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(JAJOLLS)**



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EDITORIAL

Every academic environment is sustained by learning through rigorous methods. Research is one and the focal point for assessment. A serious member of the academic community is measured by the quality and number of academic articles.

In spite of the desire to acquire many research reports, this edition has insisted on standards and quality. It is important to note that many articles have been rejected for not meeting our requirements.

The first and most obvious task of our journal is to provide a level playing field for researchers all over the globe in language-related disciplines, which is the vehicle for conveying knowledge. In this edition, seventeen (17) articles have undergone academic scrutiny from our blind reviewers.

To our esteemed contributors and readers, thought-provoking articles are expected and we are ready to publish them in the next volume.

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Three hard copies of the article with text, charts, tables, figures, plates or any other original illustration should be sent to the editor-in-chief JAJOLLS, Taraba State University, Jalingo, Taraba State Nigeria. Submission should either be in English, French, Hausa, or Arabic languages. Articles should be typed in double line spacing with a wide margin on each side only on A4 sized paper not exceeding 15 pages including abstract with not more than 6-7 keywords. Articles are to be submitted with Five Thousand Naira (N5,000) assessment and handling charges. By submitting an article to JAJOLLS, the author(s) agree that the exclusive rights to produce and distribute the articles to the publisher.

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Feminist Perspectives of African-American Women: An Analysis of Alice Walker's *You Can't Keep a Good Woman Down*

Abstract

This Paper examines Feminist Perspectives of African-American Women, using Alice Walker's You Can't Keep a Good Woman Down. The aim of the paper is to analyse how Alice Walker has utilized the ingredients of her ideology in You Can't Keep a Good Woman Down to showcase the triumph of her main female characters over oppressions of diverse facets in the racial American society., African-American women have had to battle with not just oppression from white males and females, they have had to also battle oppression from their own black men owing to how their society has negatively shaped the family life. They have been exploited sexually, politically, economically and talent-wise amongst others. Over time, Alice Walker felt the situations and experiences of black women were not adequately covered by Black Feminism, hence, she coined Womanist Ideology; calling it an extension of Black Feminism. Essentially, the paint brush of her womanist theory colours about all the fourteen stories in such a manner that about all her main female characters in the stories emerged triumphant over battles they fought against racism, sexism or machinations amongst others. This paper thus, discusses Alice Walker's womanist ideology as she catalogues triumphant African-American women in the fourteen short stories as contained in her You Can't Keep a Good Woman Down. The theoretical framework used for this study is black feminism and the method used is narrative method. The study finds out that some men are considered as misfits therefore women should be empowered to live their lives freely no matter what it takes. There is also the finding of the approval of lesbianism, pornography among others as legal practices.

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1.0 Introduction/Historical Background

The title of the book is noted by Johnson to have been derived by Walker from a song by Julian Miller but sang by various artist around 1926-1929. The lines of the song are:

Oh - Just can't keep a real good woman down
Oh - Just can't keep a real good woman down
If you throw me down here Papa, I rise up in some other tow
(Julian Miller)

Johnson traced Walker's choice of topic for *You Can't Keep a Good Woman Down* to her "being profoundly influenced and inspired both by African American music and musicians and by writers whose work is grounded in music and in the expressive folk traditions of African-Americans".

The Womanism Bibliography online traced the first appearance of the term womanist to Alice Walker's "*In Search of Our Mothers Gardens*" (1983) in which Alice Walker attributes the genesis of the word to the:

...black folk expression of mothers to female children, 'You acting womanish,' i.e., like a woman ... usually referring to outrageous, audacious, courageous, or willful behaviour Wanting to know more and in greater depth than is considered 'good' for one ... A womanist is also a woman who loves other women sexually and/or nonsexually. Appreciates and prefers women's culture ... and women's strength committed to survival and wholeness of entire people, male and female. Not a separatist ... Wornanist is to feminist as purple is to lavender (xi-xii).

It further notes that although Walker states "that a womanist is a black feminist or feminist of color, she insists that a black feminist as womanist talks back to feminism, *brings new demands and different perspectives to feminism, and compels the expansion of feminist horizons in theory and practice.*

Encyclopedia also buttresses the above statement when it states that:

According to Walker, while feminism is incorporated into Womanism, it is also instinctively pro-humankind. The focus of the theology is not on gender inequality, but race and class-based oppression. Walker's much cited phrase, "womanist is to feminist as purple is to lavender", suggests that feminism is a component beneath the much larger ideological umbrella of Womanism. (Online)

The Bibliography further affirms that the introduction of "Womanism" in the feminist lexicon in the early 1980s marks a historic moment in feminist engagement in the United States. African- American women were said to have asserted that "if feminism were not able to fully account for the experiences of black women, it would be necessary, then, to find other terminologies that could carry the weight of those experiences". As also noted by the Bibliography, "Walker's construction of Womanism and the different meanings she invests in it is an attempt to situate the black woman in history and culture and at the same time rescue her from the negative and inaccurate stereotypes that mask her in American society".

It is however noteworthy to mention that even though Walker coined the word Womanist, the interpretations given to the word 'Womanism' and its impacts, goes beyond Walker and the United States to Africa as a whole as other women scholars

and literary critics have embraced it as an analytical tool. Wikipedia notes the likes of Chikwenye Ogunyemi, Tuzyline Allan, and Modupe Kolawole as some of such scholars who have interpreted Womanism in other contexts suitable to their scholarly purposes.

In the story titled 'Nineteen Fifty-five', Gracie Mae Still, an African American woman negotiates her oppression for wealth as she sells her song to Trynor, the son of a white Baptist Deacon who in turn enriches Gracie as he climbs to the world of fame with Gracie's song.

Story number two titled "How Did I get Away with Killing One of the Biggest Lawyers in the State?... It Was Easy" tells of the story of a black teenage girl, sexually exploited by her mother's white employer but got her revenge after the pain of her mother's death led her back to a mental re-awakening.

In the story titled 'Elethia', a young female revolutionist takes very memorable action as she wipes off the negative personality of 'Uncle Albert' by stealing an burning to ashes the said dummy.

'The Lover' tells of extremes to which freedom for women can get. Matrimonial honour is relegated as a married woman seeks self-satisfaction.

'Petunias' story of a generation of black women who have known and experienced the pains of racism but won't despair.

Story number 6 titled 'Coming Apart' a black woman asserts her belief that black women should be treated with dignity in all ramifications and that white women are not superior species.

In 'Fame', Andrea Clement White, a black woman became so famous that not only did she have millions of copies of her books sold, she basked in the pride of receiving her major award from whites she inwardly despise.

'The Abortion': A black couple went emotionally adrift because of the challenge that comes with career progression of the black man and his ability to cope with family life.

'Porn' is placed above opposite sex relationship preference for same-sex relationship. In 'Advancing Luna-and Ida B. Wells', with no tone of sympathy, a black girl narrates her white friend's rape experience by a black male activist during the era of Civil Rights Movement.

'Laurel': A white man refuses to give up on loving his ex-black female lover even on knowing she is now married to a Jew. A woman of colour caught in the web of being loved by two white-skinned men.

'A Letter to the Times, or Should This Sado-Masochism Be Saved?': An African American woman uses her classroom to encourage her adult students to rid themselves of stereotypes and combat prejudice.

'A Sudden Trip Home in the Spring': A black school girl refuses to see African-American men as man enough to earn her respect.

'Source' explores the practice of lesbianism between two friends. The impression that lesbians are happier couples is portrayed.

2.0 Conceptual Analysis

There exist first and foremost, feminism and then Black Feminism before womanist ideology came as an off-shoot of Black Feminism. "Feminism is a collection of movements and ideologies that share a common stated aim: to define, establish, and defend equal political, economic, cultural, and social rights for women".

It further states that Black Feminism “argues that sexism, class oppression, and racism are inextricably bound together. The way these relate to each other is called intersectionality. Forms of feminism that strive to overcome sexism and class oppression but ignore race can discriminate against many people, including women, through racial bias.”

Womanism is a term coined by Alice Walker. According to ‘A Feminist Theory Dictionary’, Womanism is “a reaction to the realization that “feminism” does not encompass the perspectives of black women. It is feminism that is “stronger in color”, nearly identical to “Black Feminism” ..., does not need to be prefaced by the word “Black”, ... automatically concerns black women.

The Dictionary further states that “a Womanist is a woman who loves women and appreciates women’s culture and power as something that is incorporated into the world as a whole.” It added that “Womanism addresses the racist and classist aspects of white feminism and actively opposes separatist ideologies. It includes the word “man”, recognizing that black men are an integral part of black women’s lives as their children, lovers, and family members”.

Perspective is defined by the Merriam Webster’s Dictionary as “the interrelation in which a subject or its parts are mentally viewed, a point of view”.

The Free Dictionary online defines African-American as “pertaining to or characteristic of Americans of African ancestry”.

3.0 Theoretical Framework

In almost all the stories in Walker’s *You Can’t Keep a Good Woman Down*, we see a conscious effort by Walker to proclaim one sort of triumph or the other for womanhood. As observed by Oyigbenu, about all the stories featured one or more of her feminist ideologies. Her definition of a feminist as captured by Mojica says that: Alice Walker defines a feminist in her literary work, *In Search of Our Mother’s Gardens* (1983) as:

A woman who loves other women, sexually and/or non-sexually. Appreciates and prefers women’s culture, women’s emotional flexibility (values tears as natural counterbalance of laughter), and women’s strength. Sometimes loves individual men, sexually and/or non-sexually. Committed to survival and wholeness of entire people, male and female. Not a separatist, except periodically, for health. Traditionally universalist... Loves music. Loves dance. Loves the moon. Loves the Spirit. Loves love and food and roundness. Loves struggle. Loves the Folk. Loves herself. Regardless. Womanist is to feminist as purple to lavender. (3)

From the foregoing, it is opined that Walker most probably used the fourteen short stories in *You Can’t Keep a Good Woman Down* to proclaim her assertion of moving Black Feminist Theory to the platform of feminist ideology in the interest of African American Women. Feminism, for her, thus, is an expansion of Black Feminism. This forms the basis upon which the theoretical framework of this Paper rests.

4.0 Brief Biography of Alice Walker

As captured by New Georgia Encyclopedia, Alice Malsenior Walker was born in Eatonton, Georgia on February 9, 1944 as the eighth and youngest child of sharecropper couple named Minnie Tallulah Grant and Willie Lee Walker. Walker’s personality is said to have had a major turnaround at the age of eight, when her brother scarred and blinded her right eye with a BB gun while both played a game of cowboys

and Indians. This experience is said to have led to her becoming a shy, reclusive youth until her embarrassment dwindled after a doctor removed the scar tissue six years later.

Walker met Martin Luther King Jr. when she was a student at Spelman College in the early 1960s. She credits King for her decision to return to the American South as a civil rights activist for the Civil Rights Movement. She is said to have commenced publishing her fiction and poetry during the latter years of the Black Arts movement in the 1960s.

She published her first novel, *The Third Life of Grange Copeland*, in 1969. Although Walker's most famous novel is *The Color Purple* (1982), she is also a short-story writer, poet, essayist, and activist.

Her works stand on the same platform of such African-American women writers as Toni Morrison and Gloria Naylor who are equally commonly rated as writers that belong to the post-1970s generation in African American women's literature.

In 1967, she married Melvyn Leventhal, a Jew and a white civil rights lawyer, and the couple later relocated from New York to Jackson, Mississippi, thus, becoming the first legally married inter-racial couple in Mississippi. They are said to have been harassed and threatened by whites, including the Ku Klux Klan. The marriage was blessed with a daughter named Rebecca who is also a writer today. Walker and her husband got divorced in 1976 leading to her relocation to California.

5.0 Profiling of African-American Women in *You Can't Keep a Good Woman Down*

5.1 Strength and Educational Racism

Story 1: 'Nineteen Fifty-five'

In this story, Walker reflects on the thievery of a black woman's song by a white father for his son. A song owned by a black woman called Oracle had earlier gained no public recognition but on the song being bought by a young white boy, it turned into a rock and roll delight of all. Very rapidly, Traynor, the white boy became a super-rich young singer, all on the platform of the song he purchased from Gracie.

Elements of womanist ideology showcased in this story by Walker lie in Gracie not being jealous of or developing hatred for Traynor, rather, she showed concern for his well-being and lived relishing the wealth bestowed upon her by the now very rich Traynor. Traynor eventually dies without knowing the secret that lies behind Gracie's song. Amiri Baraka aptly captures what that secret behind Gracie's song is when he says: "...blues could not exist if the African captives had not become American captives" (21).

He further re-emphasized the secret when he says:

Negroes played jazz as they had sung blues, or, even earlier, as they had shouted and hollered in those anonymous fields, because it was one of the few areas of human expression available to them.

...The music and its sources were secret as far as the rest of America was concerned, in much the same sense that the actual life of the black man in America was secret to the white American.... (180-181)

From the foregoing, it can be deduced that there is a thing about Gracie's song that only the spirit and soul of a black person who had experienced slavery and slave fields can connect with. Oyigbenu affirms this belief when he says:

What makes the blues so unique is its grounding in its African heritage as an expression of the essence and experience of African-Americans through the long period of slavery and hardship. (191)

This most possibly explains why Traynor possibly never got Gracie to unravel that secret to him till he eventually died. Gracie displays the kind of strength and endurance against racism as possibly expected by the character Walker intends her to be. Overall, Walker's womanist ideology of 'Sometimes loves individual men... non-sexually' is seen displayed in the way Gracie related with Traynor till the end. Rather than hate Traynor with a passion, she rather expressed compassion and motherly love towards him. Gracie says: "...I don't know why, but the boy seems to need some encouraging. And I don't know, seems like one way or another you talk to rich white folks and you end up reassuring them" (14).

5.2 Where There is a Will, There is a Way

Story 2: 'How Did I get Away with Killing One of the Biggest Lawyers in the State... It Was Easy'

The secret is centred on the pleasure of revenge a sixteen-year-old black girl gets as she kills her older white lover, who is the son of a man that passionately hates blacks. Rape chained her to lust with Bubba, a white older man who was her mother's employer. Her mother's disapproval of her relationship with the son of a white man who openly condemns blacks earned her torments leading to death. The young girl eventually came to her senses and successfully killed the man that had caused the death of her mother and ruined her childhood with rape and sexual exploitation.

It is opined that Walker's intention in this particular story is to show that even when black teenage girls are caged under sexual exploitation by a white man, they can yet come out of the ugly situation if there is an inner will to do so. The sincere empathy that Walker has for the typical sexually abused and oppressed African-American teenage girl and a call for her to rise above her situation by all means probably led to the sweet revenge the girl in the story got in the end. She not only killed her oppressor with his own gun, she successfully stole all the money in his safe and even had his wife invite her to come and babysit for her on the day Bubba was buried without any atom of the crime traceable to her. She relished her revenge when she says:

...And I killed Bubba... He kept a gun in desk drawer at the office and one night I took it out and shot him... I guess they thought 'burglars' had stolen all that money Bubba kept in his safe-but I had it. One of the carrots Bubba always dangled before me was that he was going to send me to college: I didn't see why he shouldn't. The strange thing was, Bubba's wife came over to the house and asked me if I'd mind looking after the children while she went to Bubba's funeral. I did it, of course... So on the day he was buried I was in his house, sitting on his wife's bed with his children, and eating fried chicken his wife, Julie, had cooked. (26)

5.3 Celebration of a Young Female Revolutionary and Her Courageous Action

Story 3: 'Elethia'

This story tells of a young black female revolutionary high school girl who out of the passion to eradicate the racist branded image of black men tagged 'Uncle Albert' put up in the window of a restaurant called Uncle Albert but owned by a white man. Black

men worked as menial staff of the restaurant but no black man was permitted to eat in it even when he has saved up enough money to do so.

To get revenge for her black race in her own way, Elethia spare-headed a group of boys to steal and burn to ashes the dummy tagged Uncle Albert and each participant of the act took away with them some quantity of the ashes. Her thought afterwards remained that: "... she had her jar of ashes, the old timers' memories written down... no matter how compelling the hype, Uncle Alberts, in her own mind, were not permitted to exist" (30).

Walker's womanist pre-occupation in this story is the celebration of a young female revolutionist and her courageous action of eradicating the negative dumb image of black men as implied in the personality of 'Uncle Albert'.

5.4 A Call to Emotional Flexibility

Story 4: 'The Lover'

In this story, Walker promotes her womanist ethos of a woman's 'emotional flexibility' and 'loving herself even when married. The main female character is described thus:

Her husband had wanted a child and so she gave him one... . she had never been particularly passionate with him, not even during the early years of her marriage; it was more of a matter of being sexually comfortable. After the birth of the child, she simply never thought of him sexually at all. (31)

Another vivid display of the application of Walker's womanist ideology in this story is the call on African-American women to 'emotional flexibility'. An example of this is given below:

She was away for two months at an artists' colony in New England and that is where she met Ellis, who she immediately dubbed a wolf, "The Lover" (32).

The extremes to which Walker womanists' ideological commitment in this story stands to face contrary views where the context of African womanhood in the real African context applies is wholly expressed.

5.5 The Generation of Courageous and Hardworking Black Mothers

Story 5: 'Petunias'

This story is about a woman whose only son had gone to war on behalf of America in Vietnam and returned emotionally battered. She belonged to a lineage of courageous women who had confronted the evil of racism and even been killed as a result of their involvement in the Black Movement. Essentially, she had played the role of taking charge of the home front just like her forebears have done. This we see when she says:

My Daddy's Grandmamma was a slave on the Tearslee Plantation. They dug up her grave when I started agitating in the Movement. One morning I found her dust dumped over my verbena bed, a splintery leg bone fell among my petunias. (40)

The woman in this story courageously committed suicide on realising that her only son who occupied the position of the only male person in her life; had gotten mentally depressed as a result of his experience in Vietnam. As rightly observed by Oyigbenu, "The African-American family is matriarchal and it is the same racist American that has been responsible for the invisibility of the man" (3).

That she had petunias—a garden plant with white, pink, purple or red flowers—shows that her soul is knitted with memories of plantations.

In this story, Walker touches on the environmentalist side of her person but with emphasis on the generation of courageous and hardworking black mothers who have solely brought up children, tendered gardens, worked as nannies and died without any particular reward for their labour of the love they shed as mothers.

5.6 Reasons for Upholding Womanist Ideology

Story 6: 'Coming Apart'

A black woman succeeds in bringing her white husband to the realization that the portrayal of black women as lower species to white women, even in the women's movement was totally wrong. The need to widen to treat black women with as much dignity as white women is emphasized in this story.' Walker states of her character that: "The wife has never considered herself a feminist—though she is, of course, a womanist" (48). It further states that:

... from my point of view, racism is everywhere, including in the women's movement, and the only time I really need to say anything about it is when I do not see it. (49)

Overall, Walker in this story dwells more on upholding some of her underlining reasons for coining womanist ideology.

5.7 The Portrayal of the Challenges of Matrimonial Life

Story 7: 'The Abortion'

The aggressive pursuit for economic survival by most African-American families sometimes negatively deprive them of obtaining a wholesome family life. It is this kind of situation that Walker addresses in this story. In an attempt to make ends meet, Clarence works tirelessly for the mayor of the city they live in and had little or no time for family life. He did not want more than a child but refused to confront his wife with this fact knowing fully well that she wanted another child. This is indicated below:

She wanted him to want the baby so much he would try to save its life.... But Clarence was dedicated to the mayor, and believed his success would ultimately mean security and advancement for them all.... On the morning she left to have the abortion, the Mayor and Clarence were to have a working lunch, and they drove her to the airport deep in conversation.... (65-66)

Basically, career progression was more critical to the entirety of Clarence's life than emotional matters between him and his wife. The story portrays the challenges of matrimonial life of middle-class African-American couples, especially for a black woman desiring matrimonial affection from a husband who is struggling to have a solid financial foothold in a racist society.

5.7 Placement of Male Lover on a Non-entity Status

Story 8: 'Porn'

This is a story of a bi-sexual woman who placed her male lover on a non-entity status in her life. This story confirms tales of Walker's support of bi-sexually-oriented persons. Essentially, this story stands to indicate the reasons behind the purported relationship that Walker was said to have had with a popular female musician called

Tracy Chapman. As noted by blogspot.com, Walker opens up on her being too sexual when asked about her relationship with Tracy Chapman as she says:

“I'm curious...What's important is the spirit”. Having looked at her life (Tracy's) and all that she's done and having seen her in relationships with women and men, I think she's absolutely true to herself and open to whoever rings her bell.

For the main character in this story, the pleasure of having same sex-relationship overweigh the pleasure of having a romantic relationship with the opposite sex.

5.8 The White Female is not in the Best Position

Story 9 'Advancing Luna-and Ida B. Wells'

Walker's possible opinion in this story is that the white female is not in the best position to portray her rape experience by a black man as evil because she most possibly has enjoyed the act. Again, the story emphasises the fact that only the black woman who has been raped can stand to talk about the pain that rape inflicts on a woman. This is seen in the narrator's comment when she says:

Who knows what the black woman thinks of rape? Who has asked her?
Who cares? Who has even properly acknowledged that she and not the white woman in this story is the most likely victim of rape? (93)

The narrator of the story who happens to be a friend to Luna, the white lady that was raped echoed the voice of Walker in this story as her narration showed no sympathy for her friend Luna who was raped. Walker's call in this story may be linked to the belief of most African-American women activists and those that the experiences of black women are different from that of the white women- even in feminist issues.

5.9 The Helplessness of a White Man When He Falls in Love with a Black Woman

Story 10 'Laurel'

Laurel, a white man became extremely bonded in love with Annie; a black woman and would not let go even after he knew she had gotten married. Laurel became so helplessly in love with Annie that he came to her matrimonial home to profess his undying love for her as indicated below:

Walker in this story showed the helplessness of a white man when he falls in love with a black woman. More interesting is that this black woman he loved is married to a Jew and yet, a white man was desirous to have her as wife at all cost. This story tells of Walker's opinion that black women could be so attractive to white skinned people up to an irresistible point.

5.10 History is Worth Dying for

Story 11 'A Letter to the Times, or Should This Sado-Masochism Be Saved?'

A well-educated African-American woman uses the classroom to psychologically liberate less educated black women from seeing themselves as lesser persons. In this story, Walker's awakening call to campaign against stereotype labelling is to educated black women. The main female character successfully uses the medium of classroom to encourage her students to know how to utilize their history as a means of moulding their present and future as she leads them to role-play slavery and freedom. She says:

All I had been teaching was subverted by that one image, and I was incensed to think of the hard struggle of my students to rid themselves

of stereotype, to combat prejudice, to put themselves into enslaved women's skins.... (121)

This story is probably an attempt by Walker to affirm that black women should continue to hold on to the umbilical cord that ties their present state to history. In other words, history of how the black race became second-class citizens in the United States of America should never be allowed to die, especially in its teaching in schools. Ojo-Ade affirms the re-awakening that history of the black race brings when he states that: "...the race issue particularizes the black female conditions in America" (35).

5.11 Ideological Misplacement

Story 12 'A Sudden Trip Home in the Spring'

Again in 'A Sudden Trip Home in the Spring', Walker uses Sarah, a privileged black girl who went to boarding school in a white dominated school to portray black men as misfit family personalities but black women are accorded dignity and might in the family life. An example of Sarah's impression of black men as against black women as stated in the story is given below:

She found black men impossible to draw or to paint: she could not bear to trace defeat onto blank pages. Her women figures were matronly, massive, of arm, with a weary victory showing in their eyes. (126)

Even the death of Sarah's father did not generate sympathy for the black man whose history from slavery till date has been the major reason for the way he has been placed in the African-American family life. This story negates historical factor to the reason why the black man has been placed by societal factors where he is now viewed as a misfit. Du Bois observes that:

Throughout history, the powers of single black men flash here and there like falling stars, and die sometimes before the world has rightly gauged their brightness... Here in America, the black man's turning hither and thither in hesitant and doubtful striving has often made his strength to lose effectiveness, to seem like absence of power, like weakness. And yet it is not weakness-it is the contradiction of double aims. (3)

5.12 The Misconception of Same-Sex Relationship

Story 13 'Source'

This story also dwells on women engaging in same-sex relationship and preferring such life-style as normal as any other. Two friends Anastasia and Irene had previously had their respective relationships with the opposite sex but came out of it unsatisfied with life. They returned to discuss and finalized that all they needed for lasting joy was to remain as lovers. This is seen as their passionate embrace indicates:

Irene hugged her with a hug that was not an embrace of shoulders, she hugged her whole body, feeling knee against knee, thigh against thigh, breast against breast, neck against neck. She listened to their hearts beating, strong and full of blood. (167)

Walker ultimately uses this particular story to boldly showcase her sexual orientation and to generate public acceptance. Wikipedia thus notes this when it states Walker's response to her romance with Tracy Chapman as stated below:

In the mid-1990s, Walker was involved in a romance with singer-songwriter Tracy Chapman: "It was delicious and lovely and

wonderful and I totally enjoyed it and I was completely in love with her but it was not anybody's business but ours

This story yet confirms the proclamation by Walker that a feminist “loves other women sexually”.

6.0 Conclusion

It is opined that majority of the stories in *You Can't Keep a Good Woman Down* may not gain popularity with conservative feminists' school of thought owing to the extremes with which she reduced some of the men in the stories to misfits and equally empowered most of the women to live their lives freely no matter what it takes. There seems to be that undertone that matriarchy is a better option if women are truly desirous of asserting their self-worth in the face of challenging emotional, societal and psychological oppressions.

Also, some of the stories gave absolute approval to the practices of lesbianism, pornography amongst other questionable strategies all in the bid to make her female obtain emotional consolations. This again may not go down well with some readers of this particular work.

Although in some of the story's women were made to define themselves as valuable human beings, assert their self-worth and uphold their dignity, obvious also was the throwing of caution to the winds in its process of rejecting stereotypes and the oppressions that come with it.

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