



Emergence of new African woman in Buchi Emecheta's *Kehinde*

¹ V Anitha, ² Dr. R Bharti

¹ Research Scholar, Department of English, Annamalai University, Tamil Nadu, India

² Assistant Professor, Department of English, Annamalai University, Tamil Nadu, India

Abstract

An image of the vagrant world is found in *Kehinde* chosen from the third period of Buchi Emecheta's composition. Postcolonial obsession caused by distance and disengagement is seen alleviated by the amalgamation of these groups. *Kehinde* represents the encounters of the African female diaspora and frame a microcosm of the diasporic groups. *Kehinde* is simply the record of the enlivening of a First world outsider. The novel manages the slow change of an African female and with her change into a completely created lady, acquiring an extraordinary personality.

Keywords: patriarchy, postcolonial world, female diaspora, migration

Introduction

Buchi Emecheta's work, *Kehinde*, set in the postcolonial and migration period, is an investigation of the transformative impact of time in the mentality of the African lady. The novel is an account of a foreigner family in London; it depicts the varieties in an exile's inner voice. The dedication to one's country and the relative self-governance certify to females in the embraced arrive bring on a clashing circumstance in the experience of the general population having a place with the pioneer group. *Kehinde* is about a diasporic woman, a First World competitor who looks towards the monetary opportunity of the First World to free her from the claustrophobic convention of her local land. The quandary of the present day African lady, torn between two universes, is plainly portrayed by Emecheta in her novel *Kehinde*.

Buchi Emecheta's *Kehinde* (1994) echoes the total transformation of the Igbo female character from the assigned part as "spouse" and "mother" to the perception of herself as "feminine". This transformation towards distinct subjectivity is made through the rejection of patriarchal expectations from women. The enhancement of the "sel" is achieved through the two sequences in the novel, first through the 'unborn youth' that enables *Kehinde* to envision the prospect of her lifestyle as a woman outside the implications of parenthood, which is more through the rejection of polygamy as a way of life where women are more than trivial persons to their confidants. Okolo is a free, present day woman who holds an incredible employment, working in a bank in England and contributes an impressive measure of money to the running of her family with Albert, her loved one. Regardless, Albert does not recognize *Kehinde*'s chance and is infuriated towards her unrestricted fine-tuning. He longs to return to Nigeria and appreciate the oil impact so he may in a short time feel fundamentally as an African man in African culture unlike in England where "women rule in this country" [1].

He leaves *Kehinde* in England for two years while she anticipates him to send for her and comes back to Nigeria. It is

Kehinde's expected "man-child" that starts her procedure of perceiving her value as a female when she understands Albert's narrow minded organizing of his aspirations over their lives. Her absolute part as a "spouse" and "mother" is damaged when she understands that Albert makes her to dance for his tune without a single thought about her prosperity in spite of her commitments to the accomplishment of their marriage. Female subjectivity on issues related to sex and lust is projected as *Kehinde* is not able to settle on the choice of keeping her own child, the choice being made for her. The possibility of polygamy is played out when *Kehinde* comes back to Nigeria and discovers Albert has "got another spouse" [1]. *Kehinde*'s life changes and she is compelled to proceed against her function as "the senior spouse of a fruitful Nigerian man" [1]. She is stripped of her own individuality and is not able to call Albert by name yet needs to figure out how to refer to him as "our husband or Joshua's father" [1].

Kehinde is neither ready to neither talk about matters with Albert nor accommodate herself to the part to which she is relied upon to perform in Nigerian culture. At the point when Albert gives her the "primary housekeeping cash in more than eighteen years", she is required to be servile to accept it. When she refuses to accept, Albert's sisters "exacted a fine of one rooster" which "took a large portion of the housekeeping" cash from her [1]. Whatever the case may be, agreeing with the womanist team spirit that exists between Nigerian females, Moriammo cultivates certain support by sending *Kehinde* the charge she requires and reminds her to not give "dread of what a chance to individuals' state will prevent you from doing what your chi needs" [1]. *Kehinde* chooses to leave Nigeria and comes back to England. She settles on a choice for herself and discloses to Ifenyiwa that she had "never lived in a polygamous family, with the exception of when [she] came to visit [her]" and she was not willing "to go through all this again now" [1]. *Kehinde*'s dismissal of polygamy and her choice to come back to England makes her response clear that she should have been esteemed. Whenever Albert and his

family decline to appreciate her, Kehinde asserted it for herself. Kehinde's protest is her reaction of seeing herself past role as "spouse" however as a "female" to be well-regarded. In England, Kehinde's soul twin Taiwo voices "Home, sweet home!" and counsels Kehinde that "we make our own choices as we go along...This is yours. There's nothing to be ashamed of in that" ^[1]. With the consolation and support of her chi, Kehinde's substitute character in the soul world, she unquestionably discards the notice board in front of her home pronouncing, "This house is not for sale...This house is mine" ^[1]. In perceiving that the house has occupied a place in her, Kehinde identifies how to esteem herself as well as regard which she toiled so difficult to claim since it was "her position in the bank that they had possessed the capacity to get a home loan" ^[1]. The declaration of the individual female at this place is clear. In their connections, Kehinde, Taiwo, Ifeyinwa and Moriammo the Nigerian females 'camaraderie reflect towards each different as they have a "healthy love for [themselves], [their] sisters, and [their] community which allows [them] to continue [their] struggle and work" ^[2].

Kehinde can pull excellence from females like Ifenyiwa (her sister), Taiwo (her twin sister) and Moriammo through their physical, passionate and financial help and also sympathy. Taiwo's intelligence helps Kehinde to settle on profound choices throughout her life while Ifenyiwa and Moriammo offer her help when she required it. Emecheta not just reflects how Kehinde can settle on her own choices yet she does this with the assistance of the females throughout her life. Kehinde's full transformation (Ogunyemi) into her way of life as a "female" happens in London, when she obtains a college degree.

Here Emecheta suggests that training is a stage to a female's progression, self-satisfaction, and self-accomplishment. At the point when Joshua comes back to England as a young fellow, he returns home to a more certain and self-satisfied mother. When he asks his mom for what good reason a specific Mr. Gibson was an inhabitant in their home shouting "this is my home, and I need him out", Kehinde promptly revises him and discloses to him that "it's not exactly like that. This is my home; however, it might be yours one day" ^[1]. As Joshua keeps on nudging Kehinde on her obligation as a mother in which she might have lived for her kids, Kehinde lets him know immovably that what all she has done when he was young. She has dedicated her whole life for the sake of her son but later when he has become a man he questions her and objects to her own will. She makes it clear that she no longer can be the executer of others needs. This shows that she has become fed up on dancing to others tunes.

Through the use of first person "I", Kehinde identifies her nobility and her right to be recognized as a woman, an individual, not like a female bound to the responsibilities directed by the patriarchal society. While encountering her Childs attitude alone that Kehinde identifies her existence as a "female" and spots a motivation upon her womanhood. At the point when Joshua is troubled with his mother's attitude, Kehinde lets her son to know that "claiming my right does not make me less of a mother, not less of a woman. If anything it makes me more human" ^[1]. She discloses to her Taiwo, "now we are one" ^[1]. In joining herself with her chi, Kehinde discovers the quality to challenge social traditions, with a

relevant message that "things can't go ahead as they used to" ^[3].

Kehinde transcends these conventions, figures out how to claim worth for her life and her individual subjectivity as a lady. She can state "I have a degree and an occupation at the Department of Social Services. I'm getting a charge out of meeting individuals and driving my own life" ^[1]. Through Kehinde's free and decided character, Emecheta demonstrates that future prospects for the Nigerian females are brilliant. Emecheta opines that Nigerian females like Kehinde reflect "the black woman survivor just like her ancestors survived slavery...these women try to make the best of a bad situation" ^[4].

Along these lines we can infer that the females of Africa are farsighted. 'Kehinde' ends with a highlight at the multifaceted moves and new mestizos really taking shape. Emecheta here focuses to the need of the hour to break out of the prohibitive ideal models when she delineates the new African female transcending boundaries like race and patriotism. As a diaspora subject the dark female of "Other" worlds goes up against a global personality.

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