh in an equal relationship where husband and wife will walk side by side and prop each other up through the storms of life. Li is made to emotionally and physiologically reconcile with her husband, and hand in hand chart a new course of tolerance, love and understanding in

marriage. Alkali proceeds to redeem the marriage institution for the health of society. This confirms Alkali's stance which some critics describe as womanism. Chikwenye Ogunyemi's definition of womanism sums up Alkali's stance and the woman's image in *The Stillborn*

Both woman (Li) and man (Habu) emerge from their traumas more mature and better-equipped to relate more meaningfully in marriage. That Habu's torturous route to growth and maturity has yielded positive fruits despite his physical, emotional and psychic trauma is seen in the reversal of roles. While Li begged and waited for him at the early stage of their relationship, he is the one begging now and waiting for her return. Li has succeeded in asserting herself by proving her worth to the world, but suppresses the pride that goes with success. She decides to give marriage with Habu a second chance. It is significant that the dream that changes Li's decision about giving Habu a second chance is centred around their child, Shuwa, whose sex (female) is a feminist reversal of patriarchal values. The dream represents Alkali's greatest leap in time, Li traverses fifty years into the future (this is only plausible within the dream world whose margins of reality transcend the boundaries of consciousness) and confronts her present decision never to return to Habu with regret. This regret is communicated through her great-grand daughter, whose youth and marriage reminds Li of her own thwarted dreams of a romantic fulfilled life. In the dream, she is an old woman who is alone because Habu is dead. Her regret derives from her loneliness which can result in psychological and mental trauma for her.

Li concludes that life is empty if it is not shared with the object of one's love.She realises that "men and women need each other emotionally, and for survival" When Li awakens and finds that it is only a dream, she comprehends that she still has the opportunity to redirect her life towards marital fulfillment with the chastised Habu who she still loves. It dawns on Li that her destiny is still tied with Habu through their ten year-old daughter, Shuwa. And so in a sudden decision that surprises her sister Awa, Li decides to go back to Habu. It is significant that Li's decision to return to Habu is conceived of in maternal emotional terms expressing the hope of a relationship, or a baby, that will live and grow rather than that which is doomed to stillbirth like her previous experience:

> She knew that the bond that had tied her to the father of her
> child was not ruptured. And inspite of everything in the soft
> cradle of her heart, there was another baby forming. This

> time Li was determined the baby would not be
> stillborn(pg.105).

Li is resolves to make her marriage successful. She is prepared to fight any obstacle in the path of the success of her marital life, no matter what form it comes. It is also significant that at her return, Li would neither "hold the crutches and lead the way" nor walk behind and arrest his Habu's fall" but "hand him the crutches and side-by-side we will learn to walk"(105). This apt image of a couple on a journey through life together symbolises the self-discovery of the woman as a companion, partner and confidant. The novelist clearly defines the African woman through her discussions on the subject matter, themes, and structure, as a woman in search of self. As she states, "we need each other men, women and children in filial bond despite man's brutalization and alienation of the woman in the past. Although Alkali adopts the omniscient narrative viewpoint in charting the woman's path to self-discovery in the novel, she explores events through Li's consciousness.

The novel covers significant period of years that shaped her adolescent life, dreams, realities and maturity. Li develops from a village girl basking in her love for her man to a mature, tolerant, understanding and knowledgeable city woman. She is now educated in books and in the way of the world. The changes in the village:'Li went out into the street and marveled at the change in the village. The main street was lighted…she could notconceal her dismay at the total disappearance of the backyard gardens, displaced by this new constructions' (94). Therefore, the disappearance of the village and its traditional, nostalgic life-style symbolically relates to the psychic, physical and psychological changes in a woman's growth and development. It is significant that Alkali shows Li meticulously noting the landscape and the natural state of the village at the beginning of the novel, and towards the end. Alkali portrays Li as a transformed woman, noting the remarkable transformation of the village into a town. The transformation has not only changed the traditional rhythms of life in the village, but it has also alienated the villagers from the communal warmth that defined their lives:

> At dawn, there was no sound of the cockcrow. Early in the
> morning no one come to wake you up with the latest
> gossip. Everybody kept himself to himself, Li grieved
> inwardly. Awa was right after all, when she had said, 'We
> needn't go to the city, the city will come to us (94).

The novelist employedtraditional discourse and rhetorics to portray the traditional Hausa cultural beliefs, norms and values. This invariably adds local colour and confers authenticity to Alkali's fictional world. Expressions such as "daughter-of-my-mother," "son-of-the-chief", "mother-of-the-house," and "by the gods of my ancestors", situate the experiences of the female personae in *The Stillborn,* in the folk tradition of the Hausas. The traditional features reveal that Li is well-rooted in the tradition of her people. This also shows that self-discovery and recognition lies first in the human psyche and personality. The challenges that confront the woman need not fragment, alienate or eradicate her from her traditional roots. What Li confronts are the retrogressive aspects of her people's ethos not the entire traditional world. Her nostalgia at the destruction of the natural village setting by modern structures and values buttresses this point. The novel examinesthe woman's development from negativity and limitations of life, dreams, immaturity to greater awareness of issues around her. Li is able to rise above them to express her individuality. Herein lies Alkali's feminist philosophy that the woman like Li, must undergo changes in phases of life that will equip and empower her for survival strategies and success.

4. 3   Economic manifestations on the female psyche in *EFURU*

The novel is an exposition of the patriarchal structure which degrades the women. In such environment, the woman is mentally, psychologically and physically re-structured to conform to the dominion of men. Her qualities must reflect feminity, conformity, docility and acceptance of traditional norms. Therefore, the woman's sexuality is expressed in Efuru when she conforms to clitoridectomy. The ceremony is performed to facilitate child-bearing (10). However, the practice in the society is perceived to reduce the urge and sexuality of the women, while the men revel in the practice of circumcision to increase their libido.

Also, the novelist portrays the position of the woman in a marriage situation, and prepares her for eventual self-assertion and recognition in a patriarchial society. The story of the protagonist expresses a 'struggle' or challenge to regain her self-esteem in a male-centric environment. The woman confronts diverse challenges because according to Rennie Macandrew, it has been carried out through the ages for cultural, political and selfish reasons.Men have preferred to keep women in ignorance. This is because they perceive that the double standard of morality suits men well, for it gives them freedom to explore their sexuality. However, the female characters confront these challenges in diverse ways. First, a women tells her husband " in his face that the

child" she carries is not his. " that when the child grew up, she was going to give her to the real father (64). The consequence of this statement in a patriarchial setting is unimaginable as a woman reacts when she hears it: "This is an abomination. What is wrong with these children of nowadays (64-5).

The heroine seeks to assert her personality by being a non-conformist. Although, she is a beautiful daughter of a great man, she damns the villagers by marrying a man who cannot afford her bride-price.When she perceives that he was unable to pay anything, she told him not to worry as they were going to proclaim themselves married (1), with a note of finality. Even when the dowry was paid, it was her over all effort of trade and self-will. She opted to trade, as against farming ' She wants to be a trader (5) . She vehemently refuses to adhere to her mother-in-law's appeal to continue to stay for another month after the traditional 'bathing' ceremony. She replies ' never mind what people would say(15) .

The circumstances of her life compels her to initiate vital decisions in a society, where a family must be presided over by a man.This is expressed by Adizua's uncle's contention that a woman cannot make any decision and influence actions by men even if those men were her sons (21). Furthermore, the novelist highlights a woman that undergoes diverse psychic and psychological changes to realise herself. She resolves to marry Adizua but is condemned by the society. However, she encounters misfortunes in her relationships with her lover and husband. She is loved and deserted by two husbands. She runs away with Adizua and marries him.She is condemned by the society for her actions. The birth of her only child proves transitory, and her husband disappears and never returned even after the death of their only child. She is depressed and endures two disastrous marriages.

The novelist, in *Efuru*, writes with increasing emphasis on the individual – the female characters address the issue of female identity in the society. The women desire affection and respect from members of the society. They take decisions that reflect their thoughts, hopes and aspirations. The decisions support them to be independent and express their individuality. The characters express their personality through a discovery of themselves. The societal practices support them to express their beliefs and ideologies. Therefore, the women resolve to be accepted in the society. Mary Modupe Kolawole(1997),in *Womanism and African Consciousness* emphasises

that African women are interrogating patriarchal practices that inhibit their self-expression. They are active and capable of confronting norms that degrade their personality.

The heroine in the novel utilises her psychic, psychological and physical attributes and consciousness to assert her personality and individuality.First, she decides to marry before the customary bride price is paid to her family. Her choices propel her to gain recognition in her society. She is able to live happily amongst her people and engage in her traditional worship of the water god. Her action gives her sense of fulfillment. Efuru resolves to assert her personality through her courtship, and marriage to Adizua. She chooses her husband and decides to live with him, much against societal expectations. The societal expectations require that the bride price is paid. But Efuru decides to live with Adizua. She expresses a deep love and respect for her husband, which is what matters to her. The love and happiness supports her to make choices that give her a sense of accomplishment. She is emotionally and psychologically inspired to love and cherish Adizua. Efuru moves into the home shared by her husband and his mother and when her mother-in-law returns from the market, and learns about the situation, she says, "you are welcome my daughter, but your father, what will you say to him? Efuru responds, " leave that to me, I shall settle it myself (98). Efuru's response indicates a mentality that appreciates her personality and recognises herself. The words and actions of Efuru indicates a young woman who has decided she would take decisions, and handle the consequences. The expression that " the two felt really married" shows the ideological struggle between Efuru's psychic orientation and her traditional values. Efuru is able to sustain the control of her life.

Next, Efuru resolves to trade in farm produce. She decides to engage in trading which gives her deep satisfaction. Efuru becomes aware of herself and is able to take decisions that progressed her life. Here is a woman that utilised societal expectations to advance the course of her destiny. However, Adizua fails to encourage her. He keeps late nights and ignores her pleas. He abdicated his role as a father to Ogonim. He shows no sign of love and affection for Efuru. Consequently, her actions and inactions in the relationship with Adizua supports her to propagate her gender values in the society. Much later, Efuru marries Eneberi after Adizua abandoned her. She observes all the marriage rites and gets communal support from her family. Gilbert paid the bride price according to the culture of the land. He is appreciated and commended by family and relations. Efuru feels elated and hopeful that the union will last.

But the challenges of childbearing made Efuru depressed. Thus, the problem of childbirth and motherhood in both marriages give Efuru emotional trauma. A few years after Efuru's first marriage, her traditional community expects that she becomes a mother.Furthermore, Efuru resolves to express her psychic, psychological balance by being contented and happy. She chooses not to despair even in her childless state. She resolves to continue with the trading and empowers people in her community. The challenge of childbirth confronts her in her marriage to Gilbert. To resolve the problem, they, Efuru and her father consult a dibia who assures her that she will have a few children. The dibia advises her tosee him for further information. He also directs her on sacrifices to be made on Afo day. The tradition demands that Efuru and Adizua express their appreciation to the dibia, but the dibia dies before their second visit. A few years into the marriage, Adizua's attitude to Efuru shows a disregard for her emotions. He keeps late nights and does not cater for the family. He refuses to come even after the death of their only child, Ogonim.

Efuru resolves to go back to her father's house. Motherhood is another major challenge in Efuru's second marriage to Gilbert. Thus, Efuru is pressured from the society and she feels traumatised. There is also the question of women's belief in the culture and tradition of their societies. For instance, the female characters in the novel believe that a married woman must not be glamorous. They believe that her only preoccupation is childbirth and motherhood. Hence, Efuru is compelled to visit the dibia during the period of her childlessness. However, she summons courage to engage in her traditional worship. She also decides to marry a second wife for her husband, who rejected the offer. These expressions indicated a psychic reasoning based on self-worth and self-discovery.

Instances of mental, physical and psychological changes abound in *Efuru,* arising from the patriarchal society and the male gender perception on her personality which influences her decisions and actions. For instance, a woman at the funeral of Efuru's daughter does not regret Ogonim's death as she would have regretted that of a boy. Even children reveal an awareness of this value for boys when they thank Nwosu by wishing that his wife should "give birth to a baby boy" (28). The society re-creates the women emotionally, psychologically and mentally to satisfy the taste and sexual weaknesses of the man. Thus, Efuru is made "to have her bath", as a form of ritual castration of the woman, to denigrate and keep her more pleasing in men's eyes.

On the event of marriage, she becomes the property of the husband as soon as the bride-price is paid. The woman is in submission physically and mentally. She must internalise her senses of emotions even when she is stronger than her "lord and master". Thus Gilbert's aunt who as a child was influential among her fellow – children becomes "as calm as a lamb" when she marries (142). Women can be inherited from other family members as society and culture demands, as Efuru's father "inherited all the wives of his father" (22). To a large extent, women have internalised this value system which regards them as mere objects.

Society supports the woman to be a victim of double standard. She is not expected to satisfy her sexual needs, for an extra-marital affair is acceptable only when it is engaged in by a man. A woman, in *Efuru* is alarmed to know that there is an adulteress in the community. "You mean that she was committing adultery in her husband's house?" Oh, our poor ancestors are wronged, no wonder things are not smooth for us" (65). An allegation of adultery becomes a serious issue for the community. Gilbert is angry and accuses Efuru of adultery, despite his guilty activities. The novel is replete with instances of emotional trauma, negativity, stress and psychological changes, as a result of childbearing and motherhood. A woman's continued stay in her husband's home and heart, depends on her ability to bear children; especially boys. The woman is blamed if there are no children andwhen the children are all girls. The importance of children, especially boys is paramount.In *Efuru*, Omirina, who ordinarily would oppose a marriage because of the bride's parents, suggests an unknown woman as a bride only because she bore a male child.

A childless wife is not expected to look radiant and beautiful. Efuru expresses herself by ensuring she looks beautiful, cheerful and happy. Her actions attract gossips from people in the community.Efuru suffered diverse physical, psychological and emotional trauma arising from societal expectations. The society expects them to feel guilty, even though they are innocent. They are not allowed to break kolanut in the presence of a man even if the man is much younger than they. They kneel down to drink wine in the presence of men (23). Women have internalised these societal expectations and what Kate Millett expresses as "ideology of male supremacy" they have absorbed their personality as enshrined in patriarchy and communal socio-political expectation.

Millett points out the consequence as "the dis-esteem in which they are held, women despise both themselves and each other". This accounts for the emotional outburst, physical changes,

psychological breakdown and trauma, they often encounter in their bid to gain recognition. In *Efuru,* Omirima gets angry on hearing that Efuru and her husband have gone to the stream together (174). In effect, Efuru struggles to disassociate herself from the norm. She seeks to in all spheres- social, political, economic, cultural, assert her personality and selfhood in the community. This is also evident in other female characters in the novel like the robbery incident involving Nwabata and her husband. Nwabata mocks her husband, in her account of how he slept innocently while thieves searched their house. The novel portrays the female characters' desire for acceptance and recognition, through their actions and inactions. The protagonist expressed a strong inclination towards the community through her verbal and non-verbal activities. She emerges as a non-comformist, decision-maker in their family, in a society where a family must be ruled over by a man. The image of the woman therefore undergoes diverse changes which invariably manifests and reflects in her activities in the family, home, relationship, community and society.

CHAPTER FIVE

PHYSICAL AND EMOTIONAL MANIFESTATIONS OF THE FEMALE PSYCHE IN
WUTHERING HEIGHTS, SILAS MARNER AND JANE EYRE

The novels express tales of physical and emotional manifestations of undying love and search for identity. There is an expression of the depth of psychological quest for affection, attention, acceptance and emotional integration by the female characters in the texts. The novels explore the emotional depth of the human relationship in the actions of the heroines. Catherine in *Wuthering Heights* experiences a progressive growth in her character as a young girl to a mature woman. Jane, the protagonist, in *Jane Eyre*experiences diverse emotional and physical challenges, which are characterised by change of residences, fleeting love episodes, and series of emotional decisions and indecisions.

5.1   Emotional changes through a renewal of self in *Wuthering Heights*

The novel depicts a tale of undying love and revenge. It expresses the depth of psychological yearning for affection, attention, acceptance and love. Two family relationships are explored in the storyline: the Earnshaws, who reside at the Heights, at the edge of the moors, and the educated Lintons, who occupy Thrushcross Grange. The singular decision of Earnshaw, to bring Heathcliff into the family erupted psychological reactions of envy, jealousy and rivalry. Significantly, it creates the soulful bond between Heathcliff and Catherine. The love between the duo transcend physical emotions. This is because the relationship between Heathcliff and

Catherine is soulful. Heathcliff felt abandoned by Catherine, so he left to make his fortune. However, when he returns, he discovers that Catherine is married to Edgar Linton.

The novel opens with an explanation of Heathcliff's psychological disposition towards his visitor and tenant – Lockwood. There is a succinct depiction of emotional strain that is shown in the receptions, conversations, body language and feelings for Lockwood. For instance, Heathcliff does not trust Lockwood. He welcomes him reluctantly and shows resentment for Lockwood. Also, Heathcliff's state of mind is shown in his physical appearance. He is described :as a dark – skinned gipsy, in aspect, in dress and manners, a gentleman…" (3). There is an expression of Heathcliff's psychological past, which is felt by Lockwood.

> I know, by instinct his reserve springs from an aversion to showy
> displays of feelings…(Wuthering Heights, pg. 3)

Furthermore, the story explains the emotional depth of human relationship in the actions of the characters in the book. Catherine is at the center of the story. There is a progressive growthin her character as a young girl. The development reflects the quality of human life especially, the female personality. Here is Catherine, whose love and passion for Heathcliff grows from a pure and undiluted love for him. She, as a young innocent girl has deep affection for the young Heathcliff. Her love is devoid of lust, anger, hatred and jealously. But, as she develops in character and personality, her love for Heathcliff is challenged by the actions and attitudes of Hindley and the Lintons. Significantly, societal factors, as expressed in human character begins to influence her thoughts, emotions and psychological disposition.The passionate love between the due develop into a destructive love that consumes the two families of the Earnshaws and Lintons. The novel is arranged around two opposite love stories. The first part of the novel reflects the love between Catherine and Heathcliff. The second part of the love story shows the development of the lovebetween young Catherine and Hareton. However, the love between young Catherine and Hareton develops into a happy union. The love between them is the catalyst that restores peace and order to Wuthering Heights and Thruscross Grange. The contrast between the two love stories gives a deeper understanding of the human emotions of love, affection, hatred, anger, and jealously.

Furthermore, the most significant element in the love between young Catherine and Hareton is that it express change and development in character. Initially, Hareton is crude and hostile. He is

an illiterate, and unable to express his love and affection. But, gradually, he learns to read, and becomes a committed friend to young Catherine. Similarly, young Catherine regarded Haraton as a stranger, when they first met. But her attitude gradually changes from disgust to passionate love.In contrast, Catherine and Heathcliff's love develop from childhood. The vagaries of life pushes her to marry Edgar Linton, in whom she seeks a noble life. However, her love for Heathcliff grows with each passing day. It developes into a sacrificial love that culminates in her death. Even in death, her ghost roams the moors and hunts the inhabitants of the two estates. Heathcliff's love for Catherine develops into a destructive love and grudge, which he nursed for many years.

The novel shows the perception of life as a process of change. This is reflected in the life of the inhabitants of the two families. First, Catherine and Heathcliff had a shared perception that they are alike and identical. Catherine expresses that she is Heathcliff, while Heathcliff, on Catherine's demise cries that he cannot exist without his "Soul" (Catherine). There is a psychic manifestation of their indepth love for each other in their attitudes.For instance, they do not kiss in dark alleys or schedule secret meetings. The love between the two gradually changes to a destructive love that consumes them.Bronte however, makes Catherine to bear a child, who restores the love, in the relationship between young Catherine and Hareton. Moreover, the passionate love between Catherine and Heathcliff is influenced by socio-cultural and economic factors in the society. In the first section of the book, Catherine expresses her love for Heathcliff, which is pure and innocent. As a young girl, growing up, in the wild moors, she finds pure joy and happiness relating with Heathcliff.However, when she meets Edgar Linton, a new perception and attitude develops. Catherine is affected bythe impact of social class and culture. She sacrifices her love for Heathcliff and marries Edgar Linton. The change in her love and affection for Heathcliff shakes the entire foundation of her marriage to Edgar, and destroys her life. Catherine marries Edgar because of his wealth and status. She hopes to acquire a new identity and noble relationship. Her decision to marry Edgar made her to loseher pure and innocent love for Heathcliff. Her resolve to marry Edgar led to sorrow, revenge, hatred and pain in her relationship. Catherine was influenced by societal expectations. She experiences diverse changes in her emotional dispositions to love and life in her marriage. Her perception and attitude influences her relationship and life.

Heathcliff becomes vengeful, cruel and unforgiving. Heathcliff had thought that if he leaves Catherine, he will be free from the love that binds them. Unfortunately, there is no escape and Catherine is his only love and hope. When Heathcliff returns three years later, he becomes revengeful. He uses Isabella Linton as a means of revenge on Catherine and Edgar. He shows a deep hatred for the duo and uses Isabella to hurt their emotional feelings. Isabella, on the other, had wished that Heathcliff shows her love and affection.Also, there are variations in the love between the female personalities in the book. Catherine's love is innocent and passionate, however, it turns sour and destructive. On the other hand, the relationship between Catherine and Edgar is civil and appropriate. Their love reflects peace and comfort, which is socially acceptable. However, the passionate, all-consuming love between Catherine and Heathcliff consumes it.

The love between Catherine and Linton is a reflection of the love between Catherine and Edgar. This is because Catherine has a strong personality trait towards Edgar. Catherine and Linton's love is influenced by Linton's seemingly soft disposition or weakness. Linton makes Catherine to love him by influencing her to protect him. Catherine discloses her secret intention to marry Edgar to Nelly. She affirms her deep love for Heathcliff, and regrets her decision:

> I've no more business to marry Edgar Linton than I have to be in heaven; and if the wicked man in there had not brought Heathcliff so low, l shouldn't have thought of it. It will degrade me to marry Heathcliff now, so he shall never know how I love him, and that, not because he's handsome,… but because he's more myself than I am. Whatever our souls are made of, his and mine are the same (71).

The novel was written in the Victorian era in England. An era that covered the period between 1830 and 1901. The era was so called because of the reign of Queen Victoria whose reign spanned the entire period. The Victorian era expressed several changes and developments in the area of industrialisation. However, the era witnessed the positive and negative impact of industrialisation in England. The focal point in the industrialisation process was its influence on women and their roles. The rights of women and the role of women was greatly influenced, hence the work of Emily Bronte. The Victorian era manifested in diverse changes and developments as expressed in the text under analysis – *Wuthering Hieghts.*

The author narrates Heathcliff's feelings and experiences at the estate. Her impression of Heathcliff helps the reader to gain a deep insight into the past and present life of Heathcliff. She describes Heathcliff's physical appearance as comprising:

> black eyes… under their brows"…Heathcliff's statements are firm, sarcastic and sullen: Heathcliff responds to Lockwood's expression of inconvinices. "Thrushcross Grange is my own, Sir …I should not allow anyone to inconvenience me, if I could hinder it… (1).

The account of Heathcliff's physical appearance, as well as his utterances gives a vivid impression of his emotional disposition and psychological experiences in earlier years.Thus, Lockwood demands in detail the history of Thrushcross Grange and Wuthering Hieghts. In Nelly's account.There is an explanationof the relationship between the trio. Catherine loves Heathcliff and the love develops from their teenage years to adulthood. She confesses to the spirituality of the love, and her helplessness to it. However, she is compelled by societal expectations, class status and economic reasons to marry Edgar Linton. she confesses"…it will degrade me to marry Heathcliff, now; so he shall never know how I love him…" (71).Heathcliff overheard the conversation with Nelly, and this forced him to leave the Grange. When he returns, he comes to the Grange, desperate to speak to Cathy, and Nelly could not recognise him at first. This is because he appeared to be groomed (82). His return exposes the depth and spirituality of Catherine's love for him. "…Catherine flew upstairs, breathless and wild, too excited to show gladness (83).However, Edgar is displeased at his arrival, and shows his restraint at Catherine's excitement:

> …and Catherine try to be glad, without being absurd! The whole household need not witness the sight of your welcoming a runaway servant as brother (Wuthering Heights, pg. 84).

The psychic manifestation of love resonates in the novel. The love develops in diverse realms, from her passionate love for Heathcliff, to her emotional attachment and eventual marriage to Edgar. Catherine experiences changes in her affections for the two men – Heathcliff and Edgar at various stages of her life. This changes support her to explore and express her individuality as a teenager and a married young woman. Even in death, her spirit still haunts the estate.

5.2   Physical and emotional migration and metamorphosis in *Jane Eyre*

The novel *Jane Eyre* chronicles the growth and development of a young woman in search of love and justice. Jane, the protagonist, experiences diverse emotional, psychological challenges in her quest to express her individuality. She experiences psychic migrations in her feelings that made her to be perceived differently by the people in her lives. Jane's process of growth is graphically expressed in episodes of physical movements,change of residences, fleeting love relationships and series of emotional outbursts. These psychic manifestations led to changes in thoughts, perceptions, behaviourand eventual resolutions. These resolutions shaped the course of her life from a young orphaned girl to a married young woman.This element of autobiography enables Bronte to step aside from some of the problems that novelists encounter, e.g. that of generating a story in which all the events 'interconnect'. For all its Gothic flights of fancy, there is realism about *Jane Eyre* - particularly in its descriptions of the squalid conditions at Lowood School, which link it with the socially campaigning novels of Mrs. Gaskell.

However, many of the settings and events are basically 'Gothic' in conception, lonely, desolate mansions; terrifying dreams; ghostly laughs in the night; troubled, charismatic, Byronic men; and women in attics; and improbable coincidences. What makes the novel so enticing is the fact that there is realism in its psychology: Bronte creates a set of believable emotional responses in *Jane Eyre* that hooks the reader from the first page. This is because the overwhelming emphasis of the book is its 'autobiographical' impulse: Bronte's repeated insistence on describing, in depth, Jane Eyre's feeling and thoughts.

So Bronte shapes her narrative around Jane's ongoing struggle to find love and justice in the world. Sometimes these two themes are quite distinct. At the beginning of the novel, there is no real sense that the young Jane is in desperate need of parental love (although this is hinted at); it is more that she is furious with the injustice of her treatment at the hands of the horrid, spoilt child, John Reed and his mother, the despicable Mrs. Reed. However, the two themes come together when the adult Jane learns of Rochester's bigamy: she has to weigh up her need for just treatment against her craving for Rochester's love. Her desire for justice wins out and she leaves Rochester. Similarly, the themes converge again when St. John Rivers proposes to her: he suggests that they live married life as missionaries and bring justice to poor parts of the world, but he offers no real love. This time Jane's need for love triumphs and she rejects him.

During the Victorian age, women were considered inferior to men: they were not entitled to vote or study at university and there were few occupations open to them. Once they were married, all their wealth became their husband's and they had no rights over their children or property. Within this context, Jane's comment, 'but women feel as men feel… they suffer from too rigid a restraint', is a very radical one: most people considered that women did not have the sensibilities of men. Likewise, Rochester's insistence that Jane is his equal is definitely shocking for contemporary readers: very few 'respectable' husbands of the time ever seriously entertained the notion that their wives were as intelligent as they were.

But there are aspects to the novel which are deeply conservative and seem to endorse as inequality between the sexes and classes. Most troubling is the depiction of Bertha Mason. Rochester informs Jane that it is Bertha's sexual appetites, together with a madness which runs in her family that has destroyed her sanity. And yet Rochester himself has confessed to a promiscuous past. Whereas Jane's marriage to Rochester indicates that he is forgiven for his past sins, Bertha's imprisonment shows that she is punished for hers.

The psychoanalytic feminist critics S.M. Gilbert and S. Gubar are of the opinion that Bertha represents the truly subversive element in the novel. In their celebrated book *The madwoman in the Attic (*London, 1979) they argue that Bertha breaks all the conventions to which women were expected to conform: she is strong, violent and promiscuous, and from a totally different culture compared to everyone else in the book. The ultimate conservatism of the book is underlined by the way in which Bertha's spirit and culture are either crushed or ignored. Other critics, such as Hermione Lee, have countered this theory, suggesting that Jane is constantly rebelling against the male-dominated culture of the time and carving her own 'feminist' path. Her initial outcry against John Reed's bullying, her rebuke to Mr..Brocklehurst, her abandonment of Rochester, and her rejection of St. John Rivers are all indications that she won't be bullied, cajoled or persuaded into accepting a status quo with which she is not content.

But, as Felicia Gordon points out in her book *A Preface to the Bronte's (*Longman 1989), for all her rebellious spirit, Jane does yearn for a benevolent man to take her under his wing. At the beginning of the novel, Jane wishes that her uncle, Mr. Reed, were alive so that she wouldn't be subjected to the tyranny of Aunt Reed's rule. At the end, once Rochester is relieved of his mad wife and the question of breaking one of the Lord's commandments has been dismissed, Jane

finally does submit to the authority of her husband. Charlotte Bronte herself is a deeply conservative, God-fearing woman who, despite arguing that women should enjoy more rights, did not want to question the fundamental tenets of the patriarchal society in which she lived. However, her genius as a writer forced her to subvert many of the literary conventions of the time: no romantic novels of the period contain such a strong, willful heroine as Jane, while no Gothic novels depict a character as disturbing as Bertha Mason or a protagonist as complex as Rochester. Even today, very few romantic novels would have the heroine rescuing the hero even once, let alone twice.

The brilliance and complexity of *Jane Eyre* are derived from its being simultaneously a very subversive novel and a deeply conservative one, a novel which radically questions the patriarchal status quo of society and yet ultimately argues for a benevolent male authority.

The book opens with traumatic experiences for the young orphaned girl – Jane.At ten years, she goes to live with her aunt and cousins, the Reeds at Gateshead Hall. Her experiences at the new family were depressing and harrowing for the young girl. She is exposed to much hatred, anger, violence and loneliness from Mrs. Reeds and her son, John. John take delight in harassing and tormenting her. The servants constantly make her to feel valueless and worthless. Jane is alwayssad and depress. The emotional state of her mind influences her to confront the family. She expresses how she feels about them, in a fitful anger. After her emotional outburst, Jane is confined to the Red Room; this is the bedroom where her later uncle lived, until his death. Again, young Jane suffers, psychologically, from fear of ghosts that hunted her sensibilities. She is perceived as rebellious and stubborn whereas, young Jane needed love, affection and justice from her aunt and cousins. Consequently, Janemoves to Lowood Institute, which is a Christian boarding schools for orphans.

At Lowood, Jane experiences a new lease of life which strengthens her resolve to find love and justice. The novel thus chronicles the growth of Jane as an assertive woman. It also describes her personal journey in quest of love and justice, through the five settings in the novel. During the course of her physical movements, she develops in her experiences, from a young innocent girl to a mature woman. She is tamed and nurtured, when she finds genuine love in Mr. Rochester. She meets nurturing maternal women, who guide her on an ideal family.

Also, she meets people who traumatise and inflict great pain on her psyche. Therefore, the novel is a physical and emotional migration in search for family, love and a sense of identity.In the Victorian era, a woman's life was confined to her family and the home. Significantly, middle class women were expected to be "pure and innocent, tender and sexually undemanding submissive and obedient…" (Lunden et al, 147). Their emotional and psychological disposition must be suppressed. Any emotional outburst or expression is perceived as passionate. The women are expected to yield to the sexual urge of their male counterparst and must repress their own sexual urge. Thus, the personality of Jane in the novel is in contrast to the Victorian conventional society.The novel opens with young Jane, a passionate, fiery, outspoken girl, who is determined to express her feelings. In the household of the Reeds, she feels physically inferior to Eliza, John and Georgiana Reed. She is "… humbled by the consciousness of my physical inferiority…" (1). Jane, as a young child is not expected to ask questions and express herself. Mrs Reeds remarks:

> Jane, l don't like cavilers or questioners: besides,
> there is something truly forbidden in a child taking
> up elders in that manner.
> (Jane Eyre, pg.8)

The above statement captures the emotional condition of young Jane in a Victorian English society. In the Victorian society, the woman is stripped of all rights. She is expected to marry and cater for her husband and children. In terms of professions, the woman could only become a governess or a teacher (for those who were educated). Basically, the women are regarded as mentally inferior to men and moreover, work made them ill.The personality of Mrs Reeds in the novel describes the condition of women in the English society. The education of women consist of learning to sing, dance, play the piano, draw, read, write, some arithmetic and French and do embroidery (Lunden et al, 147). The character of Mrs Reeds portrays a woman that lives within the confines of her house and home. She is limited in her reasoning and emotions to tackle critical issues of love, justice and relationship with young Jane. Her female children are educated to be seen as ornaments.

Therefore the personality of Jane Eyre can be regarded as an unconventional woman. She expresses strong, passionate feelings, with a resolve to fight injustice. Such strong passionate feelings are not appropriate at the time and have to be condemned by the society. The personality of Jane is thus a journey, in search of her true worth. Jane goes against conventional societal

practices. She resist male dominance and societal expectations that are inimical to her psyche. Jane experiences diverse changes in her physical and emotional movements that support her to express her individuality as an unconventional woman.

First, at Gateshead Hall and Lowood Institution, Jane as a young woman, experience loneliness. She wanted the love of a family and cordial relationship. Unfortunately, she is physically and emotionally traumatised by Mrs Reed and her son. She is ostracised and confined to the Red-Room. According to Mrs Reed, Jane is to be excluded until "she is endeavouring in good earnest to acquire a more sociable and child-like disposition…" (7).This impression of Jane by Mrs Reed stems from the fact that Jane has a strong sense of self-expression. She asks too many questions, and shows traits that were considered unsuitable in a Victorian girl. The protagonist, Jane, suffers physical and verbal abuse from her cousin, John Reed. He taunts and molests her. He displays a male chauvinist character, who feels that the property is his, because he is the male in the house. He dominates his mother and practically controls her. However, Jane tries to suppress her emotions of anger, hatred and fear. But when John attacks her physically, she confronts him verbally calling him " wicked and cruel boy!... you are like a murderer – You are like a slave-driver (11).

Similarly, Jane's experiences at Gateshead Hall are basically emotional. She constantly fought to repress, suppress and engage her thoughts. She express emotions of fear, pain anger, regret and condemnation. But,her interest in reading creates an avenue for her occasional self-expression and outburst. She finds solace in reading, which is a form of mental engagement. Reading helped her to engage her emotions. For instance, when she verbally confronts John Reed, she could only mutter "unjust, unjust" (Bronte, 15), when she was confined in the Red Room. She felt so unjustly treated and punished. The Red Room experience enabled Jane to undergo psychological changes. She was able to task her reasoning faculties on issues of unfairness, injustice, disaffection, hatred pain and emotional trauma.

Also, the Red Room portrays the status of men in relation to women. Jane is punished while John walks away freely. Women were regarded as unequal to men in the society. The Red Room experience also supported Jane to discover herself. She was able to task her unconscious mind on diverse issue of life, love and relationship. She looks at herself in the mirror and sees a "spirit",

which could be termed as her spiritual self. Here, she did a cross examination of her relationship with the Reeds. She discovers that it will be difficult to be accepted as a member of their household. She is simply considered as the 'other' by the family of Gateshead Hall.

Jane is percieved as "naughty and tiresome, sullen and sneaking, from morning to noon, and from noon to midnight" (Bronte 15). She feels trapped in her relationship with the Reeds. Her emotional feelings reflect the societal impression of young uneducated women, who were confined to the home, and restricted by the society. Confined to a life of servitude, she resolves to trust only herself. She is able to interrogate her actions and inactions in the light of the challenges confronting her. First, the verbal confrontation of John Reed afforded her the opportunity to assert herself. She is able to express her anger and frustration at the injustice. Jane "felt resolved in her desperation, to go all lengths" (12). She summoned courage to lash out at Miss Abbot and Bessi, who had expressed regret at her actions. Jane yells" master! How is he my master? Am I a servant? " (12).

There are series of unanswered questions that plaqued her unconscious mind. She resolved to trust her instincts, and to remain calm and calculated. Though frightened at the dark and fearful Red Room, she confronts the fear of superstition. She faces her anger and rage in her unconscious. After the Red Room encounter, Jane becomes strengthened in mind and body. She becomes more assertive and confident.At the Lowood Institution for girls, Jane encounters diverse emotional challenges from Mr. Brocklehurst and the teachers.Mr. Brocklehust appears to Jane as " a black pillar" (32). He directs the affairs of Lowood Institution: a school for girls funded by donations. Mr Brocklehurst uses his position to oppress the girls and the teachers. He subjects them to starvation and poverty. Jane perceived that Mr Brocklehurst has been influenced by Mrs Reed's comments about her. Her first meeting with him gave her the impetus to confront Mrs Reed and bare her thoughts about the negative perception of her. Jane, though sent out of the room, did not leave, but gathered her strength and energy to launch at Mrs Reed in a blunt sentence :

> I am not deceitful if I were, I should say I loved
> you: but I declare, I do not love you: I dislike you the
> worst of anybody in the world except John Reed; and
> this book about the lair, you may give to your girl,

> Georgiana, for it is she who tells lies, and not 1 (Jane
> Eyre, pg.37)

The above comment about Jane's perception of Mrs Reed is psychological and emotional. The statement reflects the innermost longing for love, acceptance and affection which for Jane are the basis for human relationship.Thus, her first interaction with Mr Brocklehurst strengthened her resolve to fight any form of injustice. Mr Brocklehurst intimidates the girls through sarcastic comments. When Jane, who is regarded as a naughty girl according to Mrs Reed, is asked how to escape from hell, she responds: " I must keep in good health, and not die" (33). The statement reflects Jane's feelings of hell. She is not ready to adapt to the patriarchal society. She realises that her best option to escape hell is to stay alive. Therefore, while many of the girls at the Lowood Institution become sick and die, Jane resolves to be strong and live.

Furthermore, her inner longing for a family relationship made her to seek for friendship in Bessi and then Miss Temple. Bessie gives Jane some measure of comfort, peace and solitude. She sings to her and cares for her. At the Lowood Institution, Miss Temple becomes like a mother-figure for Jane. Miss Temple provided the needed succour and understanding for Jane. She made Jane to realise that life can be just and fair. When she was accused and humiliated by Mr. Brocklehurst, Miss Temple urged her to defend herself by saying the truth. Therefore, Miss Temple becomes the first female role model for Jane. She encouraged Jane to be diligent in her studies. As an adult, Jane remembers Miss Temple with fond memories of love and affection. She related the roles played Miss Temple in her life; as a mother, governess and a companion (87). Miss Temple provided the emotional and psychologically strength, Jane needed to grow into a mature young woman. During her stay at Lowood, Jane imbibed the virtues of rationality, and self-control which will support her to live in a patriarchal society.Jane submits that Miss Temple has transformed her life:

> I had imbibed from her something of her nature and much of her habits: more harmonious thought, what seemed better regulated feelings had become the inmates of my mind. I had given in allegiance to duty and order;… I appeared a disciplined and subdued character. (p. 88).

Jane moves to Thornfield Hall to work as a governess. The position of a Victorian governess is difficult, not belonging to either family or servants and receiving conflicting messages regarding

their status in the household made it an ambiguous and possibly lonely position (Gilbertet al, 349). At Thornfield Hall, Jane's feeling of restlessness increased. She then decides to explore the estate and expand her mental and physical vision. Mr Rochester's arrival into her life resembles a Byronic hero. He made a dramatic entrance in the novel. His relationship with Jane portrays the import of patriarchal energy (Gilbert et al 351). Rochester, however, exhibits weaknesses of personality that makes him human.

Jane's relationship with Rochester exposed the social inequality in the society. Their affair depicts the dynamics of gender relations which is subsumed in the society. The man is twenty years older than her. He is more widely travelled, rich and enlightened. He is also from a higher social group and he is her master. The challenges of inequalities are a major barrier in the Victorian era. Women are basically sidelined, subdued and relegated to the lower rung of the ladder. Such was the fate of Jane. But she is determined to confront the barriers through her emotional, psychological and physical activities. Jane physically walks around the rooms and gardens in Thornfield Hall."She would climbthe staircases, raised the trap –door of the attic and look out afar over sequestered field and hill, and along dim skyline: that then she longed for a power of vision…" (Bronte, 114).

Her unconscious faculties long for mental and emotional liberation, which she finds in her movements around the house. Her development to maturity and realisation is strengthened during her stay at Thornfield Hall. Her physical movements around the estate made her to remark:

> Women are supposed to be very calm generally but women feel just as men feel, they need exercise for their faculties, and a field for their efforts as much as their brothers   do… it is narrow –minded in their more privileged fellow creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex. (pg.115).

There is a strong mental resolution and a deep realisation to explore and discover the self in the novel. Jane stood up to Rochester and made him to realise the power of opportunities and chance

that makes all the difference for him. She made him to see; that life is a matter of chance and opportunity, and not culture and tradition. Jane felt a conscious raising in her affair with Mr. Rochester. She felt incapacitated when she realised that Rochester is legally married. But, she was not willing to trade her love for material and financial benefit. During the wedding preparations, Jane realises the social inequality, and how she will be financially dependent on Rochester. She resolved to maintain her integrity and dignity.

At Thornfield Hall, Jane's unconscious thoughts were reflected through Bertha Mason, the estranged mad wife of Mr Rochester… "Thornfield's attic becomes a complex focal point where Jane's own rationality and irrationality (her " hunger, rebellion and rage") intersect" (Gilbert et al, 348). Thus Bertha becomes Jane's unconscious self, the represses mad, enraged part of Jane, which she has learned to repress during her stay at Lowood by Miss Temple. Thus, Bertha must die. The demon- woman must die in order to free Jane. This is because Bertha is the impediment to Jane's marital fulfillment. She is the obstacle to Jane's happiness. This happened after Jane left Thornfield and discovered her relations, and became stable.

Jane's physical movement to Marsh End becomes a source of liberation and discovery for her. She finds her relations and eventually belongs to a family. The Marsh End experience becomes the crowning of her glory. Her wandering moments is what Giblert and Guber expresses as the "nameless, placeless and contingent status of women in a patriarchal society" (364).

Her discovery of Marsh End is symbolical.It represents the end of her search; she is able to discover her identity and assert her individuality in the society. The wailing infant of Jane's recurring dream (Bronte) is finally silenced. The dream she had while at Thornfield indicates a troubled childhood, characterised by poverty, loneliness and anger. Discovering her relations helps her to be stable and happy. She is able to heal and overcome her temper.

Jane realises her self at Marsh End. She is encouraged to study with her relations – Diana and Mary. She is willing to start a small school through the support of her cousin, St. John Rivers. However, when St John proposes to Jane, she declines. She realises that the union will be loveless and emotionally traumatic for her. First, St John's religious and personal beliefs contrast with that of Jane. He is against Jane's freedom of speech and movement. Jane accepts to follow him to India as his helper. She is unwilling to become his wife because it will yield to a loveless

union. St. John symbolises a patriarchal society that intimidates the woman. He tries to convince her into a compulsive marriage:

Jane forsees a hopeless marriage that will frustrate her and inhibit her self worth. St John uses the tenets of religion and service to God to persuade Jane to marry him. Jane is confounded but Rochester rescues her, when she imagined his call. The call occurs in her unconscious mind, which guides her in her decision-making. Jane re-unites with Rochester, as an assertive and independent young woman. This is because he realises that she has inherited some money from her uncle in Madeira. Thus, she is financially stable, and free to marry Rochester. Bertha is dead, which supports her self-will to marry Rochester.

Also the union between Jane and Rochester occurred after series of trials for Jane. She overcomes the trials and becomes mature, stable and confident to marry Rochester. The duo have traversed routes of emotional challenges that shaped their orientation, personality and mindest. Jane discovered her love and friendship that she desires in her union with Mr Rochester. Jane experienced changes in her physical and emotional growth. The traumatic experience in the Red Room made her to mature over night. Her experience of genuine fear strengthened her and she is able to stand up for herself against the patriarchal society. Miss temple symbolises her growth to emotional stability. She is able to suppress her anger and rage. The death of Helen and Bertha frees Jane from a subdued female identity. She is able to achieved true fulfillment, when she overcame oppression from the Reed family and Mr. Brocklehurst.She fought starvation and poverty at the Lowood Institution for orphans and found genuine love and happiness in her union with Mr Rochester.

5.3   The Female as a renewal factor in *Silas Marner*

The novel was written in the era of the Industrial Revolution in English social history. The erstwhile occupation and crafts which were undertaken by hand were done by machines that were invented during the period. Crafts like weaving were mass-produced due to the use of machines. The proliferation of industries in towns and cities were attracting people from rural England to the new industrial cities. However, the industrial development did not influence a large part of the rural areas, as rural life still remained the same. Farming was the major occupation of these rural dwellers. The women took to milking, cheese and butter-making to

sustain their homes.Village life was exclusive, with local activities of carpentary, smithing, veterinary care, weaving and farming.

The village enjoyed its social organization. First, there are theGentlemen, who are usually one or two in the locality. The land owner is the local Gentleman or Squire He engages farm-hands from amongst the villagers. He leases extra portions of farmlands to 'tenants' who farm and pay land rents to the landowner Gent. The village community has its own parish officials who are the Sheriff, the local justice of the peace, the costable and the parish priest. Their social life revolves around the church. It is the duty of the parish to cater for the poor and the needy in the community. In addition, Christian activities and pagan festivals were observed in such communities.

A large percentage of the people are illiterates and any body who comes to settle is regarded as a stranger. Such a person is treated with suspicion. There is the recreation and merry-spot, which is known as the village inn. The inn offers a fun-loving atmosphere for drinking, gossiping, arguments and exchange of beliefs. Such is the English community of Silas Marner which is vividly expressed in the novel.The novel revolves around a man, whose life is transformed through a female child- Eppie. The changes in Silas Marner was necessitated by the influence of Eppie, and her entrance into his life. The novel chronicles the affairs of Silas Marner in a communal setting of Lantern Yard. He was involved in religious activities, fell in love with Sarah and was ardent in his Christian beliefs. However, he was disappointed. The underlying theme of redemptive love resonates in the plotline of the novel. The author alludes to its significance in a letter – the remedial influences of pure natural human relations; as she describes it. The coming of Eppie, an abandoned young girl, into the life of Silas Marner resurrected the latent, natural human compassion, and love in him. The renewal of love endeared him to the Raveloe village community. Their combine human effort is symbolised in the activities of Dolly Winthrop who helped Silas Marner's relationship with Eppie.

Prior to his chance meeting with Eppie, Marner spends all his life's moments weaving linen cloth. The only time he has conversations with the villagers are when he delivers the finished linen to his customers. His traumatic experience at Lantern yard has made him to lose faith in human relationship and God. His cruel experience dehumanised and isolated him from the village community. This is aptly expressed in "…. Such a linen weaver, named Silas Marner,

worked at his vocation in a stone cottage that stood among the nutty hedge rows near the village of Raveloe… (pg. 4) . However, another evil stroke is inflicted on him, when his gold coins is stolen. Ironically, this traumatic experience brought Silas Marner in contact with Raveloe villagers. They all provided physical and emotional support towards recovering the money.

In the novel, *SilasMarner*, there is a psychic movement and change in the life experiences of Silas Marner, which are influenced by the personality of women in his life. First, his fiancée, Sarah called off the marriage engagement. This action by Sarah made Silas Marner to depart from the town. His life before he came to Raveloe had been characterised by movements, the mental activities of his vocation and the close fellowship with his religious brethren "He was highly thought of in that hidden world,.." (pg.8) His love life also blossomed. However, his bosom friend, Willian Dane betrays him and marries his heartthrob. Silas encounters the cruel, sad and traumatic side of human relationship. The experience made him to change his mental reasoning and perception towards people. But the strange appearance of an infant child at his hearth in the midnight resurrected the humanity in him. The child brings all the milk of human kindness and love, and draws him closer to the village people. Eppie becomes a symbol of human compassion, love and trust for Silas Marner. She brings Silas into a close relationship with Raveloe communal life. The ever willing and kind Mrs Dolly Withrop assist in the nurturing of young Eppie to adulthood. When Eppie turns eighteen, her biological father Godfrey Cass, turns up to claim ownership of his child. Silas's self-worth and confidence has been restored through Eppie, so he is able to challenge and confront Godfrey Cass. Eppie also support him, when she remarks that she would have been nurtured in a "poor people's home", but for his kind gesture and compassion towards her. Eppie's mental disposition towards the two men in her life influence their perception of life as Silas responds.

> my precious child, the blessing was mine. If you
> hadn't been sent to save me, I should ha gone to
> the grave in my misery…(171)

Silas boldly challenges Godfrey Cass:

> then, sir, why didn't you say so sixteen years ago, and
> claim her before I'd come to love her, I'stead o'
> coming to take her from me now, when you might as
> well take her heart out o'my body? God gave her to
> me because you turned your back upon her, and He

looks upon her as mine: you've no right to her! When
a man turns a blessing from his door, it falls to them as
take it in (176)

Eppie restores the humane, compassionate and loving nature of Silas Marner. She provides the link between him, his inner self and the village dwellers. There is a transient process in Silas's human relationship. At Lantern Yard, he hopes to marry Sarah and accomplish his life dreams. He is interactive, obedient and caring to his wife-to-be, and loyal to his friend. Silas trusts and loves all the people in his life at Lantern yard. However, the evil action of William Dane, and the poor judgment of his fellowship members weakens every sense of morality in him. But his greatest challenge is when Sarah ends the engagement. Silas has to depart from the village of Lantern Yard.

The feeling of genuine human love and affection is renewed in his physical moment from Lantern Yard to Raveloe. Even at Raveloe, Silas Marner lives a depressed, and lonely life. He seems to weave, like the spider, from pure impulse, without reflection (16). Silas Marner disliked the thought of his past experience. There was no love and interest to interact with the community in Raveloe. The future was all dark (16). There were opportunities for him to mingle with the people. Once he was able to provide a herbal cure for Sally Oates. The action of Silas Marner reflects the inner longing for love, which had laid dormant. Silas felt for the first time in his stay at Raveloe, a feeling of unity between his past and present life, which might have been the beginning of his rescue from his insect – like existence into which his nature had shrunk (17).

The personality of Sally Oates reminds him of his mother. Silas Marner loves his mother and can not bear to see Sally Oates suffer the pain of "dropsy" and heart-disease. Also, his desire and willingness to help Sally Oates endears him to the people of Raveloe. He suddenly finds his home beset by the village mothers who wanted him to heal their children. However Silas's unwillingness to assist them foregrounds the animosity between him and his neighbours. The challenge that confronts him, is his inability to express his heart, based on his bitter experience at Lantern yard. Silas is beset with fears, uncertainly and distrust. Hence, his unwillingness to help anyone.The only hope and solace he enjoys is in his vocation and the money that it accrue to him. "The guineas, the crowns and the half-crowns grew to a heap….." (19) Silas Marner lives a lonely life, his money increasing in leaps and bounds. His life recedes into a monotonous, solitary existence that is devoid of human relationship. His life is reduced to an existence of

desire and satisfaction. "His life had reduced itself to the mere functions of weaving and hoarding….." (20).

The family of Godfrey Cass provides the contrast that Silas needs to nurture the young woman – Eppie. Prior to her entrance into his life, Silas has related with the family from a distance. For instance, Godfrey Cass is expressed as the oldest, handsome, plain, well mannered young man. He is expected to own the Squire's property. However, Godfrey Cass gets entangled in a secret love affair with Molly, a drunk and drug addict. Godfrey Cass is unable to marry her because of his class and social order. If he marries her, he would be disinherited. Also, his younger brother Dunstan has a strong, negative influence on him. Dustan influences Godfrey to part with his money and belongings in order to keep the secret marriage. He would extort him and promise to inform Nancy, the daughter of a Gent that resides in the neighbourhood.Godfrey is unable to take charge of his emotional life.

He eventually marriesNancy, but he could not disclose his secret affair to her. He is unable to let her know that he has had a child from that secret affair. It is significant that Nancy is the person that urges him to confront his fears and claim ownership of his daughter. Godfrey hastried to confess to his father Squire Cass, but each time, he is unable to muster enough courage because of his " natural irresolution and moral cowardice". The cowardly nature has also stopped him from admitting to the fatherhood of Eppie. He feels that with time the problems will be resolved. He feels justified when Molly dies, giving him the liberty known to only himself. The plot narration exposes the self-will and determination of the female characters to impact positively in their homes, societies and communal fellowships. Nancy is one of the two daughters of the Lammeters, who is one of the local Gent households. She is not well educated but possesses all the necessary qualities of a lady. She is disciplined and knowledgeable enough to support her husband Godfrey, in his trying moment.

Even though, she has no child for Godfrey, she is willing to support him in his claim on Eppie. Their relationship reflects a love that is hinged on psychological feelings and societal influences. Nancy would not support her husband on the issue of child adoption. She explains why such an action is negative. Eventually, she submits to the acts of Providence. She lives in self-delusion and self-piety, because of societal influences.Nancy Lammeter provides the wedding gown for Eppie, while supporting her husband to cater for her financial wellbeing in his will. When

Godfrey makes the confession to Nancy, his wife, he had imagined the worst reaction from her. However, Nancy is calm, cool and calculated. Godfrey has"paused dreading the effect of his confession. But Nancy sat quite still…" (169). when she spoke, Godfrey is perplexed. He is filledwith deep regret. " Godfrey feels all the bitterness of an error that is not simply futile, but has defeated its own end. He has not measured this wife with whom he had lived so long….(169). Nancy supported Silas Marner to admit his faults and to overcome his bitterness. She gives him the emotional strength and support to confront his past and admit his errors.

On the other hand, Nancy developed from a self-centered woman to embrace genuine love. She grows from a state of self-deciet and delusion to being open-minded. She also admits her mistakes, especially in depriving Godfrey and Eppie of the fatherly love and companionship. She is willing to confront the challenges and to support her husband. Similarly, Eppie is a significant female personality whose entrance into Silas Marner's life re-invigorated him. She is the connection between Silas Marner and Godfrey Cass. With the support and kind gesture of Mrs Dolly Winthrop to Marner, Eppie grows up into a beautiful, well-mannered and responsible girl. She is educated in the local school and is able to communicate effectively with the villagers. As she matures in age, Silas Marner shows her the wedding ring on her dead mother's finger. "She had longed to know how her mother looked, whom she looked like and how she was found in the bush". She shows her gratitude forMarner's care and love by expressing willingness tolive with him, even after her marriage to Aaron. She appreciately tells Marner: "But I know now, father… if it hadn't been for you, they'd have taken me to the workhouse, and there'd have been nobody to love me" (171).

Eppie's love for Marner renewsthe humanity and hope in him. She could not imagine herself been separated from him. Even as the marriage proposal has been made to her by Aaron, the thought that Aaron will live with them in the refurbished stone cottage, with a cultivated flower garden fills her with joy. When her real father turns up to claim her, expressing and promising her a life of bliss, Eppie is resolute in her love and loyalty to her caring 'father' Marner. There is a re-discovery of self-worth and human relationship between Eppie, Silas Marner and Godfrey Cass. Eppie initiates the bond in her determination to stay with Silas Marner. She is able to find fulfillment in her life and marriage. Silas Marner alludes her entrance into his life as divine, and as an exchange for his stolen gold coins. He calls it a blessing. Eppie expresses her emotional

attachment to Silas Marner in strong terms. When Godfrey Cass lays claims to her paternity, she stated politely: " Thank you ma'am-thank you sir. But I can't leave my father, nor own anybody nearer than him. And I don't want to be a lady-thank you all the same…. I couldn't give up the folks I've been used to (175).

Eventually, Eppie's wedding day with Mrs. Winthrop's son, Aaron is happily celebrated by the Raveloe villagers. The Cottage has been renovated by the landlord, Mr Godfrey Cass, and with a larger, attractive garden. Eppie express her heartfelt joy as thus: " Oh father… what a pretty house ours is! I think nobody could be happier than we are (188).Another formidable female personality that forstered the renewal and restoration of hope in Silas Marner is Dolly Winthrop. She is the wife of the village wheelwright. Her religious beliefs influence her actions and decisions especially in her relationship with Silas Marner. " She was in all respects a woman of scrupulous conscience, so eager for duties….". She would wake up early to do all her household chores. She is one of the most patient comforters of Silas Marner when he is robbed of his money. She encourages Silas Marner to attend church mass and to rekindle his trust in man and God. Her kind assistance to Marner helped him in nurturing the infant Eppie as she grows into girlhood. She would offter them old but well washed clothes, and bring Aaron, her son, to keep Eppie company. She organises Eppie's christening at church. She influenced Silas and gradually drew him to church. Her philosophy of life is trust in God at all times. She is eventually rewarded by the marriage of her son to Aaron to Eppie.

Moreover, the novelist addresse the emotional nature of human relationship in the theme of nemesis in the text. The female personae in the text experience diverse changes, that support them to self-actualisation. Eppie develops in her social relations with the Raveloe community. She grows from a state of innocence and immaturity to experience genuine human love and compassion in Silas Marner. She restores his loss hope in mankind and rekindle his love for communal living. Nancy supports Godfrey Cass and restores his human dignity. She makes him to realise his actions, and promise to him. The concept of nemesis is expressed in the law of reaping and sowing. This is also captured as whatever you sow, you reap. Silas Marner experience redemptive love in his relationship with Eppie. His contact with Eppie helps him to regain his energy and vitality.

Also, the relationship between Godfrey Cass and Nancy is amply tried in the Eppie incident. Nancy encourages Godfrey to confront his fears and weaknesses. He is able to confess to his mistakes, and gets the favour and support of Squire Cass, and his randy expectations. Godfrey, through the support of Nancy accepts the apologies. He provides for the wedding party, and also refurbishes their stone cottage for the wedding.The novelist examines the relevance of human connection to human life. Silas lives a solitary and isolated life in Raveloe until the coming of Eppie into his life. His monotonous life is devoid of piety and love. Similarly, Molly's affair with Godfrey is devoid of genuine love as a result of class and social order. But the child of that relationship heals the emotions of Godfrey and his relationship with his wife. In all, human emotions, physical and mental faculties must undergo changes for maturity, restoration and experience. These are aptly expressed in the lives of the female characters in the novel.

CHAPTER SIX

DISCUSSION OF FINDINGS, CONCLUSION AND RECOMMENDATIONS

The preoccupation of this thesis has been to critically examine the diverse ways by which the female personae in the select English Victorian and Post independence novels undergo changes in their mental, psychological and sociological perception about themselves, arising from patriarchy and influences from the society. This chapter therefore presents discussions of the major findings of the study, conclusions drawn from the discussions and recommendations.

6.1 Discussion of findings

This thesis examined the divergent forms and manifestations of psychic migrations and metamorphosis of the female personae as she undergoes changes in her psyche, in relation to her emotional, physical, psychological and economic migrations. These manifestations stem from patriarchy and on going socio-cultural, economic and political interactions in the society. The concept of psychic migration and metamorphosis is any psychological shift or change in thinking and mental perception of the female personae such as changes and mental perception of herself in girlhood, womanhood, wifehood and even godmotherhood. Also,she could experience perceptions about external realities in her society, politics, male gender, and power relations.

The first major finding of this study is the significance of mental changes in the perceptions of the females in the study. The application of the feminine psychology has helped us to situate the significance of the mental perception of the female in partriachal, socio-cultural and political context. This is because the feminine psychology expresses gender as a social determinant based on the norms and values of a particular society. Here, challenges are examined in a social and cultural context. Therefore, mental perceptions are situated within a socio-cultural, political or economic context for easier identification. These social and cultural interactions according to Horney (1991) are a source of women's problems and struggle for gender identity. Horney was the first to point out the social and cultural factors that impact on psychic development.

Also, the application of Karen Horney's feminine psychology to the study has reinterrogated the Freudian concept of pre-Oedipal injury, which can lead to neurosis. Neurosis is a mild illness involving symptons of stress (depression, anxiety, obsessive behavior), but not a loss of touch with reality. She was the first psychoanalyst to speak about the "real self". Pre-Oedipal injury, according to Horney results when the girl or woman perceives herself as being helpless in a hostile environment. In order to feel safe and accepted in the perceived hostile environment, solutions may be based on appeal for love (moving forward), the appeal of mastery (moving against), or the appeal of freedom (moving away). In short, the female personality influences such an environment by loving it, fighting it or leaving it (Horney, 1950). This is clearly revealed in the female personae of the select texts who exhibited actions or inactions of such qualities in their bid to confront the challenges facing them.The three moves 'toward, against, and away from others' therefore,constitute a conflict, her basic conflict. In time, she tries to solve it by

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making one of these moves consistently predominant.She tries to make her prevailing attitude one of either compliance, assertion, aggressivess, or aloofness (Horney, 1950:19).

Another finding from the study via the application of Karen Horney's feminine psychology is the possibility of remediation of undesirable personality traits through the process of social change. Changes in economic opportunity as well as changes in socialisation of women can impact positively on the female personality. According to Horney, a feeling of inferiority may be caused by the cultural restriction of women's potential, hence the call for social change. Similarly, the experiences of the female personaeexplicate the concepts of psychic migrations and metamorphosis of the female personae through textual summaries, reiterating the diverse changes women experience in their relationships, communal existence and socio-economic, political lives.

The findings showed that the female personae in the select texts navigated routes of physical, emotional, political, socio-economic terrains, which were sources of motivation for self-discovery. Psychic migration and metamorphosis include any psychological change in thinking and mental perception of the female personality about self at various stages of life- girlhood, womanhood, wifehood, motherhood and even godmotherhood. There areperceptions about external realities in the community or society, leadership, male gender interactions, politics, religion and power relations. The study seeks to affirm that it is possible for women to undergo mental or psychic migrations as an interaction between their physical and psychological domains. These forms of interior changes can influence their perception and support them to propagate their individuality and personality.

There are diverse and complex factors, socio-cultural, political, economic, religious creations and influences relating to the psyche of women, gender and sexuality, as well as divergent socio-cultural interactions within the social space. However, as Henley and Freeman (1984:445) have emphasised, these social-cultural, socio-political interactions are the battle fields on which the daily war between the sexes is fought. It is here that women are constantly reminded what their 'place' is and here they are put back in their place, should they venture out. The question of social tension or 'battle' arising from constant struggle to gain recognition,self-discoveryand individuality, according to Clark (1989:39) is closely linked to their emotional conduct, which supports them to create a balance in their behaviour.

In the textual and thematic analysis, findings also revealed that the female characters manifested changes in their personalities and experienced emotional trauma as follows: Alkali plots Li's emotional traumatic route to self-assertion and discovery through three major phases; the innocent phase of domestic revolt, the adolescent phase of marital reality and resistance, and the mature phase of self-assertion and reconciliation. These various phases constitute the literary and symbolic phases of a woman's growth (physical, emotional, social, economic psychological), and are explored in a sequence in the novel. The various phases traversed by Li on her journey towards recognition, become rites of passage not only from childhood to adulthood, from girlhood to womanhood, but also from innocence to experience, romantic dreams to shattered reality, relative passivity to revolt and self-assertion, and from the tolerance of traditional norms to breakthrough in self-discovery and self-assertion.

The author presents each phase in her migration of self in a creative and explorative manner. She moves across years, concentrating on significant events that mark each moment in a woman's migration and changes, analyzing and describing it in detail with graphic clarity and emotional surge, and then moving over others leaving images and gaps, which are later merged into complete whole through flashback. This narrative effect makes the process of her change and adaptation complex and compelling. Although the various stages plotting the woman's growth are explored in time sequence, the plot of the novel does not reflect a linear structure. It moves forward and backward in time, highlighting events in a woman's life through reminiscences, dramatic monologues and dialogues. The complex and complicated nature of the plot reflects the complexity of the heroine's self-definition as she grapples with the obstacles in her path to self-recognition.

The novel opens with Li at thirteen years of age, on the completion of her primary school education, shunning restrictive parental authority, and relishing romantic dreams of a pleasurable life. The northern Nigerian young woman is at the commencement of her migration for the search for self. There is a depiction of a village setting that is devoid of external modern influences in its "clusters of thatched mud huts" Li is still very much a "virgin" to self-assertive influences; she is still driven by traditional values and expectations. But just as modern influences are obvious in the village as indicated by "the few zinc roofs that were scattered among the clusters" so too Li's exposure to school has introduced a new awareness that will soon

manifest in her revolt. Therefore, education is presented, at the primary level, to have a self-awareness influence on the woman.

The heroine's psychological revolt is expressed within the context of her home which becomes a symbol of patriarchal society. The family becomes the first obstacle on the path of liberation that the woman must confront and surmount. At this stage, traditional norms that imprison the woman are personified in Li's parents, especially her father whose rules she "consider stupid and unnecessarily rigid" Li sees her father, as insensitive and inconsiderate, and vocalises her revolt against domestic confinement when she desires to use the rest room. She hopes to find solace and some quietude in the rest room, away from the overbearing influence of her father. Despite the excitement of coming home from school, Li gets frustrated and feels incapacitated, which to her is a concrete symbol of her lack of freedom. After spending a few weeks at home during the holidays, she found the atmosphere at home suffocating. She felt caged and sad, and missed the school atmosphere in the boarding school. At the boarding school, there is a semblance of freedom, and a general feeling of happiness.

The words 'suffocating', 'trapped', 'restrictions', and 'prison' create graphic images that trap and choke her feelings and emotions of self-expression. Thisemotional and psychological trauma about the atmosphere in her home, are the result of the traditional practices in her society. As a result of her awakening consciousness, the budding young woman (Li) is unhappy with herself. She wants to explore and discover her life and the environment, which symbolises her self-esteem. There is a contrast of life in the home with the "gay", "free" life of the school, which is an indication of the liberating influence that formal western education, away from the village and its restrictions, has for the woman. Education is presented as a quintessential discovery of the self, physical and mental faculties. It foreshadowes her later quest for higher education, which is an instrument for a woman's self-discovery, from the stifling patriarchal marital relationship of tradition. Li contrast with her sister, Awa, in emotions, mind and body. This is because her sister Awa is born and bred in the confines of culture and tradition, Li has achieved awareness through exposure to education away from the village.

While Li has experienced the journey of schooling, Awa has never moved out of the village. Awa therefore represents the traditional woman, who is conditioned in her emotions and perception to bear family responsibilities. Her personality and psyche are stunted as she is

socialised into accepting her limitations in the village as her destiny. This buttresses Alkali's position that movement and change is a necessity for awareness and recognition. It positively influences her mental, social and psychological expansion through a perception of life from various vantage points. Her sister Awa is left with a narrow and myopic perception of life based on patriarchal traditional dictates.

The Stillborn also explores the protagonist's source of unique and strange traits of non-conformity. Everything about Li, from birth, indicates a young woman imbued with inner strength of will-power to actualise her destiny. The novel expresses that Li was born with the bags of water intact. She did not cry at birth like other children, thereby refusing "to adhere" to this all-important tradition. She also had adult features. In addition to this, Li has prophetic powers that allow her to see into the future through dreams and premonitions. Alkali explores the dream motif in charting the personality of the woman in *TheStillborn*. The dream trait confers on Li the status of a visionary, a clairvoyanat, and this symbolically presents the psychic abilities of the woman, her innate strength and opportunities available to her. Li's dreams are revelatory and meaningful. They add a supernatural dimension to her character, thereby positioning her for self-recognition, ahead of the other female characters. Unlike them, she "sees" into the future beyond the ordinary, beyond the present. Her dreams are ominous and the disasters they foretold become reality sooner.

Li's character is imbued in her innate qualities, which is different from the woman's traditional perception. Li, the conscious woman, perceives herself as "no ordinary child" and as "a super being". But Awa, the traditional woman, percives Li as "some kind of monster" exhibiting "stubborn streaks" because her psychic abilities amd mental faculties have been revealed from birth.. Even Li's name 'libira,' means "needle", which exposes her personality as the feminist instrument for liberation and self-recognition. It is a role she plays effectively in the novel. Through the societal agent of family interaction and socialisation, Li is contrasted with Awa and her mother in this early domestic stage of resistance and intolerance of family and tradition. Thus, through character pairing (Li and Sule, Awa and Mama), and character contrast (Li and Sule versus Awa and Mama), Alkali establishes dimensions of personalities, and values arising from family and societal influences.

Li abhors her mother's mindset, beliefs, hopes and aspirations.Her mother is everything that Li does not want to be. She is a symbol of a woman's fate in the tradition and culture of the society. Li percieves her mother's authoritativeness as "monotonous" and of her step as "mechanical". She is "hard of hearing". Her mother's psychic and physical attributes are enshrined in tradition. Her mother is bereft of life because she has been socialised into repeating the same boring domestic activities of home and society. This is especially pertinent because she is doomed in her relationship with her patriarchal husband, and for her there is no escape except in retreat. Thus, the woman in a traditional society is kept from reality and finds solace in her inner mental emotions and thoughts. She accepts her fate and contends with the societal norms and values, or resists the oppression and chart a new course for her life like Li. Li's strong resolution which her mother describes as her " forward and tactless manner," becomes a source of conflict between Li and her mother. This is because her husband, Baba, blames her for Li's refusal to conform to traditional norms. Their mother is depressed, and is referred to as a 'heathen'. Her husband blames her and expresses regret at their marriage.

The statement 'the lion cub takes after its mother' is in consonance with the traditional conception that when the children turn bad their mother is to blame, but when they follow the right path, their father gets the glory. Baba's steady fragility and deteriorating health represents gradual changes in restrictive traditional norms on Li, the educated woman. Unlike Baba, Kaka represents gradual progress and modernity. Inspite of his old age, he seems to be radiating with health and vitality. He confidently advises Baba that children should not be caged. They should be allowed to explore and make discoveries. Therefore, it is not ironic that Baba dies when Li is still trapped in the bondage of family and patriarchal marriage. On the other hand, Kaka lives long enough to witness her self-actualisation and discovery from all forms of oppression. Awa, in her conformity to tradition, adheres to the voice of restraint to Li's rebellious, assertive excesses. Her psychic and emotional faculties are exercised in her reaction to Li, which contrasts sharply with Li's energetic and youthful exuberance as they prepare for the dance:

> I will come with you, but we won't stay long and you
> must behave yourself. Someone close to father might see
> us. You know very well what he thinks of cultural dances.
> Li gave her a pleased wink (15).

Li 's participation in the dance" under the watchful eyes of the full moon, becomes the opportunity from which she flaunts constituted parental authority that represents patriarchal impositions on woman. She expresses her personality in spite of the fear-ridden Awa. Significantly, she also meets Habu during one of these night dances- love germinates and flourishes in the romantic atmosphere of moonlight dances, but it could not withstand the harsh realities of daylight, as Li discovers in the near future. Li's exercise of self-will and resolve to attend the cultural dance, where she meets Habu indicates her inner resolve to assert her personality at the domestic level. She has symbolically moved from the cocoon of her restrictive home, and she is ready to explore the society to discover herself . After this initial success, Li is able to assert herself in other ways, especially in her choice of husband. Li meets Habu and she decides to marry him. She is able to overcome the first hurdle in her path to self-assertion. Alkali symbolically buttresses: "that day was to mark an important turning point in Li's life".

Li is then confronted with the issue of traditional patriachial practices of engagaement and marriage in her young life. At the beginning of this stage, Li, relishes her romance with her newfound love. Habu Adams's obvious poverty, does not seem to influenc Li. It is significant that while Awa who is not emotionally committed is negatively impressed by Habu's material poverty, signified in his undersized old shorts and his battered canvas shoes, Li sees beyond these to his good looks and positive qualities. This is because love at this stage of a woman's life is blind to reality. Also, Habu is as handsome as Li is beautiful, and Li, in her excitement, tells her friends Faku, that Habu is handsome "like a god". This is usually a woman's rating of her man in the excitement of romance, but when he actually starts behaving like a god in marriage, she becomes alienated by the enigma and unapproachable ability of the "god"

Significantly, this next phase of Li's psychic migration and metamorphosis sets her horizon. It establishes her discovery of the façade and reality, beyond the village to the city where Li will live with Habu after their marriage. Movement to the city disassociates her from the chores of home and from the restrictive village life. Li romanticises the city, and in her naivety, is ignorant of its dark side as the destroyer of dreams. Garba's account of the city, with its loose life, loose morals and vices, foreshadows Habu's life there and Li's later experiences. With its free women, easy money and idle living,it is a place of degeneration for the unwary. Woman must, of necessity, however, build on illusion that must be shattered before she can qualify to achieve

redemption and self discovery. Soon she discovers that maturity comes after illusion and daydreaming. Li's later bitterness and disillusionment are heightened by the euphoria she now draws from her friends:

> Ever since the chance meeting with Habu in the dancing
> arena, Li had lived in a dream world. She swung her hips
> as she walked, her feet barely touching the ground. Her
> face had that peculiar glow that is derived only from an
> inner happiness (pg.55).

Like Li, Awa and Faku have also built their future on dreams around men. The novelist makes another leap in time and focuses on the heroine four years later as a young woman of nineteen experiencing frustration in her unconsummated marriage.The dreams of the three women lie about their feet in dashed pieces, as Li goes down memory lane through her reminiscences. Alkali fills in the events of the past four years through flashbacks which she aptly introduces with the words: "as her fingers worked," her mind travelled back in time to when she had dreamt of a romantic life in her marriage. Alkali's positioning of this flashback at the height of Li's frustration and bitterness against Habu for abandoning her in the village, makes her situation and male treachery more poignant. Itcontrasts sharply with the romantic euphoria of her courtship with Habu which had formed the content of the flashback.

This flashback on the promises the men made to each of the women is dramatised as Li relives and savours the euphoria of that magic moment. This gives the context immediacy that heightens the pain she feels in her rejection and in the " death" of all their dreams. Alkali concludes the flashback by reintegrating it into the flow of the narration in a very psychic manner with these words:

> Li shook her head at the memory of the night. '
> the gods never missed a word, we said that day.
> We made our plans-they took over
> (pg., 55)

There is a divine intervention and change in their dreams, hopes and aspiration for the city. The hands of the gods have dealt a fatal blow that will awaken them to the reality and maturity of life. Thus, rather than the fulfillment of their dreams, each of the women confronts the harsh reality of marriage. Li soon discovers, as woman is wont to do, that the romance of courtship dies at the aisle, or in the traditional context, at the threshold of the marriage rites. Each of the women is

shown to fight out her own survival within this antagonistic marital context, for as Helen Chukwuma rightly observes that the marriage institution remains the most challenging test of womanhood. In this closed-in arena, every married woman is to fight out her survival as an individual. Li is abandoned in the village for four years by Habu who is now a salesman in the city instead of a doctor. In her frustration, Li cries out to kaka:" I am his (Habu's) responsibility now". Despite her yearning for independence, Li still wants to pursue a male-defined destiny. In fact she sees her man (Habu) as her only hope of escape. As the realisation of abandonment dawns on her, however, the romantic blinkers fall from her eyes, and couching her declining love in the image of a flame that has burnt itself out, she angrily reflects that Habu has stirred her love and now she is poised to put out its flames.

As a result of this abandonment, Habu has exposed Li to ridicule by the villagers. She would not hear of cheapening herself in male eyes by returning to Habu on her own, as her traditional sister, Awa, would have her do. Her grandfather's advice that Li continues to wait for Habu is the conservative voice of tradition cautioning woman against violating the status quo so as to retain her moral credibility and high commercial value in male eyes.It advocates for thewoman's imprisonment by a tradition that refuses to recognise her humanity. Li questions a tradition that demands that she waits indefinitely for a faithless husband:

> Was she to spend the rest of her life waiting for a man like
> a dog waiting for the bone from its master's plate? Who
> says a husband makes for a guardian or a father? Certainly
> not the Hausas, who would say, 'A woman who takes a
> husband for a father will die an orphan' (pg. 64).

Society itself recognises the truth of the female predicament in this Hausa proverb which tells the truth about a woman's marital situation, not only in the Islamic culture, but also in other African cultures. Li's questioning marks a turning point in her life and saves her from self-pity. Habu comes for her, and she goes to live with him as his wife in the city. Marriage creates changes in the personality of people. Therefore Li realises that life amd maturity is intertwined in societal relationships. Li mourns the "death" of the carefree romantic lover she had known in the village. She discovers that Habu's metamorphosis is completely in consonance with the destructive influence of the city with its bright lights, free women and inexhaustible stock of alcohol, and "Li knew she had lost her man to the city.. The man lying on the other side of the room was a

well-dressed stranger who did not talk to a village woman" (pg.70). The distance between them transcends the physical to the emotional and psychological, thereby laying the foundation for the disintegration of their marriage. Rather than confide in Li concerning his escapades, Habu freezes her out of his heartland, so that there can be no joy and harmony in such a marriage built on mutual distrust and hatred.

Li like her counterpart traversed routes of emotional and psychological migrations to self-assertion and discovery through three major phases; the innocent phase of domestic revolt, the adolescent phase of marital reality and resistance, and the mature phase of self-assertion and reconciliation. These various phases constitute the literary and symbolic phases of a woman's growth (physical, emotional, social, economic psychological), and are explored in a sequence in the novel. The various phases traversed by Li on her journey towards recognition, become rites of passage not only from childhood to adulthood, from girlhood to womanhood, but also from innocence to experience, romantic dreams to shattered reality, relative passivity to revolt and self-assertion, and from the tolerance of traditional norms to breakthrough in self-discovery and self-assertion

Similarly, the protagonist, in *The Joys of Motherhood,* experiences emotional and psychological trauma as a result of the cultural differences. She is faced with the cultural conflict of her traditional home, and the new experience of the Lagos environment. Nnu Ego becomes indecisive because of societal expectations from her kinsmen, as well as the European socio-political environment. Nnu Ego is confronted with diverse issues of physical economic and social concerns. This psychological trauma made her to move to the distant city of Lagos to start a new life with another husband, with the hope of fulfilling her dream of motherhood. This dream of becoming a mother is based on societal expectations.

The experience of motherhood is therefore associated with the culture and norms of the society. Nnu Ego finds fulfillment in her dream of motherhood and bears a lot of children. Nnu Ego feels accomplished as a woman because she is a mother. But her happiness is influenced by the harsh economic situation of Lagos. She resolves to petty trading in order to carter for the family. Nnu Ego is therefore forced to adjust to the socio-economic situation, which she finds demoralisng. She strives to keep her position as a wife and mother, as deemed by the tradition of lgbo land. Consequently, the quagmire had negative influence on her mental disposition. Nnu Ego is caught

in the two roles of a wife and mother, with its attendant pressures which ultimately devalues her as a wife, mother and grandmother.

The storyline presented a woman that is confronted by socio-cultural pressures of motherhood, which has diverse implications on her psyche. Socio-culturally and politically, women are expected to be passive and docile by the society. Women see themselves as the subject of men's mistreatment and debasement. This culture of subjugating women is worldwide. It has being propagated from one generation to another. In a multinational and multi-ethnic society, a white woman is oppressed by white men; a black woman is oppressed at two psychological standpoints: she is oppressed because she is black and she is also oppressed by black men because she is a woman. Even within the same community, a colored woman has to suffer oppression from both black and white people because she is a hybrid; she is neither black nor white.

Throughout the ages, women have been suffering from inequality to men as they have had fewer legal rights and career opportunities. Their primary task in every society is wifehood and womanhood. This form of societal expectation puts immense pressure and strain on the female, provides the bedrock on which her mental faculties undergo diverse psychic migrations and changes that supports her to propagate her gender values or devalues for self recognition in her society.Historically, women in African societies face the dilemma of challenges occasioned by the experiences of colonialism. Colonialism brought a new culture with it. This culture created diverse tension in colonised societies in general and on women in particular. Many countries in Africa were under European colonization and Nigeria was one of them. It is a general practice that Colonialism compels the native inhabitants to adapt and conform to systems alien to theirs. It conflicts with the values and traditions of the native traditional culture. The influence of colonialism is felt at all levels of society - both the family as well as the individual, and Africa women are expected to conform to the culture and traditions of the land on which they live.

Also the novel showed the female characters in African societies who suffered the impact of World War II that had delimiting and debasing political and cultural impact on their colonized nations. Granted that, Africans had no part in this war and they did not create the war. They were forced to join the armies of the colonizing nations. Expectedly, the war had its short and long term devastating consequence on the economy.lt also affected thelives of the colonised peoples.

There were many drastic consequences on the lives of men and women alike in the colonised nations. In Africa, the situation was not different. African men were compelled to leave their families to join the colonising countries.African women had to take up responsibilities toward their families while husbands were away fighting for the colonizing armies. They had to perform dual roles as mothers at home and fathers outside the houses. Therefore the swapping of roles among men and women, husbands and wives had become a feature in the colonised African countries. Moreover, the colonial powers brought with them a foreign culture and a new lifestyle. The impact of this cultural invasion reverberated and was felt at all levels in the society.

During this period of colonialism in Nigeria, many changes occurred and the native population had to adapt and accommodate the western values and life style. Men especially women found themselves in a dilemma, either to embrace this new lifestyle and culture or support their traditional values. The many changes brought to the society also brought discomfiting consequences that destabilised the already existing ruling systems: The European colonisation brought modernisation; but the notion of modernity was problematic as it serves as a threat to the traditional African values - a cultural tension between the two systems was unavoidable; this tension disorganised the cultural, social, economic as well as the political systems especially for women. Men further discriminated against women. Consequently, women suffer all forms of subordination in their society. With the coming of imperialism, women became victims of the new European society.

Nnu Ego becomes more frustrated because of her new role as a mother and a trader. She finds it confusing because of the conflict in her traditional roles. As Derrickson (2002) summarises that the new change to a capitalist economy has grave consequences for women. It practically heightens her emotional trauma, and exposes her challenges to the patriarchal society. The plot of the novel examines the harrowing   experiences of an 1bo woman named Nnu Ego, who flees from her first marriage. However, she finds the second marriage to Nnaife more excruciating for her. Therefore, she is compelled by the social cultural tradition of her native culture to migrate to another society with a different cultural background. There, the protagonist has to undergo the overbearing patriarchal practices of the tribal society as well as the colonial society, while she performs her duties of wifehood and motherhood. Significantly, Emecheta   addresses the transformations in women as well as their struggles to achieve self-fulfillment. To this end, the

novelist the impact of colonialism in the lives of the female characters in he novel. She is very much concerned with exploring the predicament of women as a result of the imprisonment between the traditions of society and modernity brought by colonisation.

In the present study, *the Joys of Motherhood* will be analysed from the perspective of the tension and struggle of acolonised and traditional woman. Emecheta explores the mental transformations regarding the existence of the African woman in two different cultures. She wants to underscore how colonialism has influenced the female migrant psyche of the African woman. In writing *The Joys of Motherhood*, Emecheta creates the story of Nigerian women, who are caught between the influences of colonialism and traditionalism namely: the traditional Ibo society in lbuza and the urban society of Lagos. The former practices patriarchy, which supports a traditional and cultural subjugation associated with the ability of producing children especially male children, and keeps the women in subservient positions, while the latter practices social as well as economic dependency that ruptures family ties.

Taking Nnu Ego as a representative of the African woman ,who is torn between two cultures, the present study provides answers to diverse questions through textual analysis: some of these salient questions include: How has culture influenced the female personality? How does Emecheta provide a true representative of the Nigerian woman's condition? How does Nnu Ego convey her message about the condition of the Nigerian woman through her own experiences? How does Nnu Ego experience psychological trauma as a result of intrreactions with her first husband, her father and the community in Ibuza because of her inability to bear children? To what extent has Nnu Ego's adherence to the traditions of her Ibo culture contribute to her emotional trauma?

Nnu Ego's psychic transformations through life is characterised by continual struggles for survival. It showed the traumatic experiences of women in Nigeria. In her struggles, Nnu Ego portrays the Nigerian woman's emotional and psychological effort in defending her female status. The writer uses her personal experiences as a Nigerian woman to express her contempt toward female subjugation, underscoring the oppressive systems perpetuated by Nigerian culture. As Nadaswaran (2012) points out: In this novel, Emecheta demonstrates how the traditional point of view of a woman's role in pre-colonial Nigerian was not applicable during the colonial period... As the Nigerian society transforms, women are expected to engage in menial jobs to

cater for the family. These changes have negative impact on their psyche. The *Joys of Motherhood* underscores the implication of being a woman and a mother in the Nigerian society during the 1940s. The writer explores the dilemma of the rural and urban woman who tries to influence the situation in her environment. Emecheta uses her personal experiences as a Nigerian woman whose life is distorted as a result of living between two cultures. Her African culture makes her portray females as traditionally subordinate but, on the other hand, she is exposed to western values which influence how she portrays her female characters.

Women are portrayed inThe *Joys of Motherhood* as suffering from the consequences of colonialism on the tribal people of Nigeria, and its adverse physical and mental changes on the women. With the coming of colonisation, women had to face a lot of changes. However, the change in culture is the most crucial. In Nigeria, the native people were forced to adapt and adhere to systems foreign to theirs. This newly brought system threatens the values and traditions of the native traditional culture, as it affects women in the society. The impact of colonisation can be seen at all levels of society: at the family level as well as the individual level. It created tension and psychological chaos that made it traumatic for women to adapt to changes in the colonial society. The role of the woman is suddenly transformed from being a wife and mother into a breadwinner for her family; economic roles are thus forced on her.This is what Bhabha (2004) declares that the identity of people in post colonial societies is greatly influenced by their cultural backgrounds. The colonial experience further affected their perception of events.

Therefore, the personality of the woman is shaped by the larger community. For instance, in Ibuza, women perform their traditiona cultural roles as wives and mothers. Husbands act as the main providers for their families through farming, trading and hunting. However, in Lagos the impact of colonisation created changes and the situation made living challenging and conflicting for the women, as the husbands sometimes are unable to provide for and sustain their families. The men cannot cater for the family due to their low wages. Husbands are unable to cater adequately for their families. As a result, the structure of the family is gravely compromised and this leads to the gradual disintegration of cultural values.This gradual disintegration created psychological trauma for the woman, as Nnoromele (2002) remarks further that the legacy of imperialism has influenced the African culture. It devalued the worth women in the society. Life is supposed to be better in post-colonial era. But the condition of women is even worse

The experiences of the protagonist indicates the many psychic forms and metamorphosis in *The Joys of Motherhood,* as Fishburn(1995)summarises thatit is Nnu Ego's life experiences that supports her to propagate her gender values and devalues for self discovery. This is because there is an emotional conflict between tradition and colonialism. . Nnu Ego's own traditionalism while she lives in Lagos is symbolic of the tension caused by the Ibo and Western culture. In Ibuza as well as in Lagos, Nnu Ego tries her best to remain a good woman. She adheres to the traditions of her native culture. Yet, this adherence does not help her. When she is compelled to move to Lagos, she is unable to have enough confidence to withstand the changing conditions of a conflicting culture in the colonial society

The first manifestation of her mental and emotional state is in her barrenness. Haven failed to be a mother in Ibuza; Nnu Ego is compelled by her tradition to leave her first husband Amatokwu. Her father returns her bride price to the husband. Meanwhile, Agbadi, the father has to find another husband for his divorced daughter. She lives restlessly in Ibuza and is rejected by both the people and the tradition. Eventually, she leaves her native town for the urban city of Lagos to a new husband that she has never seen. Consequently, she is forced to leave her traditional homeland because of societal and cultural expectations, Patricia Mclean (2003) corroborated the fact that "Nnu Ego's journey to Lagos represents the urban drift that brings about the breakdown of traditional lbo society" Nnu Ego moves from her home town Ibuza to live with her new husband in the capital Lagos. She is disappointed upon seeing a man whose appearance she does not like. This man is shortly going to be her husband. He is a wash-man working for a British family. Nnu Ego is shocked at her perception of the man as a male African. She struggles with her tears and feels pained that his physical appearance is not worth an African man.

The activities of Nnu Ego's husband and her children provided the platform on which she finds strength of will, and determination to live.The plotline portrays Nnu Ego's husband, Nnaife as originally an Ibo man who has moved to Lagos to work as a servant to a white family. His appearance is in contrast to the agility and vigor of lbuzu men – his hair is unkempt and he wobbles like a pregnant woman. Nnu Ego compares her new husband to a woman. She does not see him as possessing manly qualities. She expresses that his physical appearance is discouraging. His job makes him less of a man this is because it is in contrast to the perception of men in the traditional community. Nnu Ego perceives Nnaife as having more feminine qualities

than her. She considers the nature of his job as feminine and embarrassing. His body is soft and smells like a woman. Nnu Ego is disturbed by his physical appearance and the nature of his job. The impact of the colonial presence can also be seen on the physical appearance of the colonized men in Lagos.

Unlike the nature of the tasks in traditional Ibuza, the work in Lagos does not require that physical strength. Nnu Ego describes Nnaife once she meets him in Lagos as a man who walks like a pregnant cow. She compares him to a fat cow that is unable to walk properly. The novelist uses Nnaife to explore how colonialism has provided a demoralising impression on the African male from a female perception. Similarly, the nature of Nnaife's job as a laundry man provides a degrading and humiliating experience for the wife. This is because Nnu Ego surpasses him in her position as a provider for the family through petty trading. This usurpation of roles is a overt manifestation of colonialism on the socio-economic lives of the people. The impact of colonialism is clear on Nnaife's personality and it portrays him as the one that is demeaned in the society. As a man and husband, Nnaife wants to fulfill his roles, but his desire to be dominant clashes with his immediate condition as a servant working for a white family. He likes his work and he is not willing to maintain his role as a family man.

Therefore, Nnu Ego'emotional psyche is transformed into a wife, mother and a sustainer for her family. Nnu Ego's new role is influenced by culture and tradition as well as the colonisers. Unlike in lbuza, where men seek to enforce the tradition of the land and they are the main providers for the family, in Lagos a husband's role remains undefined. It is true that he is a sustainer of the family but not the primary sustainer as women are to contribute to the income of the family. Nnaife is compelled to abandon the values of his tradition and culture and to adopt a new culture. Getting adapted to this new culture means that he is more European and less African. The nature of his job is considered shameful and humiliating by his fellow countrymen. Nnaife's countrymen consider him as as an unserious man, who chooses to lose his identityin order to serve the white man. However, his service is regarded as demeaning by his wife(Craft, 2013:3).

Nnu Ego finds the environment of the colonial society difficult to nurture family ties. It disrupts the African man's sense of responsibility. Unlike in Ibuza, where husbands never leave their families, in Lagos, there are no family moments to bring the father, mother and the children

together. The humiliation inflicted upon the husband is passed on to their families especially the wives. Wives are emotionally oppressed by their own husbands because of the nature of the colonising system. Nnu Ego sees Nnaife's work as a slave. "Naife's slavery puts Nnu Ego in double jeopardy" Ogunyemi(1996:55). Thus, in the context of the society of Lagos, it is difficult for husbands to maintain that sense of responsibility that they previously acquired in their tribal community. There is a transformation in roles, a role-switch that pitches the woman against all odds. Women are oppressed by their own husbands as they (men) are unable to provide for their families on a regular basis. They are away for long and the mothers have to work to secure a better livelihood. Men are either working as servants for white families or are forced to join the colonisers army to fight in wars as mercenaries. On the other hand, women are forced to live their houses and go to the market to work to sustain their families. They can be street peddlers or engage in petty trading.

Inaddition, women and men have to embrace the new European culture. Thus they are caught between two cultures. Here in Lagos, men are forced to live under submission and this is why they are not able to enforce a cultural system of patriarchy. The husband's authority over his family is undermined as he remains a servant under a colonial system. It is a system where things are changing rapidly and to coexist with such changes, women have to conform and develop along this new world with its culture and values. However, they try their best to adhere to their original cultural values. Yet, this adherence does not help them in this new world of Lagos. The switching of gender roles has provided the means for Nnu Ego to experience changes in her mental and psychological disposition.

In Lagos, Nnu Ego bears children for her husband. The change from barrenness to fruitfulness makes her to regain confidence in hersef as a woman capable of bearing children. Although she does not like Nnaife or the new urban community of Lagos, she is overjoyed when she discovers her ability to bear children. Soon, Nnu Ego conceives and she becomes a mother. The new feeling brings emotional and physical satisfaction. She feels like "a real woman" who has a feminine psyche. Her new found ability to bear children fills a vacuum in her subconscious mind. She feels fulfilled as a woman. The experience of childbirth gives her a new identity. Conception is a life-long dream and having a baby is a metamorphosis that marks a woman as fruitful and fertile. It is also a transformation to motherhood.

In Lagos, Nnu Ego faces a change in the mental perception and transformation of her mindset towards herself and the society. She finds herself living in a new environment that has a culture different from her old culture. It is a rapidly changing world. Consequently, Nnu Ego has to adapt to a new form of pleasure in motherhood. As a mother, she has to struggle to provide for her children under a new colonial system that makes it difficult for her to find sufficient support from her husband .Her husband is forced to be away from his family most of the time. Nnu Ego's perception of motherhood is influenced by the environment she lives in. She grows from being a mother at home to a father outside the home. She has to assume the dual traditional role of a man as a provider and breadwinner, and a mother, to raise her children.

In the same vein, Nnu Ego has to struggle within her mental faculties and physical capacity to maintain the well being of her family. She summons all odds to meet her family's needs regardless of the hardships she has to confront. "She has to fight to exist and breathe in her own house".Beti (1989) Despite the lack of support and the meager income of Nnaife, Nnu Ego resolves to do nothing else other than be a dedicated mother. She has to cope with a life of poverty and sacrifice. She realises that it is inevitable for her to find a way to support Nnaife's insufficient income. She has to work as a street peddler to provide for her entire family. As Erasure (2012) points out that colonialism led to transformations in the perception of Africans. The changes affected the values and norms of the people. It influenced their family lives and mindsets. Nnu Ego has to struggle to keep the family together. She takes to petty trading to sustain the family.

In lbuza, females have been brought up to be good wives and mothers. They are to fulfill their societal expectations as nurturers. Nnu Ego is thus compelled to move and live in another society and a different culture, and conform to its values in Lagos. She has to face many hardships to overcome her emotional, psychological and social challenges. As Nnoromele (2002) asserts that the emotional challenges support her to gain foresight to survive. She becomes creative through petty trading and other menial jobs. She finds herself living with an unsuitable husband and poverty that she has to assume what society expects from her". Nnu Ego is blessed with a lot of children including sons and she has a firm belief that her children are her joy in a community where poverty and hardship prevail. She devotes her entire life to her children. Happily, she indulges in trade and business. She gains some self-esteem when she earns a fair amount of

profit from her petty trading to support her family. However, the restrictions imposed by the society makes it difficult for her to continue. The impact of societal expectation on women in Lagos is devastating. Nnu Ego assesses her life in Lagos. Thus it is clear that her predicament is related to her family and culture that she has been brought in a rural community, but sheis compelled to live the rest of her life in an urban modern community. Consequently, she feels hopeless and suffers physical and psychological trauma, pitying her situation, as her actions are governed by two different cultural dimensions.

Nnu Ego's psychic disorientation is the result of conflict between the traditional community and urban Lagos. The tribal community perceives men as dominant and assertive. The women provide support through farming. The family unit was stronger and more united. However, Lagos becomes frustrating as there were no lands to cultivate. The women had to trade to sustain the family. Nnu Ego is distracted as a result of the tension between the traditional Ibo society and the new colonial European society. Women are traumatised by the society, and what the rules of the colonial culture require them to do. Their predicament lies in their inability to show commitment to their traditional duties as a result of the new economic activity of business.This economic activityhas an overwhelming impact on the well-being of traditional women especially the protagonist Nnu Ego.

In Lagos, Nnu Ego is transformed into the mother of many children. Yet, she is denied the maternal pride that mothers attain in lbuza. She is divided between a capitalist economy that values western culture of individualism over domestic responsibility. Nnu Ego is dehumanised because of the changes in perception of motherhood. Despite fulfilling her dreams of motherhood, Nnu Ego never feels comfortable. She expresses her indignation toward the community of Lagos and dreams of how her situation would be if she were in lbuza. In Lagos, Nnu Ego has to fend to support, and cater for her children according to the fluctuating level of poverty that she has to face. Unlike in Ibuza, the social and economic situation does not allow women to have regular jobs and, as a result, they have to depend on their husbands. Nnu Ego does her best to provide for her children, while Nnaife works for the white family. He is also taken to war to fight for the British.

The metamorphosis reflects in her mental and psychological torture as Derrickson(2001) expresses "Nnu Ego's prompt capitulation renders her a victim as an African women in a

colonial capitalist western society. Nnu Ego's perception is influenced by the new reality of motherhood. The experience of motherhood brings much suffering for her. The new environment does not support childbirth as the mother must work to cater for them. Although Nnu Ego's longing for motherhood is achieved, it is challenged by the harsh economic situation in Lagos. Nnu Ego resolves to be happy as a mother. She finds solace in her role as a bearer of children. In fact, herdesire to be a mother is because of the respect it accords her in a traditional community. Children in a traditional society are expected to cater for their parents in their old age (Emecheta.1989). Nnu Ego knows that children are important for her in life and after death. Nnu Ego relates her life to her children, anticipating that when she gets old, she will reap the emotional dividend of her motherhood. She reflects in her old age when her children will cater for her and call her mother (Emecheta.1989).

Nnu Ego struggles to adhere to tradition in a modern environment. She wants to continue as a woman of Ibuza in Lagos. In Lagos, Nnu Ego does her best to find sources of income to feed her children. However, the money she gets can not provide the needed succor. A new realization dawns on her. She expresses her despair at the changes in her life. Her children did care for her and she feels disillusioned. While in Lagos, Nnu Ego battles the psychic transformation between her sense of pride and recognition as a mother in the same way that mothers have in Ibuza. She is denied this emotional satisfaction, and she is frustrated by the colonial system that does not encourage motherhood. The society does not value as much as the traditional community. The births of children do not guarantee economic and emotional stability. They are more of an economic liability in the new colonial society (Derrickson2012).

Furthermore, the novel*Efuru* is an exposition of the patriarchal structure which degrades the women. In such environment, the woman is mentally, psychologically and physically re-structured to conform to the dominion of men. Her qualities must reflect feminity, conformity, docility and acceptance of traditional norms. Therefore, the woman's sexuality is expressed in Efuru when she conforms to clitoridectomy (having a bath in the novel). The ceremony is performed to facilitate child-bearing (10). However, the practice in the society is perceived to reduce the urge and sexuality of the women, while the men revel in the practice of circumcision to increase their libido.

Also, the novelist portrays the position of the woman in a marriage situation, and prepares her for eventual self-assertion and recognition in a partriachial society. The story of the protagonist expresses a 'struggle' or challenge to regain her self-esteem in a male-ecentric environment. The woman confronts diverse challenges because according to Rennie Macandrew, it has been carried out through the ages for cultural, political and selfish reasons.Men have preferred to keep women in ignorance. This is because they perceive that the double standard of morality suits men well, for it gives them freedom to explore their sexuality. However, the female characters confront these challenges in diverse ways. First, a women tells her husband " in his face that the child" she carries is not his. " that when the child grew up she was going to give her to the real father (64). The consequence of this statement in a patriarchal setting is unimaginable as a woman reacts when she hears it: " This is an abomination. What is wrong with these children of nowadays (64-5).

The heroine seeks to assert her personality by being a non-conformist. Although, she is a beautiful daughter of a great man, she damns the villagers by marrying a man who cannot afford her bride-price when she perceives that he was unable to pay anything, she told him not to worry as they were going to proclaim themselves married (1), with a note of finality. Even when the dowry was paid, it was her over all effort of trade and self-will. She opted to trade, as against farming ' She wants to be a trader (5) . She vehemently refuses to adhere to her mother-in-law's appeal to continue to stay for another month after the traditional 'bathing' ceremony. She replies ' never mind what people would say (15) .

The circumstances of her life compels her to initiate vital decisions in a society, where a family must be presided over by a man.This is expressed by Adizua's uncle's contention that a woman cannot make any decision and influence actions by men even if those men were her sons (21). Furthermore, the novelist highlights a woman that undergoes diverse psychic and psychological changes to realise herself. She resolves to marry Adizua but is condemned by the society. However, she encounters misfortunes in her relationships with her lover and husband. She is loved and deserted by two husbands. She runs away with Adizua and marries him.She is condemned by the society for her actions. The birth of her only child proves transitory, and her husband disappears and never returned even after the death of their only child. She is depressed and endures two disastrous marriages.

The novelist, in *Efuru*, writes with increasing emphasis on the individual – the female characters address the issue of female identity in the society. The women desire affection and respect from members of the society. They take decisions that reflect their thoughts, hopes and aspirations. The decisions support them to be independent and express their individuality. The characters express their personality through a discovery of themselves. The societal practices support them to express their beliefs and ideologies. Therefore, the women resolve to be accepted in the society. Mary Modupe Kolawole (1997),in *Womanism and African Consciousness* emphasises " that African women are interrogating patriarchal practices that inhibit their self-expression. They are active and capable of confronting norms that degrade their personality.

The heroine in the novel utilises her psychic, psychological and physical attributes and consciousness to assert her personality and individuality first, she decides to marry before the customary bride price is paid to her family. Her choices propel her to gain recognition in her society. She is able to live happily amongst her people and engage in her traditional worship of the water god. Her action gives her sense of fulfillment. Efuru resolves to assert her personality through her courtship, and marriage to Adizua. She chooses her husband and decides to live with him, much against societal expectations.

The societal expectations require that the bride price is paid. But Efuru decides to live with Adizua. She expresses a deep love and respect for her husband, which is what matters to her. The love and happiness supported her to make choices that give her a sense of accomplishment. She is emotionally and psychologically inspired to love and cherish Adizua. Efuru moves into the home shared by her husband and his mother and when her mother-in-law returns from the market, and learns about the situation, she says, " you are welcome my daughter, but your father, what will you say to him? Efuru responds, " leave that to me, I shall settle it myself (98). Efuru's response indicates a mentality that appreciates her personality and recognises herself. The words and actions of Efuru indicates a young woman who has decided she would take decisions, and handle the consequences. The expression that " the two felt really married" shows the ideological struggle between Efuru's psychic orientation and her traditional values. Efuru is able to sustain the control of her life.

Next, Efuru resolves to trade in farm produce. She decides to engage in trading which gives her deep satisfaction. Efuru becomes aware of herself, and is able to take decisions that progressed

her life. Here is a woman that utilised societal expectations to advance the course of her destiny. However, Adizua fails to encourage her. He keeps late nights and ignores her pleas. He abdicated his role as a father to Ogonim. He shows no sign of love and affection for Efuru. Consequently, her actions and inactions in the relationship with Adizua supported her to propagate her gender values in the society. Much later, Efuru marries Eneberi after Adizua abandoned her. She observed all the marriage rites and got communal support from her family. Gilbert paid the bride price according to the culture of the land. He is appreciated and commended by family and relations.

Efuru feels elated and hopeful that the union will last. But the challenge of childbearing made Efuru depressed. Thus, the problem of childbirth and motherhood in both marriages give Efuru emotional trauma. A few years after Efuru's first marriage, her traditional community expects that she becomes a mother.Furthermore, Efuru resolves to express her psychic, psychological balance by being contented and happy. She chooses not to despair even in her childless state. She resolves to continue with the trading and empowers people in her community. The challenge of childbirth confronts her in her marriage to Gilbert. To resolve the problem, they, Efuru and her father consult a dibia who assures her that she will have a few children. The dibia advises her to see him for further information. He also directs her on sacrifices to be made on Afo day. The tradition demands that Efuru and Adizua express their appreciation to the dibia, but the dibia dies before their second visit. A few years into the marriage, Adizua's attitude to Efuru shows a disregard for her emotions. He keeps late nights and does not cater for the family. He refuses to come even after the death of their only child, Ogonim.

Efuru resolves to go back to her father's house. Motherhood is another major challenge in Efuru's second marriage to Gilbert. Thus, Efuru is pressured from the society and she feels traumatised.There is also the question of women's belief in the culture and tradition of their societies. For instance, the female characters in the novel believe that a married woman must not beglamorous. They believe that her only preoccupation is childbirth and motherhood. Hence, Efuru is compelled to visit the dibia during the period of her childlessness. However, she summoned courage to engage in her traditional worship. She also decides to marry a second wife for her husband, who rejected the offer. These expressions indicated a psychic reasoning based on self-wroth and self-discovery.

Moreover, the female personae in *TheStillborn* depict the diverse mental flights and changes in the female characters as they navigate through patriarchal moulds of family relationship, adolescence, love and marriage, to assert their individuality, and to propagate their gender values for self-recognition.For instance, the concept of 'self' is succinctly expressed throughout the text as the protagonist seeks not to escape herself, but to assert herself, to find herself in the quagmire of societal perceptions and restrictions. Also there is a gradual progression of the woman from girlhood into marriage and motherhood, where the woman is caught in the web of patriarchal society's sexist norms. These norms perceive the woman as a male adjunct with no recognition of her own apart from her father, husband and male relations in the family, and unachieving in society's power structures, particularly education and the economy.

Here, there is a progression that constitute the literary and symbolic marks of a woman's growth in terms of physical, emotional, psychological social and economic journey/migrations, which are recurrent at various stages from girlhood to womanhood, from naivety to experience, romantic dreams to shattered reality, passive disposition to self-assertion and tolerance of traditional norms to the pinnacle of self-assertion and emancipation from patriarchal influence. The plot structure of stillborn expresses the creative style of Alkali, who captures changes in the female characters through a perception of themselves in creatives such as flashbacks, reminiscences, dramatic monologues and dialogues. The entangled, complicated plot structure reflects the complexity of the patriarchal society and the heroine's self-definition as she struggles with the challenges on her way to assert her gender values.

In the same vein, thefemale personae were influenced by societal norms and beliefs, which shaped their mental orientation. The story opens with young Li at thirteen, just out of primary school, displeased at a restrictive family authority, ecstatic at her romantic dreams of an enjoyable life. Here is the Northern Nigerian woman at the commencement of her journey to self-discovery and recognition, amidst societal influence entrenched in patriarchy. At this stage, Li is naïve, confronted by traditional values and expectations. But her unconscious, innate drive for the search of "self" and a total rejection of all cultural social and economic discrimination of women through societal influence is ignited through her primary education. This leads to an awareness of her individuality and quest for liberation. Li's perception of herself and the external realities begins from the context of her home, which becomes the embodiment of patriarchal

society. The constrictive traditional norms that entangle women are personified in Li's parents, especially her father whose rules she perceives as stupid and unnecessarily rigid. Li thinks of her father in antagonistic terms and valorizes her revolts against restrictions when she desires to go "ease herself without having someone breathing down my neck demanding to know where I have to go to".

The words 'suffocating', 'trapped', 'restrictions', and 'prison' create impressions of entrapment which describes Li's neurotic feelings about her home and the stifling impact of constrictive traditional norms.. As a result of her awakening consciousness, Li's not pleased with the status quo. Li's has attained awareness through exposure to education away from the village. On the other hand, Awa exemplifies the traditional woman who is made to succumb to patriarchal pressures of bearing family responsibilities that stunts her personality and psyche, as she is socialise into accepting her limitations in the village as her destiny. This confirms Alkali's and other African female writers' contention that migration – physical or mental- (portrayed in Li's exposure to education away from the village) is a radical necessity that saddles the woman for self-discovery and eventual emancipation, for it affords her mental, social and psychological expansion through a view of life from various vantage points, this is captured in her sister Awa who has a myopic perception of life hinged on patriarchal traditional dictates.

Moreover, Alkali's portrayal of Li as possessing supernatural powers right from birth shows her as an unconventional woman. Li has prophetic powers that allow her to see into the future through dreams. The dream technique symbolically raises the personality of the 'self' to the level of self-assertion and emancipation. Her unique trait confers on her a strength and destiny which is instrumental to her self-discovery. This is because Li the conscious woman perceives herself as "no ordinary child" and as a "super being".

But Awa the traditional woman sees her as "some kind of monster" exhibiting "stubborn streaks" Similarly, Li is contrasted with her mother. Li perceives her mother's authoritativeness as monotonous and her steps as mechanical. Li sees her mother, as molded in tradition, which saps her life, because she has been socialised into repeating the same boring domestic activities that Leech (2010:32) describes as the "lubricating trivia of the home" Thus as Fisher(2003:12) contends, it offers women "no escape from tradition and little affirmation of individuality". In the same vein, Awa, in her conformity to tradition acts as voice of restraint to Li's assertive

excesses. Her fear was expressed at the dance scene. Significantly Li meets Habu during, one of these nocturnal dances – love germinates and flourishes in the romantic atmosphere of moon light dances, but can hardly withstand the harsh realities of daylight as Li discovers in the near future. Within the context of marriage, Li perceives marriage as a bed of roses as she radiates in Habu's good looks, positive qualities and dreams of a beautiful life in the city. Li romanticises the city, and in her naivety, is ignorant of its dark side as the destroyer of dreams. But she soon learns that dreams like bubbles fly when they are anchored on another, rather than on one's inner resources. Alkali deploys changes in time and flashback to focus on the heroine four years later, as a young woman of nineteen experiencing frustration in her unconsummated marriage. The dreams of the women Li and Awa lie about their feet in shatters as Li reminiscences. Worthy of note is her grandfather's advice that Li continues to wait for Habu to take her to the city. He is the voice of tradition cautioning the woman against violating the status quo so as to retain her moral credibility and high commercial value in male eyes, he thus advocates for women's imprisonment by a tradition that neglects her humanity.

Finally, through the failed dreams of the three females, Alkali symbolically expresses that the woman can never achieve self-realisation through a male-defined destiny and that security for the woman in marriage is an illusion .Hence Li's determination to direct the course of her life, which is depicted by her physical departure from the village with challenging goals in mind – these will convert her from a dependent, self-pitying wife to an achievingindividual on whom depends the comfort and progress of the entire family. This mindset is supported by Helen Chukwuma (1989:43) as "an aggrieved female need shed no tears but must work out a strategy for survival and recognition". Li, the now self-asserted woman resolves….. to go back to the world and make an independent life for herself…. She intends to be the most educated woman in the village for miles around. Only then would she assume the role of "man of the house in her father's compound".

Li like her counterpart traverse routes of emotional and psychological migrations to self-assertion and discovery through three major phases; the innocent phase of domestic revolt, the adolescent phase of marital reality and resistance, and the mature phase of self-assertion and reconciliation. These various phases constitute the literary and symbolic phases of a woman's growth (physical, emotional, social, economic psychological), and are explored in a sequence in

the novel. The various phases traversed by Li on her journey towards recognition, become rites of passage not only from childhood to adulthood, from girlhood to womanhood, but also from innocence to experience, romantic dreams to shattered reality, relative passivity to revolt and self-assertion, and from the tolerance of traditional norms to breakthrough in self-discovery and self-assertion

Also, in the English Victorian novels, there are indices in the female collective perception of themselves. The novel *Jane Eyre* chronicles the growth and development of a young woman in search of love and justice. Jane, the protagonist, experiences diverse emotional, psychological challenges in her quest to express her individuality. She experiences psychic migrations in her feelings that make her to be perceived differently by the people in her lives. Jane's process of growth is graphically expressed in episodes of physical movements, change of residences, fleeting love relationships and series of emotional outbursts. These psychic manifestations lead to changes in thoughts, perceptions, behaviourand eventual resolutions. These resolutions shaped the course of her life from a young orphaned girl to a married young woman.

The book opens with traumatic experiences for the young orphaned girl – Jane.At ten years, she goes to live with her aunt and cousins, the Reeds at Gateshead Hall. Her experiences at the new family house are depressing and harrowing for the young girl. She is exposed to much hatred, anger, violence and loneliness from Mrs. Reeds and her son, John. John derives joy in harassing and tormenting her. The servants constantly make her to feel valueless and worthless. Jane is alwayssad and depress. The emotional state of her mind influenced her to confront the family. She expresses how she feels about them, in a fitful anger. After her emotional outburst, Jane is confined to the Red Room; this is the bedroom where her later uncle lived, until his death. Again, young Jane suffered, psychologically, from fear of ghosts that hunted her sensibilities. She is perceived as rebellious and stubborn whereas, young Jane needed love, affection and justice from her aunt and cousins. Consequently, Janemoves to Lowood institute, which is a Christian boarding schools for orphans.

At Lowood, Jane experiences a new lease of life which strengthened her resolve to find love and justice. The novel thus chronicles the growth of Jane as an assertive woman. It also describes her personal journey in quest of love and justice, through the five settings in the novel. During the

course of her physical movements, she develops in her experiences, from a young innocent girl to a mature woman. She was tamed and nurtured, when she found genuine love in Mr. Rochester. She met nurturing maternal women, who guided her on an ideal family.

Also, she met people who traumatised and inflicted great pain on her psyche. Therefore, the novel is a physical and emotional migration in search for family, love and a sense of identity.In the Victorian era, a woman's life was confined to her family and the home. Significantly, middle class women were expected to be "pure and innocent, tender and sexually undemanding submissive and obedient… (Lunden, 147)". Their emotional and psychological disposition must be suppressed. Any emotional outburst or expression is perceived as passionate. The women are expected to yield to the sexual urge of their male counterpart and must repress their own sexual urge. Thus, the personality of Jane in the novel is in contrast to the Victorian conventional society.The novel opens with young Jane, a passionate, fiery, outspoken girl, who is determined to express her feelings. In the household of the Reeds, she feels physically inferior to Eliza, John and Georgiana Reed. She is "… humbled by the consciousness of my physical inferiority…" (1). Jane, as a young child is not expected to ask questions and express herself. Mrs Reeds remarks:

> Jane, l don't like cavilers or questioners: besides,
> there is something truly forbidden in a child taking
> up elders in that manner.
> (pg.8)

The above statement captures the emotional condition of young Jane in a Victorian English society. In the Victorian society, the woman is stripped of all rights. She is expected to marry and cater for her husband and children. In terms of professions, the woman could only become a governess or a teacher (for those who were educated). Basically, the women were regarded as mentally inferior to men and moreover, work made them ill.The personality of Mrs Reeds in the novel describes the condition of women in the English society. The education of women consisted of learning to sing, dance, play the piano, to draw, read, write, some arithmetic and French and to do embroidery (Lunden et al, 147). The character of Mrs Reeds portrays a woman that lives within the confines of her house and home. She is limited in her reasoning and emotions to tackle critical issues of love, justice and relationship with young Jane. Her female children were educated to be seen as ornaments.

Therefore the personality of Jane Eyre can be regarded as an unconventional woman. She expressed strong, passionate feelings, with a resolve to fight injustice. Such strong passionate feelings were not appropriate at the time and had to be condemned by the society. The personality of Jane is thus a journey, in search of her true worth. Jane went against conventional societal practices. She resisted male dominance and societal expectations that were inimical to her psyche. Jane experienced diverse changes in her physical and emotional movements that supported her to express her individuality as an unconventional woman.

First, at Gateshead Hall and Lowood Institution, Jane as a young woman, experienced loneliness. She wanted the love of a family and cordial relationship. Unfortunately, she was physically and emotionally traumatised by Mrs Reed and her son. She was ostracised and confined to the Red-Room. According to Mrs Reed, Jane was to be excluded until "she was endeavouring in good earnest to acquire a more sociable and child-like disposition…" (7).This impression of Jane by Mrs Reed stems from the fact that Jane has a strong sense of self-expression. She asks too many questions, and shows traits that were considered unsuitable in a Victorian girl. The protagonist, Jane, suffers physical and verbal abuse from her cousin, John Reed. He taunts and molests her. He displays a male chauvinist character, who feels that the property is his, because he is the male in the house. He dominates his mother and practically controls her. However, Jane tries to suppress her emotions of anger, hatred and fear. But when John attacks her physically, she confronts him verbally calling him " wicked and cruel boy!... you are like a murderer – You are like a slave-driver (11).

Similarly, Jane's experiences at Gateshead Hall was basically emotional. She constantly fought to repress, suppress and engage her thoughts. She expressed emotions of fear, pain anger, regret and condemnation. But,her interest in reading created an avenue for her occasional self-expression and outburst. She finds solace in reading, which is a form of mental engagement. Reading helped her to engage her emotions. For instance, when she verbally confronts John Reed, she could only mutter "unjust, unjust" (Bronte, 15), when she was confined in the Red Room. She felt so unjustly treated and punished. The Red Room experience enabled Jane to undergo psychological changes. She was able to task her reasoning faculties on issues of unfairness, injustice, disaffection, hatred pain and emotional trauma.

Also, the Red Room portrays the status of men in relation to women. Jane is punished while John walks away freely. Women were regarded as unequal to men in the society. The Red Room experience also supported Jane to discover herself. She was able to task her unconscious mind on diverse issue of life, love and relationship. She looks at herself in the mirror and sees a "spirit", which could be termed as her spiritual self. Here, she did a cross examination of her relationship with the Reeds. She discovers that it will be difficult to be accepted as a member of their household. She is simply considered as the 'other' by the family of Gateshead Hall.

Jane is considered as "naughty and tiresome, sullen and sneaking, from morning to noon, and from noon to midnight" (15). She feels trapped in her relationship with the Reeds. Her emotional feelings reflect the societal impression of young uneducated women, who were confined to the home, and restricted by the society. Confined to a life of servitude, she resolves to trust only herself. She was able to interrogate her actions and inactions in the light of the challenges confronting her. First, the verbal confrontation of John Reed afforded her the opportunity to assert herself. She was able to express her anger and frustration at the injustice. Jane "felt resolved in her desperation, to go all lengths" (12). She summoned courage to lash out at Miss Abbot and Bessi, who had expressed regret at her actions. Jane yells" master! How is he my master? Am I a servant? " (12).

There were series of unanswered questions that plaqued her unconscious mind. She resolved to trust her instincts, and to remain calm and calculated. Though frightened at the dark and fearful Red Room, she confronts the fear of superstition. She faces her anger and rage in her unconscious. After the Red Room encounter, Jane becomes strengthened in mind and body. She becomes more assertive and confident.At the Lowood Institution for girls, Jane encounters diverse emotional challenges from Mr. Brocklehurst and the teachers.Mr. Brocklehust appears to Jane as " a black pillar" (32). He directs the affairs of Lowood Institution: a school for girls funded by donations. Mr Brocklehurst uses his position to oppress the girls and the teachers. He subjects them to starvation and poverty. Jane perceived that Mr Brocklehurst has been influenced by Mrs Reed's comments about her. Her first meeting with him gave her the impetus to confront Mrs Reed and bare her thoughts about the negative perception of her. Jane, though sent out of the room, did not leave, but gathered her strength and energy to launch at Mrs Reed in a blunt sentence :

> I am not deceitful if I were, I should say I loved you: but I declare, I do not love you: I dislike you the worst of anybody in the world except John Reed; and this book about the lair, you may give to your girl, Georgiana, for it is she who tells lies, and not 1 (37).

Jane's physical movement to Marsh End becomes a source of liberation and discovery for her. She finds her relations and eventually belongs to a family. The Marsh End experience becomes the crowning of her glory. Her wandering moments is what Giblert and Guber express as the "nameless, placeless and contingent status of women in a patriarchal society" (364).

Her discovery of Marsh End is symbolical.It represents the end of her search; she is able to discover her identity and assert her individuality in the society. The wailing infant of Jane's recurring dream is finally silenced. The dream she had while at Thornfield indicates a troubled childhood, characterised by poverty, loneliness and anger. Discovering her relations helps her to be stable and happy. She is able to heal and overcome her temper.

Jane realises her self at Marsh End. She is encouraged to study with her relations – Diana and Mary. She is willing to start a small school through the support of her cousin, St. John Rivers. However, when St John proposes to Jane, she declines. She realises that the union will be loveless and emotionally traumatic for her. First, St John's religious and personal beliefs contrast with that of Jane. He is against Jane's freedom of speech and movement. Jane accepts to follow him to India as his helper. She is unwilling to become his wife because it will yield to a loveless union. St. John symbolises a patriarchal society that intimidates the woman. He tries to convince her into a compulsive marriage: Jane forsees a hopeless marriage that will frustrate her and inhibit her self worth. St John uses the tenets of religion and service to God to persuade Jane to marry him. Jane is confounded but Rochester rescues her, when she imagined his call. The call occurs in her unconscious mind, which guides her in her decision-making. Jane re-unites with Rochester, as an assertive and independent young woman. This is because he has realised that she has inherited some money from her uncle in Madeira. Thus, she is financially stable, and free to marry Rochester. Bertha is dead, which supports her self-will to marry Rochester.

Also the union between Jane and Rochester occurred after series of trials for Jane. She overcomes the trials and becomes mature, stable and confident to marry Rochester. The duo have traversed routes of emotional challenges that shaped their orientation, personality and mindest.

Jane discovered her love and friendship that she desires in her union with Mr Rochester. Jane experienced changes in her physical and emotional growth. The traumatic experience in the Red Room made her to mature over night. Her experience of genuine fear strengthened her and she is able to stand up for herself against the patriarchal society. Miss temple symbolises her growth to emotional stability. She is able to suppress her anger and rage. The death of Helen and Bertha frees Jane from a subdued female identity. She achieved true fulfillment, when she overcame oppression from the Reed family and Mr. Brocklehurst.She fought starvation and poverty at the Lowood institution for orphans and found genuine love and happiness in her union with Mr Rochester.

In addition, in the novel, *Silas Marner,* there is a psychic movement and change in the life experiences of Silas Marner, which are influenced by the personality of women in his life. First, his fiancée, Sarah called off the marriage engagement. This action by Sarah made Silas Marner to depart from the town of Lantern Yard. His life before he came to Raveloe had been characterised by movements, the mental activities of his vocation and the close fellowship with his religious brethren "He was highly thought of in that hidden world,.." (8) His love life also blossomed. However, his bosom friend, Willian Dane betrayed him and married his heartthrob. Silas encountered the cruel, sad and traumatic side of human relationship. The experience made him to change his mental reasoning and perception towards people. But the strange appearance of an infant child at his hearth in the midnight resurrected the humanity in him. The child brought all the milk of human kindness and love, and drew him closer to the village people.

Eppie becomes a symbol of human compassion, love and trust for Silas Marner. She brought Silas into a close relationship with Raveloe communal life. The ever willing and kind Mrs Dolly Withrop assisted in the nurturing of young Eppie to adulthood. When Eppie turned eighteen, her biological father Godfrey Cass, turned up to claim ownership of his child. Silas's self-worth and confidence had been restored through Eppie, so he was able to challenge and confront Godfrey Cass. Eppie also supported him, when she remarked that she would have been nurtured in a "poor people's home", but for his kind gesture and compassion towards her. Eppie's mental disposition towards the two men in her life influenced their perception of life as Silas responds.

> my precious child, the blessing was mine. If
> you hadn't been sent to save me, I should ha
> gone to the grave in my misery…(171)

Silas boldly challenges Godfrey Cass:

> then, sir, why didn't you say so sixteen years
> ago, and claim her before I'd come to love
> her, I'stead o' coming to take her from me
> now, when you might as well take her heart
> out o'my body? God gave her to me because
> you turned your back upon her, and He looks
> upon her as mine: you've no right to her!
> When a man turns a blessing from his door, it
> falls to them as take it in (176)

Eppie restored the humane, compassionate and loving nature of Silas Marner. She provided the link between him, his inner self and the village dwellers. There is a transient process in Silas's human relationship. At Lantern Yard, he hoped on marrying Sarah and accomplishing his life dreams. He was interactive, obedient and caring to his wife-to-be, and loyal to his friend. Silas trusted and loved all the people in his life at Lantern yard. However, the evil action of William Dane, and the poor judgment of his fellowship members weakened every sense of morality in him. But his greatest challenge was when Sarah ended the engagement. Silas had to depart from the village of Lantern Yard.The feeling of genuine human love and affection was renewed in his physical moment from Lantern Yard to Raveloe. Even at Raveloe, Silas Marner lived a depressed, and lonely life. He seemed to weave, like the spider, from pure impulse, without reflection (16). Silas Marner disliked the thought of his past experience. There was no love and interest to interact with the community in Raveloe. The future was all dark (16). There were opportunities for him to mingle with the people. Once he was able to provide a herbal cure for Sally Oates. The action of Silas Marner reflects the inner longing for love, which had laid dormant. Silas felt for the first time in his stay at Raveloe, a feeling of unity between his past and present life, which might have been the beginning of his rescue from his insect – like existence into which his nature had shrunk (17).

Furthermore, in the novel *Wuthering Heights*, the story explains the emotional depth of the human relationship in the actions of the characters in the book. Catherine is at the center of the story. There is a progressive growthin her character as a young girl. The development reflects the quality of the human life especially, the female personality. Here is Catherine, whose love and

passion for Heathcliff grows from a pure and undiluted love for him.She, as a young innocent girl has deep affection for the young Heathcliff. Her love is devoid of lust, anger, hatred and jealously. But, as she develops in character and personality, her love for Heathcliff is challenged by the actions and attitudes of Hindley and the Lintons. Significantly, societal factors, as expressed in human character begins to influence her thoughts, emotions and psychological disposition.

The passionate love between the due develop into a destructive love that consumes the two families of the Earnshaws and Lintons. The novel is arranged around two opposite love stories. The first part of the novel reflects the love between Catherine and Heathcliff. The second part of the love story shows the development of the lovebetween young Catherine and Hareton. However, the love between young Catherine and Hareton develops into a happy union. The love between them is the catalyst that restores peace and order to Wuthering Heights and Thruscross Grange. The contrast between the two love stories gives a deeper understanding of the human emotions of love, affection, hatred, anger, and jealously.

Furthermore, the most significant element in the love between young Catherine and Hareton is that it expressed change and development in character. Initially, Hareton is crude and hostile. He is an illiterate, and unable to express his love and affection. But, gradually, he learns to read, and becomes a committed friend to young Catherine. Similarly, young Catherine regarded Haraton as a stranger, when they first met. But her attitude gradually changes from disgust to passionate love.In contrast, Catherine and Heathcliff's love develops from childhood. The vagaries of life pushes her to marry Edgar Linton, in whom she seeks a noble life. However, her love for Heathcliff grows with each passing day. It developes into a sacrificial love that culminates in her death. Even in death, her ghost roams the moors and hunts the inhabitants of the two estates. Heathcliff's love for Catherine develops into a destructive love and grudge, which he nursed for many years.

The novel showed the perception of life as a process of change. This is reflected in the life of the inhabitants of the two families. First, Catherine and Heathcliff had a shared perception that they are alike and identical. Catherine expresses that she is Heathcliff, while Heathcliff, on Catherine's demise cries that he cannot exist without his "Soul" (Catherine). There is a psychic manifestation of their indepth love for each other in their attitudes.For instance, they do not kiss

in dark alleys or schedule secret meetings. The love between the two gradually changes to a destructive love that consumes them. Emily, however, makes Catherine to bear a child, who restores the love, in the relationship between young Catherine and Hareton. Moreover, the passionate love between Catherine and Heathcliff is influenced by socio-cultural and economic factors in the society.

In the first part of the book, Catherine expresses her love for Heathcliff, which is pure and innocent. As a young girl growing up, in the wild moors, she finds pure joy and happiness relating with Heathcliff.However, when she meets Edgar Linton, a new perception and attitude develops. Catherine is affected bythe impact of social class and culture. She sacrifices her love for Heathcliff and marries Edgar Linton. The change in her love and affection for Heathcliff shakes the entire foundation of her marriage to Edgar, and destroys her life. Catherine marries Edgar because of his wealth and status. She hopes to acquire a new identity and noble relationship. Her decision to marry Edgar made her to loseher pure and innocent love for Heathcliff. Her resolve to marry Edgar led to sorrow, revenge, hatred and pains in her relationship. Catherine was influenced by societal expectations. She experienced diverse changes in her emotional dispositions to love and life in her marriage. Her perception and attitude was influence by the society.

Heathcliff becomes revengeful, cruel and unforgiving. Heathcliff had thought that if he leaves Catherine, he will be free from the love that binds them. Unfortunately, there is no escape and Catherine is his only love and hope. When Heathcliff returns three years later, he becomes revengeful. He uses Isabella Linton as a means of revenge on Catherine and Edgar. He showed a deep hatred for the duo and used Isabella to hurt their emotional feelings. Isabella, on the other, had wished that Heathcliff shows her love and affection.Also, there are variations in the love between the female personalities in the book. Catherine's love is innocent and passionate, however, it turns sour and destructive. On the other hand, the relationship between Catherine and Edgar is civil and appropriate. Their love reflects peace and comfort, which is socially acceptable. However, the passionate, all-consuming love between Catherine and Heathcliff consumes it.

The love between Catherine and Linton is a reflection of the love between Catherine and Edgar. This is because Catherine has a strong personality trait towards Edgar. Catherine and Linton's

love is influenced by Linton's seemingly soft disposition or weakness. Linton makes Catherine to love him by influencing her to protect him. The love between Catherine and Hareton.Catherine discloses her secret intention to marry Edgar to Nelly. She affirms her deep love for Heathcliff, and regrets her decision:

> I've no more business to marry Edgar Linton than I have to be in heaven; and if the wicked man in there had not brought Heathcliff so low, l shouldn't have thought of it. It will degrade me to marry Heathcliff now, so he shall never know how I love him, and that, not because he's handsome,… but because he's more myself than I am. Whatever our souls are made of, his and mine are the same (71).

The novel was written in the Victorian era in England. An era that covered the period between 1830 and 1901. The era was so called because of the reign of Queen Victoria whose reign spanned the entire period. The Victorian era expressed several changes and developments in the area of industrialisation. However, the era witnessed the positive and negative impact of industrialisation in England. The focal point in the industrialisation process was its influence on women and their roles. The rights of women and the role of women was greatly influenced, hence the work of Emily Bronte. The Victorian era manifested in diverse changes and developments as expressed in the text under analysis – *Wuthering Hieghts.*

The novel opens with Lockwood's account of his visit to Thrushcross Grange. He narrates his feelings and experiences at the estate. His impression of Heathcliff helps the reader to gain a deep insight into the past and present life of Heathcliff. He describes Heathcliff's physical appearance as comprising:

> black eyes… under their brows".(Vol. 1, chapter 1, pg.1). Heathcliff's statements are firm, sarcastic and sullen: Heathcliff responds to Lockwood's expression of inconvinices. "Thrushcross Grange is my own, Sir …I should not allow anyone to inconvenience me, if I could hinder it…" (1).

The account of Heathcliff's physical appearance, as well as his utterances gives a vivid impression of his emotional disposition and psychological experiences in earlier years.Thus,

Lockwood demands in detail the history of Thrushcross Grange and Wuthering Hieghts. In Nelly's account.There is an explanation of the relationship between Catherine, Heathcliff and Edgar Linton. Here, there is a paradoxicalexpression of the relationship between the trio. Catherine loves Heathcliff and the love develops from their teenage years to adulthood. She confesses to the spirituality of the love, and her helplessness to it. However, she is compelled by societal expectations, class status and economic reasons to marry Edgar Linton. she confesses"…it will degrade me to marry Heathcliff, now; so he shall never know how I love him…" (Wuthering Heights, 71).

Heathcliff overheard the conversation with Nelly, and this forced him to leave the Grange. When he returned, he came to the Grange, desperate to speak to Cathy, and Nelly could not recognise him at first. This is because he appeared to be groomed (82). His return exposes the depth and spirituality of Catherine's love for him. "…Catherine flew upstairs, breathless and wild, too excited to show gladness (83).

However, Edgar is displeased at his arrival, and shows his restraint at Catherine's excitement:

> Catherine try to be glad, without being absurd!
> The whole household need not witness the sight
> of your welcoming a runaway servant as brother"
> (84).

The psychic manifestation of love resonates in the novel. The love developed in diverse realms, from her passionate love for Heathcliff, to her emotional attachment and eventual marriage to Edgar. Catherine experienced changes in her affections for the two men – Heathcliff and Edgar at various stages of her life. The changes support her to explore and express her individuality as a teenager and a married young woman. Even in death, her sprit still haunts the estate.

6.4   Conclusion

The female personae are influenced by the society, which constantly provides an interface for her diverse mental flights and metamorphosis. She negotiates at different stages in a rite of passage to liberate and propagate a distinct voice in her society. For instance, in *Jane Eyre*, Jane's process of struggle and migrations in the six sections of *Jane Eyre* is not an easy one. The protagonist Jane experiences different periods of life struggles that can be symbolised as thestages of growth in a woman'slife. She develops in her experiences from a young innocent girl to a mature woman. She is tamed and nurtured, when she finds genuine love in Mr.

Rochester. She expresses strong, passionate feelings, with a resolve to fight injustice. Her character is thus a journey, one in search of her true self.The novel,*TheStillborn* by Zaynab Alkali depicts the diverse mental flights and changes in the principal female character as she navigates through patriarchal moulds of family relationship, adolescence, love and marriage, to assert her individuality, and to propagate her gender values for self-recognition. The novel covers a long time span (20 years) within which Alkali works out the independent woman's destiny; her growth from a village girl luxuriating in her love for her man to a knowledgeable city woman, now educated in books and in the way of the world. Taken together, the female personalities traverse routes of psychological, economic, emotional and physical changes that have supported them, to propagate their individual gender values for self- recognition and assertion in their respective societies.

6.5   Recommendations

The study makes recommendations as follows:

1.   A further study into the mental health of women and girls would provide a new focus on understanding more about the psychology of women.

2.   There should be an evolution into the psychology of women to incorporate masculine psychology, which is in dire need of investigation. This may lead to the desired world peace.

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