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Postcolonial Literary Works by Women

Abstract

Postcolonial literary works by women examine leaving their homeland, enslavement, suppression, rebellion, variance, ethnicity, sexism, location, and reactions to British imperialism and the USA's crucial control conversations, as well as the basic realities of language and communication that gave rise to all of this. Postcolonialism is not opposed to what it includes; instead, it opens up new avenues of research and knowledge. This research sheds light on the intricacies of gendered, racial, and cultural identities in the wake of colonialism by elevating the voices and experiences of postcolonial women. It also contributes to continuing discourses within feminist theory and postcolonial studies. In the end, it makes the case that in order to imagine more inclusive and fair futures, it is critical to magnify a variety of tales and viewpoints.

Keywords: Postcolonialism; examination; women's writings; feminism

The phrase "postcolonial writings" appears to refer to all writings published by individuals who reside in areas that were formerly occupied by other cultures. The phrase is primarily employed to refer to the literature of the African continent, the Indian subcontinent, the Caribbean, and numerous other sets where events throughout the second half of the nineteenth century (beginning in the 1960s) were defined by imperialism, revolutionary activities, and later changes to following its independence civilization. The word refers to a genre created to substitute and build on what was previously known as Common Wealth Literature. Given a term, it encompasses an extensive range of texts from nations formerly colonial or separate from European nations.

The word postcolonialism refers to each of the previous empires and international situations. Following an era of conquest, the phrase has also

been frequently employed to denote governance and languages, in addition to social encounters with civilizations from the erstwhile British Kingdom. Furthermore, the postcolonial period refers to colonial conditions' physical and mental features. Following World War II, scholars of history, lawmakers, and academics coined and used the term. Nevertheless, since the end of the 1970s, critics of literature have utilized Conducting a study on "Postcolonial Woman Literature Written in English", one may be intellectually pulled to the terminology and topics explored in postcolonial women's literature. The word "postcolonial" is still fairly fresh in European public scientific vocabulary. Post-colonialism emerged throughout the second part of the century that followed, coinciding with independence the expression to highlight the aesthetic consequences of imperialism.

From strictly historical definitions the concept of post-colonialism has stretched to the more encompassing and controversial spheres referring to the exploitative, racist nature of the interrelation which was and remains economic, political and cultural (Sinha 2008: 9).

In the case of North America, the colonization's financial and governmental legacies have drastically transformed the cultural and regional mix of countries, bringing with it issues of white tribalism, racial strife, and prejudice that feminists need to address. The consequences of imperialism are linked to pieces of postwar writing by women that are described as an account of the massacre, encompassing enslavement, racism, and the widespread extermination of populations that included the Aborigines of Australia.

Toni Morrison's work "The Bluest Eye" (1981) directly depicts the impacts of 19th-century conventional bigotry. Pecola, who comes from a low-income black household, absorbs the white beauty ideal to the extent of becoming insane. "The concept of a cultural hybridity that can challenge existing oppositions and hierarchies has gained popularity in postcolonial theory" (Sinha, 2008: 9). Some women of color believe that overseas existence has a profound and liberating influence. Heidi Safia Mirza, a Black British feminist, states, "Cultural hybridity, the fusion of the cultures and coming together of difference, the border crossing that marks diasporic survival, signifies change, the hope of newness, and space of creativity" (Mirza 1997: 16).

In their desire for a 'dwelling', these women identify with an exclusionary, racist British colonizing society (Sinha 2008: 10) Another important idea in postcolonial feminism is whoever talks for whom and which opin-

ions are acknowledged when debating developing nation women's challenges. Gayatri Spivak introduced the issue of voice in 'Can the Subaltern Speak?' (1988), where she investigates the potential of talking on behalf of or for Subaltern women.

A feminist perspective on ethical issues about Environmental Feminism, also known as ecological feminism, is a concept coined in 1974 by Françoise d'Eaubonnet to describe the astounding violence imposed upon women and the environment as a result of the dominance of men. Ecological feminists believe to be links between the enslavement of women (discrimination based on), the exploitation of other people (prejudice, inequality, sexism imperialism), and the abuse of nature (modernism). They argue that there is a link between female dominance and environmental deterioration. Environmental feminism believes that a system based on patriarchy is built on four interconnected pillars: sexism, racism, class exploitation, and environmental damage. According to ecofeminist research, not only women are portrayed as those who are 'nearer to the environment', as well as dominant ethnicities and classes of society.

In Western society, women are treated as inferior to men, 'nature' is treated as inferior to 'culture', and humans are understood as being separate from, and often superior to, the natural environment. Women have had no real power in the outside world, and no place in decision-making. Intellectual life, the work of the mind, has traditionally not been accessible to women in part due to society's either /or mentality, coupled with a valuing of the spiritual over the natural (Sinha 2008: 11).

Many feminist nature authors and feminists currently profess a relationship with wildlife. Mary Donahoe transforms herself into an untamed being in her poetry 'Wild', exploring the woodland and 'connecting' with the environment. In an excerpt from *Women and Nature* Susan Gryphon, a well-known feminist and ecology writer, publicly promotes the notion that women have a deeper connection with nature than males.

Environmental feminists seek independence for women as individuals, rather than equality with men. Recognizing the significance of tasks traditionally associated with women, such as birthing, caring, and the entire home, is critical to this emancipation process.

The notion of multiculturalism and 'the plural society' has quite a specific usage in the study of colonial and post-colonial societies and features high on the political agenda of most states today since most states incorporate a variety of ethnic, religious and other diversity (Sinha 2008: 12).

The situation has gotten worse in the past few years primarily a consequence of the increased flow of immigrants entering developed capitalist countries. During the era of colonialism and following political autonomy, people from the former colonies and ex-colonies moved to the city, sparking a wave of diversity. Pluralism views civilization as "unrestricted, open, and constantly (re-produced) by international interactions" (Sinha 2008: 12). Like Cornel West recalls us, "analyzing multiculturalism from a contemporary philosophical perspective means situating oneself within hybrid culture" (West 1993: 126–127).

Women in formerly colonized areas have demonstrated resiliency, inventiveness, and autonomy via their writing in postcolonial contexts. These authors have shed light on the subtleties of postcolonial experiences via their tales, providing insightful perspectives on the nuances of belonging, opposition, and independence.

This investigation has shown that postcolonial women authors converse in a complex way with global trends, patriarchal systems, and colonial legacies. Via their literary manifestations, they regain power, resist repressive structures, and defy prevailing narratives. These authors have made places for themselves and their communities in the international literary scene, whether via the investigation of cultural hybridity, the examination of historical narratives, or the celebration of communal togetherness.

Crucially, postcolonial women's stories are linked to larger movements for decolonization and social justice, rather than existing in a vacuum. Through elevating a range of voices and viewpoints, these authors support the continuous endeavor to create societies that are more just and inclusive.

It is essential that we keep putting postcolonial women's experiences and voices front and center in our literary, activist, and scholarly pursuits going ahead. Their experiences serve as a potent reminder of the continuous fights for justice and liberty and provide priceless insights into the intricacies of our common society.

Finally, the literature of postcolonial women challenges us to reconsider how we conceptualize privilege, power, and resistance. It pushes us to pay close attention, think critically, and act empathetically in support of people whose voices have long been silenced. By doing this, we pay tribute to the diverse range of human experiences and advance the cause of a more fair and just society for everyone.

Bibliography

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