



RESEARCH PAPER

Exploring Double Colonization in Ahmed Ali's *Twilight in Delhi* and Buchi Emecheta's *The Joys of Motherhood*: A Comparative Analysis

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ABSTRACT

The present study puts its emphasis on the cross-cultural study of double colonization in Ahmed Ali's *Twilight in Delhi* and Buchi Emecheta's *The Joys of Motherhood*. Double colonization refers to a situation where women face oppression by both patriarchy and colonialism. The experiences of such doubly colonized women appear bitterer than their Western counterparts as they are always being subjugated on the basis of race, culture and gender. A feminist postcolonial perspective of *Twilight in Delhi* and *The Joys of Motherhood*, from Gayatri Chakravarty Spivak's point of view, aims to reveal manifestations of double colonization of Indian and African women in the novels and the oppression these female characters face both as women and as the colonized. Textual analysis of the novels *Twilight in Delhi* and *The Joys of Motherhood* further gives the impression that this double colonization of the female characters has shattered the family relationships as the women appear to lose their attraction on account of different psychological problems resulting from their double oppression. Moreover, there appear many points of convergence and divergence during this cross-cultural study of double colonization of Indian and African women.

KEYWORDS Colonialism, Double Colonization, Patriarchy, Post colonialism, Postcolonial Feminism

Introduction

The present study aims to look into a cross-cultural exploration of the issue of double colonization in Ahmed Ali's first novel *Twilight in Delhi* and Buchi Emecheta's *The Joys of Motherhood*. A cross-cultural research consists of narratives, interpretations, and comparisons of two or more societies with dissimilar cultures. Cross-cultural research is performed among members of various cultural groups who have divergent experiences that lead to differences in behavior (NÉMETHOVÁ, 2014).

Now, this cross-cultural study focuses on experiences of women living in India and Africa during European colonialism. It is believed that colonialism added to the oppression of women living in patriarchal societies. This two-fold oppression of women first from patriarchy and then from colonialism is referred as double colonization. Double colonization is a postcolonial concept which draws attention to the problems of the colonized women and reveals diverse forms of oppression inflicted upon them by the patriarchal and colonized society. The roles associated with males and females in historical societies such as Africa (and India) were peculiar to the fundamental communal structures and dogmas of those societies. But the dynamics of gender and sexuality in many colonized societies emerged distorted after the imposition of European

colonialism. Whereas the traditional male and female roles were reconfigured around the edges by the narrow-minded hegemonies in the evolving colonized Indian society (Aniekwu, 2006).

From the very beginning of colonization to the current day, the entire culture that the colonial process has influenced is covered by the term postcolonialism. However, term post-colonialism is rich in vagueness and complication of many diverse cultural experiences. Further, post colonialism deals with all the features of the colonial process from the beginning of the colonial contact (Ashcroft et al., 2003). The postcolonial theory has not been built up by a unified faction of theorists, rather they belong to the different parts of the world (South Africa, Australia, India, US, etc.) with diverse experiences and interestingly their writings cover up a "wide range of theoretical concerns" (Mills, 1998). This theory basically refers to a time period after colonialism and deals with the effects of colonialism on cultures and societies of the colonized territories. Postcolonial literature and theory probe what ensues when two cultures collide and when one of them authorizes and estimates itself finer than the other (Tavassoli & Mirzapour, 2014). This theory has multiplicity and concentrates on various subjects such as literature, linguistics, slavery, migration, discrimination, racism, nationalism, identity and gender.

Feminist postcolonial criticism commenced in the 1980s, when Chandra Mohanty's "Under Western Eyes" (1986) and Gayatri Spivak's essay "Can the Subaltern Speak?" (1988) challenged the influence of Western researchers and their research practices (Schurr & Segebart, 2012). Postcolonial feminism looks for the way that the ongoing outcomes of colonialism impact non-white, non-Western women in the postcolonial world (Chatterjee, 1993). Feminism in the postcolonial framework deals with plight of the commonplace woman in a particular place. Moreover, postcolonial feminism does not function as a detached unit from post colonialism. This encompasses non-western feminisms and also negotiates with the communal challenges of everyday patriarchy including domestic violent behavior, rape, female feticide and sexual harassment and child abuse (Young, 2003). This concern about status of women in the postcolonial world has given birth to the idea of 'Double Colonization'. The term was coined in the mid 1980s and is generally attributed to Holst-Petersen and Rutherford's *A Double Colonization: Colonial and Post-Colonial Women's Writing* published in 1985. It has been observed that women have to face both the colonial domination of empire and male domination of patriarchy (Ashcroft et al., 2003). Hence, double colonization means the double snare of patriarchy and colonial force present in a colonized society for women.

Literature Review

The literary work titled "*Twilight in Delhi*" effectively portrays the historical events of the nineteenth century in a manner that is widely acknowledged for its ageless and vivid depiction. The narrative unfolds following the decline of Bahadur Shah Zafar, a revered Mughal leader, before the emergence of the self-governance movement and the consequential partition of India (Mahomed, 2013).

Ahmed Ali adeptly depicts the city of Delhi and its Muslim population in a period of turmoil resulting from the decline of the Mughal monarchs and the influence of colonial and imperial powers in India. The novel's profound grandeur and aesthetic are enhanced by including several symbolic characters and circumstances. For instance, the juxtaposition of a palm tree and a henna plant, the imagery of imprisoned birds, and the representation of cats and dogs all contribute to this effect. These various facets illuminate the motivations behind the characters' acts while offering essential insights into the broader Islamic community. "*Twilight in Delhi*" commences with the celestial occurrence referred to as the dusk of dawn, symbolizing the ascension of the celestial sphere and the ascent of Mir Nihal's societal status. The evening darkness in the

concluding paragraph symbolizes the complete deterioration and downfall of Mir Nihal's lineage and the broader disintegration of the Mughal Empire (Mehrotra, 2003).

According to Noreen (2014), *Twilight in Delhi* can be interpreted as poignant expressions of grief at the erosion of India's traditional cultural norms in the context of British colonial domination. Drawing upon colonial subjectivities and political contexts, "*Twilight in Delhi*" employs vivid imagery that portrays a melancholic midnight ambience and a turbulent storm to establish the central allegorical themes within the literary works. Ali is committed to preserving its culture because he appreciates its notable architectural accomplishments and creative manifestations. Nonetheless, the integrity of this culture is under threat due to the constant and imminent danger of contamination. Hence, the intricate incorporation of many textual elements within the novel plays a pivotal role in comprehending the intricate dynamics of political opposition and developing personal and communal identities. Ahmed Ali has effectively included translated Urdu poetry as an integral element inside the literary composition, engendering a stimulating discourse between the dominant and subordinate entities (Alam, 2005).

Twilight in Delhi is an agonizing cry for the loss of some prized values brought by British rule in India (Noreen, 2014). Though the main theme of his novel *Twilight in Delhi* revolves around the male characters not the female one, Ahmed Ali also depicts the reality about woman's situation in a Muslim family and how they were neglected and misbehaved by not paying heed to their feelings (Biradar, 2010). *Twilight in Delhi* is a classic piece of literature that describes not only collective social history but also individual sensibility. Traits of people and a degenerating class under foreign yoke have been portrayed through features of pigeons (Shankar, 1980).

The Joys of Motherhood deals with African women's subjugation within the male dominated social tradition of marriage. Considering as the subject of suppression, they (women) lose their individuality. They are regarded as men's property, as "commodities that only appeal to the owner whilst still new" (Nyanhongo, 2011). *The Joys of Motherhood* details circumstances in Nigeria during the time when British imperialists invaded and colonized it "in 1930 and moving forward to the time of independence from colonial rule" (Killam, 2004).

Buchi Emecheta, a famous black Nigerian female novelist, speaks for Nigerian women's oppression and marginalization in the Igbo society. She observes how Nigerian women are treated in a pre-colonial, colonial and postcolonial periods and how all is being dismissed and overlooked for years. So, while criticizing colonialism and racism, she points out the problem of gender as a root for gender based injustice (Barfi & Alaei, 2015).

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Like most of her novels, *The Joys of Motherhood* deals with the trace of gender inequality, sexual differences and gender oppression. However, Emecheta in *The Joys of Motherhood* condemns the native patriarchy for suppressing, subjugating and dominating the powerless female characters. She points out that how, in Ibuza, a native male

dominated society where gender decides that who is "superior" and who is regarded as "other". In the novel, Ona is not permitted by her father to marry. When her father dies, she goes to live with her lover, Agbadi and her daughter, Nnu Ego. But giving birth to a new child, she dies. On Ona's death, Emecheta, in her interview, says that Ona is sentenced to death because she disobeys the patriarchy (Barfi&Kohzadi,2015).

It was difficult for males in Nigerian patriarchal society to resist against the redefined male gender roles set by the colonizers. The idea of masculinity in the rural, tribal world was not the same as what the colonized society had because their Nigerian patriarchal society was associated with personal power. The people of Nnu Ego's village, Lagos associated physical power with only men and their role in life; thus, her father, a tall and successful wrestler and hunter, becomes a powerful chief in their society. His actions alone did not grant him this position, but the patriarchal traditions, that he was born both male and physically gifted assures him this right to have power within the tribal society(Craft,2013).

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Killam (2004) asserts the contract between Europe and African till the mid of 18th century was just limited to the slave trade. But during the late 18th (Europeans) began to increase their interest in Africa. Gradually they started business by offering their goods and developed their religious doctrines in Africa. Through advancing the doctrine of social Darwinism, Europeans formed the idea that they were superior to Africans. Therefore, they considered themselves responsible to give Africans an identity, civilization, religion and rule. This way they justified their colonial expansion in Africa. Thus, Emecheta points out how tactfully Westerns develop their culture and rule through the institutions of their colonized territories (Craft, 2013).

Material and Methods

This study lies in qualitative domain of research. Being in literature sphere, it is a textual analysis: application of a literary theory on a literary text. In this study, double colonization in Ahmad Ali's novel *Twilight in Delhi* and Buchi Emecheta's *The Joys of Motherhood* has been discussed and analyzed from feminist postcolonial perspective. A suitable technique for analyzing literary text of the novel is close reading.

Results and Discussion

Textual Analysis

Across-cultural study of literary works compiled in Asia and Africa during the colonial rule enables us to visualize different cultures of the colonized societies and the way things converge and diverge when we try to study life of women in two societies.

Twilight in Delhi was written by Ahmed Ali in 1940 and *The Joys of Motherhood* by Buchi Emecheta in 1979. Both the novels basically give an account of subaltern classes during the foreign domination with very little regard to history of dominant classes. The European colonialism had a deep impact on the social life and psychology of the colonized and subjugated men and women of Indian and African societies. But the present study mainly focusses on the colonized women.

Manifestations of Double Colonization of Women in *Twilight in Delhi* and *The Joys of Motherhood*

In *Twilight in Delhi*, Ahmed Ali predominantly gives a vivid and detailed description of the celebrated city of Delhi during the European colonization. The focus of the writer remains on Muslim characters and their mode of living.

There is little doubt that this great city of Delhi has always believed in outmoded ideologies of patriarchy. This is the reason that life of women in Muslim Delhi has faced challenge as the second sex and have suffered because of prevailing patriarchal culture. A reading of the novel shows that women have enjoyed little freedom in a society dominated by male members and have always faced segregation and restrictions of 'zenana' where there is no room for them to fight for their status. They have to face strict confinement within four walls of Zenana in order to maintain purdah, "*No one...went out...Walls stood...all sides*" (Ali, 2007, p.39).

The life within these walls seems leading to captivity, immobility and stillness in lives of women and there appears little fresh that could offer some outlet to them. Consequently, dreariness becomes a rule in the zenana, "*thing...went on...with the monotonous...sameness... life stayed...with nothing...to break... monotony...of its static life*" (Ali, 2007, p.39).

In *Twilight in Delhi*, we can observe many women who appear to be marginalized and live as subaltern and seem to manifest double colonization of these characters; Bilqeece loses her life and freedom, Begum Nihal ends as a neurotic owing to extramarital relations of her husband, Dilchain faces exploitation and molestation by her master, Babban Jaan and Mushtari Bai live as prostitutes because of low status in society and face oppression, child marriage of Mehro and Sheikh Mohammad Sadiq's niece get them married without their assent, Begum Waheed and Begum Jamal become widows at young age and are not allowed to remarry, while Mirza's wife has to see her son die.

One of the major characters in *Twilight in Delhi* is Bilqeece. She is a simple Indian girl whose life is restricted within four-walls of her house. The novel *Twilight in Delhi* revolves around love story of Bilqeece and Asghar. Nonetheless, all this brings utmost sufferings for Bilqeece and her marriage with Asghar becomes a frightening experience for her. She appears as the most victimized soul in the novel.

When we study life of Bilqeece, it seems quite obvious that she has to face distinct patriarchal oppression when she is living with her parents where her life is characterized by "*a little love, a little kindness*". The very deprivation Bilqeece has to face she is not allowing her school or college education. Her life mostly becomes restricted to "*looking after the house*". Moreover, women are so marginalized in Indian society that Bilqeece cannot even imagine to have a husband of her choice, rather she is bound to get married to some unfamiliar person or stranger without her consent.

After marriage, things do not change much for Bilqeece. The same typical patriarchal oppression of the Muslim society in India characterizes her life. At her husband's house, she is again compelled to follow "*the bidding of other, behave and act*". So, her description as a bride with 'nose ring in her nostril', 'bangles round her feet' and 'eyes closed' is quite figurative and symbolic. All this symbolizes restrictions and subjugation that Indian Muslim women like Bilqeece face all their life even after marriage. Bangles and nose ring symbolize different patterns of enslavement of women after marriage within the traditional patriarchal social setup.

The bond between Bilqeece and Asghar is multifaceted. This relationship not only highlights a dominant male/subordinate female relationship in a patriarchal society as Asghar constantly behaves as a firm representative of patriarchy but also this portrays a relationship between a colonizer and a colonized/between self and other as Asghar also stands for the English colonial mentality. It is so because Asghar also seems to represent the colonizers because many a time he is shown dressing the English tops and shoes and when Mir Nihal shows severe disliking for his appearance it appears corresponds to his disgust for the British rule. Henceforth, oppression and sufferings of Bilqeece become two-fold in the novel.

Further, when she beautifies her house with English articles of furniture, this antagonizes the Muslim women for these have a feeling that foreign cultural may take away their very identity. Unfortunately, this exactly is what happens with Bilqeece. Her compromise makes her stranger in her life. At one side, she is not able to attract Asghar's attention. On the other side, she becomes 'other' for her own people and she appears to lose her identity, "*She looks like a good-as-dead...Farangan*" (Ali, 2007, p.188).

In the same way, Asghar as a representative of colonizer mindset takes Bilqeece as 'exotic' in matter of love. He experiences severe disappointment when expects 'kiss' and 'caress' from Bilqeece as she does not "*know the ways of love*" (Ali, 2007, p.113) and thus proving herself quite 'unromantic', 'dull' and 'insipid' quite opposite to his supposed fantasies. But Bilqeece's sufferings due to foreign colonialism do not end here. She becomes victim of epidemic spread due to European wars, "*This epidemic... outcome, perhaps...of the gases used...in the European War,*" (Ali, 2007 p.230).

Asghar's elder sister **Begum Waheed**, the eldest daughter of Mir Nihal, is another character who is victimized by the local patriarchy in a colonial society. She loses her husband and becomes widow at young age. At a young, she could easily have found another husband. But the painful patriarchal practices make her unable to get remarried and she is forced to live with her in-laws. However, she feels very lonely there and feels it difficult to live away from her parents, "*She...felt lonely.. wept silently*". (Ali, 2007 p.36)

Simultaneously, the reigning colonialism also plays its role in shaping life of Begum Waheed. With the advent of colonialism, the Indian society appears to lose some positive traditions. Many changes have occurred in the social fabric during foreign occupation disturbing the old social order present in the Indian society from centuries. When the Mughals were ruling India, the Muslim men and women could easily re-marry and re-marriage of any widow had wide communal approval. It was a common practice among the Muslims to get widows remarried. However, the current sustained societal codes during the European colonialism create obstacles in the re-marriage of the Muslim women if they ever lose their even at young age. This is what happens in case of Begum Waheed. She faces double colonization as both patriarchy and colonialism play role in her miseries.

Begum Nihal is another character in the novel who appears to be victim of patriarchal oppression during the colonial rule in India. She is wife of Mir Nihal- the protagonist- and mother of Asghar. She tries her utmost to prove herself faithful to her husband. But despite all this, she remains a subaltern in the male dominated society where she is unable to raise her voice against the oppression of the colonized society. Mir Nihal himself is a colonized subject but he behaves as a master for women in his life- not only for his wife, daughters, and maid but also for his mistress. Though in his fifties, he still regularly visits prostitutes to appease his sensual cravings, yet he ascertains loyalty from his wife. Further, he spends a lot of money for his sensual adventures, and he manages a house for his concubine- a dancer- Babban Jaan. So, we observe that he can spend loads of money for his own pleasures, but is not willing to spend an extra penny

on Begum Nihal, '*much out of his share to Begam Nihal except a little for extra expenses*' (Ali, 2007 p.112). This suggests that despite being loyal and faithful to her husband, she merely remains a woman of no importance.

So, it seems as if the prevailing colonial coercion has begun to have its impact on women folk inside zenana. Hence, the sufferings of women like Begum Nihal becomes double as they are already victims of local patriarchy. That's why, we observe Begum Nihal who '*cursed the English*'. This is her way to show her resistance against foreign colonialism as she has a feeling that advent of colonizers has added to their miseries, '*It's God's vengeance..on Farangis, 'May they..be destroyed for..what they have done to Hindustan*' (Ali, 2007 p.137).

The practice of child marriage was quite common in Indian patriarchal setup and many young women had to face this ugly practice. But this hideous practice remains intact even during the colonial rule in its worst form. This is exemplified in case of **Mehro Zamani** and **Sheikh Mohammad Sadiq's niece**. They both are victims of child marriage. Sheikh Mohammad Sadiq's niece is only twelve or fourteen years old. Her uncle gets her married to Ghafoor who is the servant of Mir Nihal. Ghafoor is too "*strong and virile*" for the young and innocent girl. As a result, she dies just after a few months of her marriage because of ulcers in her womb. The repeated stress on sexual power and virility of Ghafoor stands for the strong patriarchy prevailing in Indian Muslim society during the colonial rule. This patriarchal oppression has led to practices like child marriage etc. that have resulted in deteriorated condition of women.

Colonialism appears an all-encompassing phenomenon and the whole lot of the colonized subject had to face its brutalities. Therefore, these are not only common household women who are victims of DC, but prostitutes, concubines and dancers also face the same many-sided oppression. Mushtari Bai and Babban Jan are two such characters who belong to above mentioned categories and they experience oppression on the basis of gender and their status in the colonial society.

As the novel opens, we observe that men like Agbadi control life of their women. It is a society where polygamy is common. A man is free to have many wives and he can treat women as he likes. Wives are completely dependent on their husbands. However, Ona appears to be different. She tries to assert herself. She is not yet married to Agbadi, but she is her mistress. She appears to be torn apart between two males i.e. his lover Agbadi and his father. Her father has no son and he wants a male descendent through her Ona, '*Ona grew to fill her father's expectations*'. (Emecheta, 1979 p.10)

Whenever Agbadi feels humiliated, he never forgets it. So, when he is hurt and injured by an elephant and Ona takes care of him for days, he uses the first opportunity to teach her the lesson. He makes love to Ona in the courtyard to show his power and to humiliate Ona. Ona cries at this humiliation, she hates for her humiliation, "*All this show just for your people Agbadi.*" (Emecheta, 1979 p.21). This not only hurts Ona but also has bad impact on senior wife of Agbadi. All this about Ona highlights the patriarchal oppression that women have to face in Nigeria. Her father needs a boy while Agbadi is more concerned about his own male ego. So in such suffocating circumstances she dies at young age while giving birth to a baby girl Nnu Ego.

Before discussing character of Nnu Ego and her sufferings in details, we need to highlight some examples of oppression that women were facing during the colonial rule. Senior wife of Agbadi is **Agunwa**. She feels humiliated when Agbadi gives sexual pleasure to his mistress in her presence in the same courtyard. She takes humiliation to her grave. At her death, she is regarded as "*complete women*", because she gives birth to

male children. So, a woman's position or status is founded on her ability to give birth to children.

Moreover, connected to Agunwa is treatment of a slave girl who was bound to be buried alive along with Agunwa in the grave as a tradition, *'But this young beautiful woman did not wish to die yet. She kept begging for her life'* (Emecheta, 1979 p.23).

This episode is quite horrific and highlights the severe oppression of women. Ona is a free soul but she is labelled as bad woman because *"a woman who was troublesome and impetuous, who had the to fight with her man before letting him have her;"* (Emecheta, 1979 p.21). Similarly, when she gives birth to a baby girl, she has arguments with Agbadi and exclaims, *"Aren't you two happy that I have survived the birth? It seems nobody is interested in that part of it."* (Emecheta, 1979 p.26). When Ona is on death bed, the last thing she tells Agbadi about their daughter Nnu Ego are, *"Allow her to be a woman."*

Nnu Ego is married when she is only sixteen years old. Amatokwu is her husband. It becomes a matter of honour for Ibuza people when Nnu Ego *"has been found an unspoiled virgin"* (Emecheta, 1979 p.31). It shows that honour or shame of tribe rests on the virginity of a woman, *"There is nothing that makes a man prouder than to hear that his daughter is virtuous."* (Emecheta, 1979 p.31). While it becomes a matter of shame where *"the bride has allowed herself to be tampered with."*

Moreover, the ability of a woman to conceive is related to her being virtuous. This is something that becomes cause of consistent oppression for women in a patriarchal society. Nnu Ego is quite happy with her husband Amatokwu during early days of their marriage. But when she fails to conceive for a few months, she begins to have *"doubts and worries."* But faces failure every time.

She is in great pain and suffers severely. But, this pain is not felt by her husband, *"I have no time to waste my precious male seed on a woman who is infertile.... "You don't appeal to me anymore"* (Emecheta, 1979 p.32). She cries in anguish but the heartless patriarchal society remains indifferent. She is constantly humiliated by her husband is forced to help him in farming, *"But now if you can't produce sons, at least you can help harvest young"* (Emecheta, 1979 p.32).

It is so appalling that she is maltreated and is labelled as who brings shame for her family. Further, when she is being married again, her former husband exclaims, *"Let her go, she is barren as a desert"*. All this highlights the patriarchal mentality present in pagan Africa. Here we observe that all women whether free or slave, they are not exempted from many forms of oppression.

Second phase of Nnu Ego's life starts when is married to Nnaife Owulum. She is moved to Lagos where the circumstances are different. This place portrays the changes that are mentioned in the text,

"This is age of white men, now a days every young man wants to connect his mind hut and cover it with corrugated iron sheets instead of palm leaves we used to" (Emecheta, 1979 p.137).

Further many changes that accompanied colonialism were difficult for the simple Africans to follow, *"Things like working on ships, the railway road building were beyond his comprehension"* (Emecheta, 1979 p.37). It was under such changed circumstances that Nnu Ego moves from patriarchal Ibuza to Lagos that symbolized European colonialism. Her life at Lagos reflects how women get affected by this foreign colonialism.

Nnu Ego's life at Lagos also seems to reveal that her life becomes even more miserable. When she reaches Lagos after a long journey, she is suffering from cold. But her new husband Nnaife and a white man's servant with his animal passions demands his marital right. When he forcefully satisfies his insatiable appetite, *"she felt humiliated"*. It is so because Nnaife's elder brother is sleeping quite near them. At the same time, Nnu ego feels a difference between men living in pagan Nigeria and Lagos- part of Nigeria where men are living with white colonizer. When Nnaife comes near her she feels disgusted,

"What was more, he did not smell healthy either, unlike men in Ibuza who had the healthy smell of burning wood and tobacco. This is one smell all soapy, as if he was over-washed" (Emecheta, 1979 p.44).

Hence, Nnu Ego's sufferings have become two-fold in Lagos. She feels depressed when she comes to know about a girl Ngboyele who is also living in Lagos and her husband works at a dock. Her husband is away when she gives birth to a child and there is no one to take care of her. So, *"She never stopped bleeding until she died"* (Emecheta, 1979 p.51). Similarly, Cordelia, wife of Ubani- the cook, too is in pain as well as they are away from their people. Cordelia appears a severe critic of the situation existing in Lagos. She tells how colonialism has distorted things in Lagos,

"Men here are too busy being white men's servants to be men. We women mind the home not our husbands. Their manhood has been taken away from them. The shame of it is that they don't know it. All they see is the money, shining white man's money." (Emecheta, 1979 p.51)

Besides, Nnu ego is going through severe agony as she observes the colonizers controlling their men. She can remember that her father has released many slaves in Ibuza recently. But *"these our husbands are like slaves,"* (Emecheta, 1979 p.51). Here is the clear manifestations of double colonization of women when Nnu ego and Cordelia discuss the position of their men, *"They are all slaves, including us. If their masters treat them badly, they take it out on us."* (Emecheta, 1979 p.51)

So, Nnu Ego too faces excruciating situation when she is going to deliver a baby. During her labour, she is not supposed to disturb her sleeping husband. Here again we find things different here in Lagos from Ibuza, *"At home in Ibuza, when a wife is in Labour, the husband becomes restless. But these our men here sleep through it all."* (Emecheta, 1979 p.53). When Nnu Ego observes the above phenomenon, Cordelia supports her statement, *"They stopped being men long ago. Now they are machines."* (Emecheta, 1979 p.53)

Accordingly, we observe that Cordelia is having the same experiences like Nnu Ego. She is also victim of oppression. She was married to Ubani when she was only 5 years old. Here we also note one other thing. When Nnu Ego reaches Lagos and she comes to know about nature of the job of Nnaife, she feels hurt and finds it degrading that Nnaife has to wash undergarments of a white woman. But, later she becomes so submissive by the economic pressures in Lagos that she readily accepts *"a lot of old babies' clothes"* from white madam. *"She forgot her pride and accepted them gladly. She forgot that in her culture only slaves accepted worn outfits for a newly born baby."* (Emecheta, 1979 p.54)

Above all, the problem Nnu Ego faces at Lagos is concerned with lack of empathy on part of Nnaife. He appears indifferent to her miseries. When she is away from her people, all she needs is a companion who could understand her agony. But Nnaife appears inept to comprehend what she wants from her husband, *"She knew...he would never understand. He lacked imagination. Most hurtful of all...her guess that he laughed at her behind her back..."* (Emecheta, 1979 p.78)

As said earlier, Nnu Ego's life at Lagos symbolizes her life under colonial rule. We observe that her pain & suffering have become two fold. While in Lagos, she constantly thinks about Pagan Ibuza. Her experiences at Lagos appear quite bitter and she dreams of going back to Ibuza,

"She would tell stories of her life in a crazy town called Lagos and warn them never to go to such a palace in search of a demeaning kind of living." (Emecheta, 1979 p.76)

While in Lagos she finds life demeaning because she feels she is losing her value as an individual. She is unable to play any vital role in life of her husband. She has been made incapable of supplementing anything to the income of her husband.

Discussion

In our first inquiry of this research work, we focus on the manifestations of double colonization in *Twilight in Delhi* and *The joys of Motherhood*. Here we find clear cut demonstrations of this phenomenon and there are many female characters that are being tormented constantly by both the colonial ideology and the patriarchal social structures. These women have to face injustice and brutality on the basis of gender, race and culture.

First of all, *Twilight in Delhi* and *The joys of Motherhood* portray two different cultures. But we find that both Indian and African societies seem patriarchal in nature. The overall situation of women in the Indian Delhi and African Ibuza and Lagos is characterized by the presence of strong hold of patriarchy. The women including Begum Nihal, Begum Waheed, Bilqeece, Ona, Nnu Ego, Adaku etc. seem being controlled by their men. They all appear living under constant oppression.

Further, we observe colonized India and Africa in the two texts. It looks evident that the presence of foreign colonialism has intensified the patriarchal oppression for women. In both novels, the frustrated husbands become severe to their wives. Disgusted by the foreign occupation, Mir Nihal finds consolation in his maidservant and a concubine causing humiliation and mental torture for his wife. Nnaife when returns from colonial wars, he becomes more abusive and starts beating his wives.

Despite patriarchal oppression, the Indian women living in old Delhi under Mughals and the African women in old Ibuza did enjoy certain benefits, but the advent of colonialism has deprived them of those little advantages. Once zenana was providing the Muslim women safety from outside world. But, since the arrival of colonialism, it is turned more into a prison. Similarly, men were more compassionate in Ibuza and they did share pain of their women, but the economic pressures in the colonized Lagos have turned them indifferent to their wives.

The most persecuted women in *Twilight in Delhi* are Bilqeece and Begum Nihal along with many other women. Bilqeece marries Asghar who appears as a representative of colonial mentality as he shows for the English culture. Asghar as representative of both patriarchy and colonialism makes Bilqeece's life a hell. She suffers so much that she dies at a young age. While Begum Nihal becomes neurotic when her husband entertains physical relations with other women.

Similarly, there are Nnu Ego and Adaku who suffer the most in *the Joys of Motherhood*. They both mainly face subjugation when they travel to Lagos as wives of Nnaife. Lagos symbolizes their double colonization as here the patriarchal oppression becomes more severe due to native's interaction with colonizers.

So, most of the women like Begum Nihal, Begum Waheed, Bilqeece, Dilchain, and Mehro Zamani etc. *Twilight in Delhi* and Ona, Nnu Ego, Adaku, Cordelia and Ato in *the*

Joys of Motherhood appear as the gendered subaltern who suffers both as woman and as the colonized Indian that results in their double colonization..

Whereas our second inquiry unearths the influence that double colonization puts on the colonized women. The multifaceted oppression causes mental disorders for women and they become unable to maintain normal family relationships. The oppressive treatment by the husbands has spoiled the very lives of wives and they appear to have psychological issues due to their neglect by their husbands.

Already victimized by the patriarchy, the women also have to bear the brunt of the colonial wars both in *Twilight in Delhi* and *the Joys of Motherhood*. Owing to the British wars with Germany, many women have lost their sons and husband. Mirza's wife is a poor woman who loses her son due to brutality of the British and we hear her abusing the colonizers. Quite similar to this, Bilqeece dies in epidemic that is supposed to spread due to colonial wars. Whereas Nnu Ego and Adaku cannot buy things due to inflation during the war. At the same Nnaife joins war and they are left to bear all the burden.

Third inquiry of this study is concerned with points of convergence and divergence when we focus on double colonization of women living in different cultures. It looks obvious that both African and Indian societies have strong patriarchal notions and this reigning patriarchy becomes intensified with advent of colonial rule.

Similarly, we observe that women in Africa and India take their husbands as sole masters of their lives and readily accept all the oppression. Yet, they show strong disliking for foreign occupation. Moreover, practices like child-marriage and prostitution remain rampant in both societies even during colonialism.

However, there do exist certain dissimilarities due to cultural differences. The African women seem to offer more resistance and they appear more ambitious as well as they are not imprisoned in their houses. But the Indian women have to follow traditions of zenana which restricts their freedom. That's why, they offer very resistance and live a quite passive life.

Additionally, the re-marriage or polygamy is not common in Indian culture. That's why a young widow has to live alone all life and the men have to visit prostitutes. While polygamy and re-marriage is quite common in Africa.

Finally, the African women seem to have better awareness. Not only they resist more, they are also more knowledgeable about education of their children. The Indian women do not appear concerned about education of their children like Nnu Ego and Adaku.

Conclusion

To sum up, this cross-cultural study portrays that European colonialism has vicious impact on women belonging to different cultures. Both in Asian and African, the process of colonialism appears to be patriarchal in nature cause double oppression for the native women. An application of the postcolonial feminist theory reveals that experiences of women living the colonized countries look to be far bitterer than that of the white women. The African and Indian women face double colonization as colonialism seems to combine local patriarchy to add to the sufferings of women. Most of the female characters remain under the thumb of their men due to endless repression by the local patriarchy. But being the raced subaltern, their agony becomes double as they have to suffer both as women and as Indian or African. As woman, they are beleaguered due to social in-equity by the patriarchal mind-set. While as Indians and

Africans, they belong to the colonized community and they have to experience physical, psychological and mental violence and subjection because of the colonial ideologies reigning in the Indian and African societies. A comparative study of the novels *Twilight in Delhi* and *the joys of Motherhood* unveils that strong manifestations of double colonization converge on many points. The prevalent patriarchy in both cultures suppresses the women to trauma during the colonial rule that leads to collapse of family values, low status of women, loss of all charm and beauty. They have been reduced to a position where their double colonization has made them accustomed to their maltreatment like prisoners who cannot quest to liberate themselves neither physically not sexually.

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