

MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH

UNIVERSITY OF ORAN

FACULTY OF LETTERS, LANGUAGES AND ARTS
DEPARTMENT OF ANGLO-SAXON LANGUAGES
SECTION OF ENGLISH

**BLACK MALE CHARACTERS' VIOLENCE ON BLACK
FEMALE CHARACTERS
IN THE THIRD LIFE OF GRANGE COPELAND**

Thesis submitted to the Department of Anglo-Saxon Languages in candidacy for the
degree of magister in literature/civilisation

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DECLARATION

I, hereby, declare that this work has not already been accepted in substance for any degree, and is not concurrently being submitted in candidature for any other degree.

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The researching, preparation and presentation of the thesis have been undertaken entirely by the author.

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DEDICATION

This work is dedicated first to my father's soul (May He Rest in Peace).

I dedicate this work to my husband 'Youcef' for his comprehensiveness, for his generous help and for his deep support and encouragement.

I also dedicate it to my mother who has been always a model for patience and resolution, to my sons 'Mehdi' and 'Mohamed Seif El Islam' for whom I started and completed this work, to my uncle Dr Abdellilah Abdelkader and to all my family relatives, and friends.

ACKNOWLEDGMENTS

First and above all, my deep gratitude goes to my supervisor Dr Benali Mohamed Rachid who provided advice and guidance, and who largely contributed to the elaboration and completion of this work.

Secondly, I am much indebted to Dr Lakhdar Barka Sidi Mhohamed who proved to be a fastidious teacher and without whom this work would have never been realised.

Finally, I am owed to every person who has contributed -in a way or another- to the production of this thesis. A special and sincere indebtedness goes to Dr Bouhend Mohamed Rédha (May He Rest in Peace) for his generous help.

THE ABSTRACT

The present work tries to probe in one of the African American female writings as being –besides their aesthetic forms- the most genuine types of literature. This association with reality displays itself while striving to voice and articulate the victimisation of the black woman (in particular) in a kind of fiction loaded with discourse.

This piece of research deals with the inter-gender relationships in the Third Life of Grange Copeland (a novel written by the African American writer Alice Walker). The aim of this work is to discuss –not to say demonstrate- the causes of black male characters' violence on black female characters. To approach such a topic, the main question it raises is; what causes and enhances home violence, or wife abuse, among black families in this novel?

It therefore introduces a set of tentative answers related to different, yet interrelated, disciplines like the sociological, the historical, the psychological and the literary that provide me with a considerable help by which I attempt to build up my hypothesis. I then try to take the Frustration-Aggression hypothesis, sexism and gender role polarisations as supporting backgrounds. Hence, to structure my work, I am going to divide it into three chapters: one theoretical and others analytical.

The first chapter probes in the theme of violence, and particularly domestic violence, as a general phenomenon. It therefore deals with its definition, its forms and issues, and its causes. Thus, it relates all of frustration, racism, sexism, patriarchy, and submission as key words and conceptions applied to the whole work.

The second chapter handles black male characters' violence on their women because of frustration applying by that the frustration and aggression relationship. This chapter therefore tackles their subjection to frustration and its relation with their being violent.

The last chapter deals with violence as a gender issue (patriarchal terrorism). Likewise, it tackles how gender role orientation (because of socialisation) for both black male and female characters affects wife abuse (or male violence).

Proceeding with such a methodology, I achieved certain hypothetical findings. Black male characters' feelings of frustration and oppression along with their masculine orientation by society result in generating wife abuse in this novel, and black female characters' submission –as their socialised gender role- enhances their men's violence on them.

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INTRODUCTION

INTRODUCTION

Art of discourse establishes itself through various forms and manifestations, and literature seems to be its prevailing form. Sifting or supporting theses, defending or attacking persons are the main interesting topics dealt with in any piece of literature.

Literature as distinct from other discursive activities needs to adopt a specific code, an artistic and an artful use of language of its own, which is inevitably purposeful. A beautiful language loaded with discourse and ideologemes¹, this is what characterises literature.

Therefore, the writer's meaning is not for him alone to determine. This is, in fact, what makes any literary work subject to appropriation by others –even by those who seem not to share its author's precise standpoint (and who, however, shares the same pragmatics)².

Readers of literature –as discourse- would therefore approach the diversity of voices established within the text to enter unfinished and a continuous conversation, which is exposed to construction, re-construction and deconstruction. That is why Foucault does not see the author as so interesting. For him, and for others, what always really speaks is language itself.

Any literary work is hence dependent on its specific language and its specific combination of different linguistic materials. In its very questions, this distinct language implies answers rather than expecting ones.

The question of literature that runs between fiction and reality, or imagination and sincerity seems to impose itself here, and it requires a crucial answer. Fictional texts are said to be the ones whose signs possess no referents. However, any literary work without reference is hence 'false', or it does not merit the value of reality.

Hence, reference and the value of reality are the characteristics determined by the text's relations to the world.

While fictional texts can concern real objects though they are not real, according to Menoud, L (2005), reality can be in itself an object of imagination. In this sense, facts can be fiction and fiction can be facts.

It is the intention of the author that determines this difference and distinction between fiction and non-fiction. If what the writer affirms is nothing to do with what actually happens (or happened), thus, his writing is fictional.

1-Conceptual complex

2-pragmatics is a shared understanding of the context of what is being said

It is also the reader's attitude towards a piece of writing which makes it perceived as fiction or not. Likewise, the actual influence of the literary work on the reader helps in this orientation as well.

However, even though we consider a novel as real, the reader has to be cautious in treating its statements as definite assertions. This is what Menoud, L. calls pseudo-fiction and it implies a book read as fiction despite the reader's refusal of its fictional sense.

The real point in literature is not only conceiving of characters and the events taking place in the story as being real, but it also appears in the reader's capacity to feel embarrassed and shocked by the view presented, i.e. it is what stirs the reader's reactions in the novel towards what happens in the narrative. This is the intention of the author of fiction; his task is to make the reader adopt a certain attitude towards his expressed propositions. This attitude makes the narrative seem more real.

A linguistic field is used then to accomplish such a task. Referential language is not only necessary to represent facts, exchange information and acting on reality, but also to constitute certain facts in order to make the reader react. Facts, which are not necessary 'hold' but ever shown through the text.

Fiction therefore should be associated with reference. Otherwise, it is non-sense. Reference is not restricted however, into linguistic expressions; meanwhile, there are other relations for representations between the images established in the text and the world.

A variety of techniques is considered as to contribute to its meanings. Metaphors, comparisons and other figures of speech, archaic words, new and intended words, unusual graphology, created ambiguity, intertextual references³, and the breakage of grammatical rules; all has much to do with encoding the language of literature and playing with its meaning. Creativity seems to be so attached to such writings. The understanding of this creativity within language often depends on readers who are –to some extent- familiar, or having prior knowledge, of something.

Representation seems to be in itself synonymous with the term 'fiction'. Every work that makes us imagine is fiction. If literature does not hold this function, then, it is considered as non-fiction –and this is not the case, for the core of literature's function is representation.

Putman (1981), on the other hand, sees representation synonymous with the term

3-it is the process by which the text refers to other texts or facts.

‘reference’, which usually designs a relation between the word and something really exists. Literature therefore exposes an object as a represented object.

In literature, however, representation has much to do with ‘decoding’ the linguistic expression in order to explore and acquire the meaning. The language of fiction hence codifies the registers of the referential discourse.

Reality merges with imagination to create the object of literature. The anecdotic meaning and the aesthetic formation together make and build up the object, or the body of knowledge. This knowledge however is not enclosed within the literary text, but it is discursive; it is exposed to discussion as far as the reader’s authentic experiences are concerned.

Our epistemological access into fictional worlds (provided by literature) allows us to establish a psychological contact with the characters of this fiction. We know the thoughts, and the very private feelings of those characters. Our reactions therefore are similar to those we have about the real world. Fictional characters, I believe, are able (even more than real people) to make us laugh, cry, grief, fear ... etc. In fiction, our psychological penetration is permitted, the fact that makes it different from the real world.

Illusion has much to do with fiction, hence, when reading literature; we get so impressed and absorbed that we can conceive and feel that the characters really exist. It is necessary here, however, to assert that visual fiction is more concerned with illusion than literature is, for with the latter, we consider more the fictional context.

This illusion in literature may therefore refer to the make-believe game. The author conducts the reader to make-believe that the narrative is real. That is how one can distinguish between the reading of fiction and non-fiction; this attitude towards the content as to be realistic or not determines the illusive and the realistic sense of any piece of literature.

Therefore, as Genette, G (1995) reasons, once the reader accepts the literary work as non-fiction, once he accepts the world imposed by literature, he has then to expect that ‘what comes next’ as being more serious than any fictional consensus. Likewise, the reader will view the novel (or the literary work) as discourse which comes to mean something, and which is presented however in accordance with an aesthetic construction. This is what art does, when it represents the thoughts through images.

Consequently, one will perceive that the facts extracted from the practical life intervene in literature, and vice versa, literature can be an essential element of the practical life. If we take a novel, which is a poetic creation, it can be nothing but an artistic

representation of characters and situations that refer –in a way or in another- to the real world. Its value, in fact, rests in its correspondence with reality.

Even the dialogues, which the writer presents as a simple conversation, are masked forms of narration that design the characters' portraits in order to highlight the narrative with a realistic sense. Those dialogues are hence an indirect description, or showing of, persons, things, actions and ideas.

In literature and in art in general, in order to show an object, the author has to deform its previous appearance. This deformation is achieved by the use of exaggeration which does not do harm to the object, its sensibility, visibility and even reality. This exaggeration does not change the object presented in literature, but its function is to make it difficult for the reader to guess.

According to Derrida, J (1972), a text can be so only if it is able to hide at the first sight, at the first coming, the laws of its composition and the rules of its game. In a word, it has to be imperceptible. The author intends to let the reader penetrate the text through the applied images that disturb the referential function. Otherwise, the reader does not accept such a work as valuable. Thus, the author strives to expose his lecture by achieving a total deception of the reader.

The essential goal of this fantastic signification in poetics is to relate literature to real world for this latter, though it is real, is very deep and very unclear.

The reader's image is always present in the author's conscience. He then finds it his duty to demonstrate a souvenir of an emotion, live tableaux, and words of the spirit... etc, to attract his interest and therefore retain his attention. This is how to orient the reader's sympathy and his emotions, which allow him to participate in the development of the theme of the work. Any piece of literature should be hence highlighted with emotions that are necessary in the judgment of its value.

Besides the pleasure of fiction, a novel proposes for his readers –whether explicitly or implicitly- a discourse on the world. In the plan of this discourse, there is a construction of the structure and the functionality of society. The author's single-minded interest is to provide his readers with an image as much as authentic as possible through his characters, their actions, and their fates. Through this fiction, this 'veracity', the author gives the ideological gestures; his judgments, feelings, and his adherence or refusal of –one may say- certain social realities. The art of rhetoric assures the realistic sense of the text.

This realistic contribution in fiction makes it seem as Maupassant called it ‘the realistic illusion’ (l’illusion réaliste). This seems to be a very appropriate and suitable label for literature as a neutral discipline, which is distinct from both fiction and reality per se.

The novel joins two competencies, that of language and that of ideology. A specific linguistic competence (usually characterized by the breaking of some linguistic rules) and general ideological competence (usually represents implicitly the social universe); the fact that invokes the existence of two types of text analysis. One is purely related in accordance to the syntactical and lexical properties of the language in which the text is written. The other corresponds to the models of representation and of reasoning of the society represented and introduced by the author.

Those two competencies are, however, hardly and strongly interrelated for the lexical field of the text helps dramatize its content and enhance its internal and external references. In this sense, the system of ‘code’ becomes a system of signification; it becomes a system of connotation by which the text produces its proper significations and references, which formulate the discourse’ signifiers that circulate implicitly around the text. This creates the co-relation between the text and its referent, between history and literature, between the novel and the real life.

The text hence demonstrates an ideology that represents –not a system of real relationships that govern the real existence of the individuals, but, the imaginative system that links those individuals, and which co-relates with the real one in which they live. Therefore, literature gives history a second chance to occur; it gives it a chance to live ‘twice’.

The text –as the author’s discourse- provides a given representation in a kind of hallucination, dream, facts ... The means vary but the goal seems to be specific, unique. Within the literary frame, the ideology seems both mystifying and instructive. It is this literary property, which gains the text ‘meaning’, and the ability to transcend social structures at once. This mystification and this transcend impose any dispersed declaration within the text for interpretation; nothing is simple and explicitly expressed.

The ideological structure is very profound and it goes even beyond the mythical structure of the text. Contradiction exists even between the intentions expressed by the author and displayed in his characters’ actions, and the deep significations of his work.

The pleasure of reading literature is got when this profound ideology is penetrated. Even though it is not acquired –as the author intends to make it-, there will be at least a kind of reception and perception of ‘a knowledge’. Moreover, along with the voice of the

author and/or the narrator, there are other implicit voices, and ideologies, which make a discussion displays itself in the text.

A foreign formation is imposed in the ideas to disguise them –without hiding them- in order to gain them an appearance with more advantages than that of their ordinary forms. It loads these primary ideas with new ones that have to be discovered either directly or indirectly.

The words hence may take –through some techniques- different significations and meanings than their proper ones. Figures give power and vivacity to discourse; they, if well established, embellish the discourse. They give the text a pleasure and freedom too, to read. Freedom of reading rests in the fact that the figures of speech possess no restricted or confined, no imposed or controlled conceptions; but the figure does refer to unfinished and multiple possibilities of meaning. This dynamic characteristic of ‘figures’ makes the text discursive for they hold a second universe of representations.

The effort of the writer does not rest in inventing in the sense of enchanting the reader by wining his absolute imagination, but, on the contrary, it rests in establishing -as much as possible- some links with reality.

Fiction is then the art that revives the text. Culture appears as a fantastic territory with imprecise limits, and literature (as a whole) as a game of mirror on culture and society.

Besides structure, literature consists of ideas and involves history. Literature is therefore an exercise of freedom. As Bakhtin, M reasoned, there would be no interest if the reader were to fuse with the writer. He would add nothing new, he would see and know only what has been already seen and known by the writer; and this makes the reader turns around a closed circle. The reader’s responsibility hence rests in his responsive mind, in creativity, in reviving the author’s work. Thus, the voice of the author is never silenced. (It is revived through different readings). His talent is then shown in illuminating his characters and in speaking their language.

A book is left inconclusive, fully open-ended to suit life because life is as such. The author never judges, but he reports or exposes the event –not to say the fact- and lets the readers estimate its values.

In any reading experience, there is a kind of implied dialogue between the author and the reader that reflects a range of relationships from identification to complete opposition. They may either agree or differ morally, intellectually, or aesthetically. The same relationships may establish themselves between the reader and the character and /or the narrator. Any word, indeed any enunciation, opens an endless discussion.

Since what stands behind a text (a literary work) is language system, so everything in this text can be subject to unfinished repetition and reproduction. Even though –as Bakhtin argued- each text, as an utterance, is individual, unique and unrepeatable. So, one may say that each text cannot be repeated but recreated, and thus, it is subject to an unending innovation.

The relationship of society to literature varies according to each literary creation. Therefore, the extent to which social reality is reflected in literature remains unknown –or rather controversial. The inclusion of cultural and sub-cultural norms and values, and even the interpretation of social reality by fiction writers, appear in varying degrees.

Some novelists, not only involve such social and cultural realities in their works, but they also make conscious effort to alter traditional ‘inhumane’ norms. This is the reason why family researchers –for instance- use analysis of fiction to increase the historical and cross-cultural understanding of the family and its dynamics. As readers, hence, our vision towards a book as being serious is achieved only if it exposes before us some images of society.

The writer is a member of society, therefore, he influences and is influenced by it. Any writer’s function is to pronounce questions –or facts- of social and political importance that take place in the issues of his time. He is a reliable representative of his age and society, and what he enunciates is, perhaps, more accurate than anything we receive from historians and reporters themselves. This is the reason why his realistic voice is one of the things we read fiction for.

What it means to be a Negro, what it means to be a woman, how society takes care of you or fails to do, and others; these are the fertile matters, which the writer strives to articulate. Therefore, reading literature rests on making the reader think, imagine, and make sense of his own experiences. Thereby, writers express what happens around them; they however, present it in an artistic way. This artistic, artificial, and at the same time complex way of representation makes of literature a distinct field. The active reader however has to deconstruct this complexity in order to deepen both his knowledge and his pleasure from literature.

Many critics assert that literature conveys sincerity more than any other field, and such phenomena as class, race, the attitude towards religion and towards the woman and others are far better illustrated in fiction than elsewhere. Others, however, affirm that the primary aim of literature is producing a structure of words of its own, a new and specific language, and that the focus on facts and truth is a secondary interest of literature. However, I think

that, this specific form of language and this beauty of style are nothing but a rhetorical and a persuasive issue to demonstrate real facts and to represent the authentic world. It is necessary here, however, to argue that the authenticity of literature differs from each literary work to another according to the degree of stress on facts and reality.

Fiction writer does not reflect the facts; however, he recounts their impact. Consequently, literature becomes –one may say- a commentary about the real life. Hence, literature does not rewrite facts. In this sense, fiction ‘sustains the true’ and it is then different from ‘fantasy’ which does not have any basis in real life. Imagination in literature is the exaltation of reality; whereas, fantasy is the distortion of reality.

Many people assert that the elements of imagination in literary works like great exaggeration, the use of premonition and coincidence are likely to happen only in fiction and they seem to have no link with the real life. This is, in fact, a false assumption; those recurrent elements happen often enough in reality. This union of fiction and reality makes of them elements of ‘magical realism’ in literature.

On the other hand, the literary writer has to safeguard a distance for prudence –not necessarily for neutrality- to permit to his readers the construction of a progressive idea and not a pressed, imposed and confined one. So, the reader has, in his turn, to avoid regarding the author’s enunciation (ideas) as inevitable facts, even though their author seems to be a victim or a witness, and a reporter of his society’s and epoch’s discomfort and contradiction which are not profoundly expressed even in history books themselves.

Despite the belief that labels fiction as ‘falsehood’, it is argued, that fiction (and literature in general) represents life which is a social reality, and that the most genuine form of fiction (i.e. that represents much reality) is what we know as the novel. Behind the emergence of the novel, lie such literary bases like the diary, the epic, and the romance. The novel, thus, is a deep and a solid-based literary genre that comes to convey something and it does not expose a non-sense. It is therefore a means of media mixed up with a purpose of providing pleasure.

The novelist gives his readers the power to eavesdrop on his characters’ secret lives, the fact that makes those lives –unlike ours- more visible. However, it is the reader’s task to recognise when they tell the truth and when they lie. The truth is hence the novel’s thematic aspect, and the lie conveys its fictional or pleasurable aspect.

In the novel, we can know people more perfectly than we can do in the real life, in this light; the novel is truer and more exact and genuine than history. The novelist exhibits, if he wishes the inner as well as the outer life of his characters (and he does so by talking

about and through them). Consequently, he allows us to penetrate and intrude their deep sub-conscious, which, in many cases, makes us enter a world of confusion. This is, I think, why his writing is called 'fiction'.

The novelist's aim is to consider his society in his writing, and to strive for altering bad aspects in it. I believe that the novel (and art in general) does represent life and it does shape it too. Novels may alter people's ideologies, or visions, towards their own –or even other foreign- cultures. Therefore, each culture, I think, can demonstrate itself through literature.

African American literature traces its origins back to late 18th century slave narratives and the Harlem Renaissance associated with such writers as Phillis Wheatley who focused on the issue of slavery (before and during the American Civil War). Continuing today with others such as Tony Morrison, Walter Mosley, Angela Davis, Maya Angelou and Alice Walker being classified among the top writers in the United States and whose literary works dealt with black American culture, racial discrimination, equality and black nationalism (mainly during the American Civil Rights Movement).

African American writers addressed the blacks for awareness. They feel it their duty to enlighten their folks to see reality and to be well armed to face and to deal with it. Black American people had to be conscious of their status as victims in the white American society, of their new type of slavery, of their robbed rights, and above all, they should act against it to preserve their rights and retrieve their identity.

They addressed the whites to denounce their oppression, egoism, hatred and racism. They complained about the psychological and moral harm they endured because of them, and they strived to show their strength and willingness to encounter them.

They addressed the universe to prove their existence as human beings and as American citizens. No matter which colour they were, they had (and still have) voices that could sound as profoundly as any others', they had culture and hence, they could write literature which should be recognised and acknowledged.

Southern black women's literature which has been ignored, remarks itself by its defiance to American literature and intrudes itself even to what counts as history. Those women writers have succeeded in controlling questions about race and gender. Many black American women dare to assert radical subjectivity to develop critical consciousness, and to expose the double oppression of the black woman through the writing of African American literature.

Likewise, black American female writers have tackled the two handicaps of black women for being black and female. They have revealed to the world 'racism' and 'sexism' as two plagues oppressing them. Among those brilliant black female writers, we can list Terry Mc Milan, Jessy Redmond Fauset, Zora Neal Huston, Tony Morison, Alice Walker, and Angela Davis.

Alice Walker -as any other Southern black American- endured the difficulty of the twentieth century countryside life, and the exploitation of the greedy white man who worked the father to death and broke the courage of the strong black mother. She felt her responsibility in giving voice to centuries of silent bitterness and hatred of black people, of the black man's inner psychological struggle, and the victimized black woman and her double oppression. Alice Walker left the South only to return to capture it in her fiction that is based on her relatives and friends' authentic lives.

Alice Walker is one of those black women who used fiction to denounce racism; sexism; and class-discrimination one, of those whose role was to educate the black American woman, and mainly the Southerner one, for critical pedagogy and for acquiring the knowledge she requires.

She used fiction to develop a feminist -or rather-, a womanist consciousness. She is a typical Southern black woman whose father in company with her brothers failed to give her male modal she could respect. Likewise, Alice Walker becomes one supporter of black feminism (womanism), which opposes all oppression based on race, class, sexual preferences, and physical ability. This movement revealed that black women experienced a different and a more intense kind of oppression than did white women (for their double oppression generated out of racism and sexism together).

Alice walker has once admitted that the truest impulse she has is merely to write; and that, accordingly, her major advice to young black people-especially women-is to forget about what colour or sex they are and to stick to write poems and novels....

Her works, then, have become accepted as an integrated part of American literature. The Third Life of Grange Copeland is one of her novels by which she depicted the outlines of the social lives of Negroes, and the relation between the white landlord and the black tenant, and the one between the Negro man and his wife in the twentieth century African American fiction.

Many critics assume that any novel dealing with the relationship among a black community (or between members of a black family) suffers negligence-which is the contrary to books that tackle white people as protagonists. As a result, gender problems in

black American literature have been given less importance than race problems. However, we have, here, this popular novel in hands: The Third Life of Grange Copeland, which certainly, focuses on black family members' relationships -and particularly, black male and female relationships. It does also treat black and white characters' relationship in order to cover every angle of the African American characters' life.

The Third Life of Grange Copeland is a vivid illustration of the hard life that accompanies black American characters (especially in the South and in the period taking place from the 1920's to the 1960's) under the new form of slavery drawn from racial discrimination and black skin rejection and segregation. Black American characters are nominally emancipated from the old slavery, yet they are still living under the total domination and tyranny of the whites who deprive them of every simple right in life: they are segregated, excluded, despised and disfranchised.

Black characters in this novel are poorly situated to articulate and to pronounce openly their grievances, and they are much less engaged for direct confrontation with their white oppressors. The novel tackles the life of black sharecroppers, tenant farmers, and farm laborers who are subject to the whims of landlords and who can offer no better fate to their children. It also deals with the lives of black male characters who desert their families -and head North- in search for a better status in the American society. The novel illustrates Black male characters' suffering because of the harsh racism by the white bosses (and the white American society in general), and on the other hand, their humiliation and torture of black female characters. Black men endure a harsh situation under the whites' oppression; and they are violent and ruthless in treating their submissive and docile women and whose situation is worse for possessing the lowest and the most penalizing qualities-for being black and female.

It is clearly agreed that what causes whites' oppression on the blacks is greed, exploitation, and racism reinforced by the white society (the white law) to ensure the white characters' welfare on the misery and distress of the blacks. However, what causes violence among black characters has remained unknown, or rather, negligible. What is the real cause of black male violence on black women? – Which motives or incentives contribute in generating such violence? - What relation and connection does this violence have with the whites' violence on them?-this is what we intend to probe through scratching the surface of Alice Walker's novel The Third Life of Grange Copeland.

Many people attempted to approach the double oppression of the black American woman as depicted in fiction, likewise, Patricia Yaeger in "Dirt and Desire" (2000),

tackled racial and gender violence that black female characters in The Third Life of Grange Copeland – as well as in other African American fictional works are subject to. In her widely accepted version, Patricia Yaeger treated how badly this double violence (and especially black male's violence on her) affected the "body" of the African American woman; and she did not direct attention to the cause that generated it. I suggest that Patricia Yaeger's work (*Dirt and Desire*) can only solve one part of black male characters' violence on black female characters puzzle.

In the Third Life of Grange Copeland Walker handled the three lives of the protagonist 'Grange' which –in turn- involves the lives of the three generations (of Grange himself, of Brownfield (his son), and of Ruth (his granddaughter)). Grange's first life reflects the top of frustration that the blacks live because of the oppression imposed on them by the whites. The second life reflects the top of violence that black male characters commit on their women. Finally, the third life reflects the emergence and the beginning of compassion between black male and female characters.

With a somewhat different approach to black male characters' violence on black female characters, I come up to a hypothesis- though it can offer only questions, and tentative answers – for the cause of this kind of violence in the black family in Alice Walker's novel, The third life of Grange Copeland.

I hypothesise that domestic violence in this novel is generated out of two different; yet, hardly interrelated causes that refer to frustration on one hand, and to sexism and gender on the other hand i.e. feelings of frustration and feelings of masculinity chauvinism bring about such violence and women's submission stands as an incentive enhancing it.

I tried to deal with the problematic relying on the Frustration-Aggression hypothesis, as presented by all of Dollard, Doob, Miller and Sears (1939); Boring (1939); Gould (1940); Kuhn, Madsen and Becker (1967); Siann (1985); Seltzer and Debra (1988); Aneshnel (1992); Geen (2001); Jewkes (2002); Aronson et al (2005); Al Aissaoui (2005), and Gimm (2008). I also approached the problematic relying on the theory considering the masculine identity and its relation with home violence as presented by Weis and Borges (1973); Denzin (1984); Johnson (1995); MacKinnon (1989); Lawrence-Webb, Littlefield and Okundaye (2004); Gilligan (1996); and Harris (2000). I hence, achieved the following hypothesis:

Domestic violence in this narrative reflects a vent of black men' anger of their oppressing lives. Meanwhile, this violence also comes to refer to a 'gender issue', which

reflects the masculinity chauvinism of black male characters on one hand, and the subordination and submission of black female characters on the other hand.

Black male characters see in their violence on their women a relief and a release of their kept anger and despair caused by their oppressing lives. They see in it a response to their frustration (caused by racial discrimination, poverty and other forms of oppression). They also intend –by this violence- to establish a masculine identity and to get control over their women who –by their submission- give them the opportunity to do so.

Although constructing a theory is not my purpose, those motives and incentives do constitute a phenomenological structure that reveals the prevailing facets of wife abuse. In my work, I handled the main aspects causing black men's violence on black women in the Third Life of Grange Copeland. I divided my present piece of research into three chapters.

In the first chapter (the theoretical chapter), I handled the theme of violence and its causes. Therefore, I started by introducing the different issues of violence, and then, I shifted to discussing 'frustration' and 'sexism' as the main motives generating home violence. I also attempted to deal with women's subordination and its relation with this violence (I took the authentic black woman as an illustration). In this chapter, I also tried to consider movements which try to deal with such phenomena as racism (as one form of frustration for the blacks) and sexism, so that I mentioned Feminism and Womanism as two important issues searching in the domestic violence. Finally, I dealt with punishment to show its contribution to the development or the withdrawal of violence.

In the second chapter, I focused on demonstrating how oppressed and tyrannized black characters were. So that, I tried to discuss their lives issues concerning the different spheres (the economic, the social and the political). Then, I shifted to tackle each black male character's violence on his woman (or women) and which is derived out of his sense of frustration. Finally, I attempted to demonstrate that the Civil Rights Movement (as a fighter against racism and the blacks' oppression) appeared to improve –to some extent- the inter-gender relationships between black male and female characters. My intention was to refer to this movement as an alleviation of black men's frustration, and then of their aggression on their women.

In the third chapter, I tackled the sexist character of black men's violence on their women in this novel. Accordingly, I tried to approach black male characters' violence as a gender issue by which they meant, or intended, to demonstrate a masculine identity, and to establish domination and control over the black woman. Finally, I moved to discuss the subordination of the black female character and its influence on generating her submissive

character, and to show how this submission resulted in increasing their men's violence on them.

CHAPTER ONE

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CHAPTER ONE: THE EMERGENCE OF HOME VIOLENCE

1-1-INTRODUCTION

One of the most important topics that people attempted to tackle is “violence” in society and more precisely home “violence”.

Violence enters our lives, so that it shuts out their serenity and helps create a range of ambiguity, struggle and even hatred in terms of individuals’ relationships.

Domestic violence –though it refers to indoor’s problems- it becomes a universal phenomenon to be dealt with for the huge effects it does on society, especially because it does have a great influence on the main components of society: men and women.

One does not seem to contradict the different effects of violence and of domestic violence in particular on the world. He however finds it confusing and contradictory to diagnose the real causes generating such a phenomenon.

Hence, many researchers assign their focus and interest to search for the motives that derive this- one may say-societal plague, and to seek treat them in order to find out probable limitations.

There may be also noticeable disagreements when considering the different forms of behaviour as to be labelled as violence or not. Therefore, people may face controversy over regarding, for example, the humiliating behaviours (like insulting and desertion) as violent.

Men and women –in reality and in fiction as well- undergo tremendous troubles as far as their inter-gender relationships are concerned, and the blacks are the most affected ones due to their exposure to a different past and present too. Those inter-gender relationships are often characterized by wife abuse that reflects, to some extent, domination over women.

Frustration and oppression seem to have a considerable link with family violence, and any individual may face those phenomena within society. Frustration provokes people’s rage and anger, which they need vent through different ways. Gender roles –in society and in the family in particular- has also much to do in the occurrence of domestic violence.

In order to understand the family, and more precisely, the inter-gender relationships in fiction, one may resort to society (the real world) as a concrete demonstration and vice versa for fiction is no less useful in studying such conceptions and issues as the family, and family violence in reality.

Thus, in this chapter, we are going to probe in violence (and particularly domestic violence) and its causes as they appear in the Third Life of Grange Copeland, hence we

will back up this work with reference to some sociological, psychological, historical and literary theories and backgrounds.

1-2-VIOLENCE

1-2-1-The definition of violence

Violence as many novelists, psychiatrists, psychoanalysts, and other researchers regard is any aggressive behaviour that involves the intent to hurt or emerge superior to others. However, a violent behaviour does not necessarily involve physical injury. Hence, there are different issues to violence that we will try to tackle in this chapter.

Violence is any form of aggressive behaviour aimed at and targeted towards any living being. It is any act or expression that can be considered as offensive and abusive by the offender, and mainly by the victim.

It therefore involves two different roles: the aggressor's motivation to cause harm and injury, and the victim's motivation to avoid such harm.

In this case, one can infer that if the victim is not hurt (whether physically or emotionally), the behaviour will not be counted as violence. The same inference would be drawn when considering the offender's intention .i.e. his intention of evil, of harm determines his behaviour as real 'violence'.

The concept of consent, therefore, plays a great role in accordance of violence. Thus, it is the participants' view towards the behaviour that makes it perceived as violent.

Defence too, especially self-defence, has a serious relation to do with violence. Violence is legitimized when seen more rather defensive than when occurs at the first strike. (Siann, G.1985:12 and Rowan, J.1978). Likewise, understanding violence is linked to a perceived aggressor-victim relationship, and hence defensive use of force is not recognized as violent.

Therefore, contradiction –and even confusion- seems to interfere when discussing the term of violence. Moreover, this is the fact that makes it almost impossible to give it a clear-cut definition. The same difficulty may impose itself when tackling its different types. For instance, it seems misleading whether the emotional abuse should be referred to as violence or not.

1-2-2-The issues of violence

In general, there are two different issues to violence: the physical and the emotional.

1-2-2-1-The Physical violence

It is any kind of behaviour that is judged to be physically harmful and which includes all of battering, rape and murder. It is –in a word- all what somebody does to harm another (or even himself) physically.

Rape as the logical convergence of sex and aggression is also regarded to as physical assault.

The World Health Organization (WHO) in “World Report on Violence and Health” (2002) defined it as the intentional use of physical force or power with the potential for causing injury, harm, disability, or death of oneself or another’s. It ranges from physical contact to rape and murder, which are often considered as direct physical abuses.

Indirect physical violence may therefore include destruction of properties and throwing objects near the victim.

1-2-2-2-The Emotional Violence (also called psychological violence)

The emotional violence has more to do with symbolic abuses. It is to hurt people’s feelings by humiliating and bullying them, and it is divided into two other subdivisions.

A-Emotional Verbal Violence

It is every word or verbal expression that is considered as offensive to the victim like insulting or pronouncing anything harmful to his feelings. Thus, characteristic forms of oral offence or aggressiveness are cursing and humiliating comments. Insults and verbal threats are generally the best examples of this form of violence.

B-Emotional non-verbal violence

It is any action done with the intention to offend somebody psychologically. Desertion, indifference, betrayal..., these are the different forms of the emotional non-verbal violence. It is to hurt another’s feelings and emotions by humiliating him/her privately or publicly. It includes gestures, facial expressions; controlling the victim’s money and/or personal relationships, or to stifle the other’s sense of autonomy.

1-2-3-The Hybrid: Physical/Psychological violence

Violence conveys the perceived intent of causing psychological or physical harm to oneself or another. Thus, the verbal aggression is inevitably seen as violent.

There is a tendency to uphold the verbal aggression (or psychological abuse in general) as a mild alternative for physical aggression. However, “letting one’s feelings out” increases rather than decreases the probability of subsequent physical aggression. (Stets, J. E.1990:502).

Verbal aggression, in this case, stands as a factor encouraging and reinforcing the use of physical aggression. In a word, verbal aggression carries seeds of physical violence.

It is even assumed that the emotional abuse is closely related to the development of battering in a relationship (Hamby, S.L and Sugarman, D.B.1999:960).

However, some forms of emotional offence are much more associated with the physical assault than others are. Siann, G (1985) sees that malicious name-calling, (calling a partner stupid, dump, fat, ugly, or lousy lover), threats, and destroying another's property seem to precede or follow physical violence more than any other forms of emotional aggression.

In this way, violence is a procedure that leads implicitly or explicitly, directly or indirectly to the physical or the moral destruction of the other. It is a destructive force that makes the offender dehumanizes his victim¹.

Consequently, physical assault is not separate from emotional violence. It is agreed that psychological aggression which includes verbal and non-verbal abuses, and which does not hold explicit or direct assault of another's body, is an important component of battering. Stets. J. E. (1990) sees that verbal and minor physical aggression appear to have the same meaning for women as the most victimized group.

One should not therefore underestimate the effect of psychological (emotional) aggression. This kind of violence may be even more damaging than physical violence in time. (Hamby, S.L and David B. Sugarman, D.B. 1999: 959). They see these violent forms of behaviours as nothing but distinct techniques to obtain control and domination over another person.

Not only physical assault is regarded to as fulfilling an instrumental need and which is to exert control over another, but contemptuous and critical words are also used to establish control and exert power over a partner.

Violence, in general, is any aggressive activity by which the offender –for some reasons- intends harm and hopes for injury, and by which the inner and the moral core of the victim is attacked. It is indeed a negative, hostile, and destructive manner (for articulating with others) which transforms and renders the other into an object.

1-2-4-Domestic Violence

One of the most interesting topics concerning violence and aggression on which many people put emphasis is what is called family, domestic or home violence.

1- The translation is done by the writer of the thesis

« La violence est un processus qui conduit implicitement ou explicitement, directement ou indirectement, à la destruction moral ou physique de l'autre. C'est une force destructive qui déshumanise autant son auteur que sa victime ». (Muller, J. M.1988: 23).

Domestic violence stands as a vivid illustration of the different techniques to establish domination over another. It is a basic source for analysing the various issues and strategies that one (man) can do to get "control" and exert power over a partner (woman).

Even though the term comes to mean all the forms of family violence i.e. child abuse, husband abuse and wife battering, the focus falls mainly on the latter for being the most frequent one besides its reflection of other issues that we will treat later.

Using threats to hurt or leave her, using emotional abuse (like calling her names, intimidating and humiliating her), acting like a boss and treating her as a servant, beating the children to make her feel guilty, limiting her success..., these appear to be the malicious strategies of wife battering.

Domestic violence is generally referred to as 'patriarchal terrorism', and it implies a form of abusive control of wives (or women in general) by their male partners and that "involves the systematic use of not only violence but also economic subordination, threats, isolation, and other control tactics." (Johnson, M.P.1995:284).

This type of violence can be defined as ownership of female partners. Hence, patriarchal terrorism as one form of family violence is distinct from 'common couple violence'²for being highly intervened by the concept of masculinity chauvinism which we will deal with in the next parts of this chapter. However, common couple violence may exist only as a last resort in self-defence against long standing abuse from men (Johnson, M.p.1995:287).

To insult, swear, shout at, sulk or refuse to talk, stomp and insult her in front of others, throw, smash or destroy her property, accuse her of being a lousy lover, threaten to hit her, call her stupid, dump, ugly,...etc are the most agreed strategies for men to gain control and domination and to afflict violence on women. The following wheel may illustrate the case best:

2-Common couple violence is occasional outbursts of violence from either husbands or wives or both, and it is distinct from patriarchal terrorism, which refers to male violence on women.

FIGURE 1. POWER AND CONTROL WHEEL.



Note: Reprinted from Pence and Paymar (1993).

1-3-THE CAUSES OF VIOLENCE

We have seen the different forms of violence (the physical and the emotional violence); however, we have not approached yet what causes these issues to happen. The question that seems inevitable, crucial and necessary here is whether violence is derived out of an instinctive need, or there are other motives that lead to its occurrence.

Some psychologists see violence as innate. Lorenz, Ardrey, and Gorer appeared to be explaining violence as an instinctive darkness within the human heart, as an inborn need to aggress. They have therefore backed up their notion with the case of superior weapons' development as a genetic necessity. (Siann, G.1985: pp 56-73).

However, many other studies have shown that a violent behaviour is not generated out of an innate drive, and it is thus related to certain external drives and causes. To cover every angle of the motives of violence, we will have to deal with what provokes people to behave violently and what maintains their violent actions.

1-3-1-Violence as a Response to Frustration

Any aggressive behaviour is stemmed out of some motivating and provocative states such as frustration that is the first cause, which seems to generate violence among people (and mainly home violence). This is what the Frustration-Aggression hypothesis (see page27) puts forward when asserting that threatening or unsatisfying situations to pleasure (mostly done by the dominant group) tend to reinforce violence over weaker creatures.

Being frustrated and being denied self-affirmation, a person may resort to aggression. Under this perspective, violence can be described as satisfying alternative or rather revengeful act.

1-3-1-1-The Definition of Frustration

Oppression, tyranny, deprivation, all of these terms can illustrate the concept of "frustration" best. The word comes to mean any kind of prevention from doing, having or even expressing something.

It is every kind of deprivation like poverty, a serious illness, ostracizing, disfranchisement, castration (for males), or any form of devaluation or humiliation...

Frustration however is a subjective experience i.e. people differ in the ease with which they feel frustrations and in the types of circumstances –or situations-, which they perceive as frustrating or oppressing. "Here it becomes clear how different are the frustrations of different cultures, how a nation may direct and displace the aggressions of its people" (Boring, E.G.1939:480).

Boring E.G (1939) and Grimm, J (2008) also defined frustration as those conditions that exist when a goal-response suffer interference. In this sense, frustration occurs when a predicted goal-response is interrupted and interdicted. Therefore, the necessity to interfere with the existing goal-response makes of frustration a constant feature in-group life.

Others (like Kuhn, D, Z; Madsen, C.H; Becher, W.C (1967)) define frustration as those operations involving non-reward (extinction), withdrawing positive reinforcers, or presenting negative reinforcers. Likewise, frustration stands as a barrier against securing one's economic or social satisfaction.

Reaching such an understanding of the concept of “frustration”, one cannot put a separate line between frustration and the oppressing lives that all black people in general and black Americans in particular lived.

1-3-1-2-Society as a Great Frustrating Force (the case of African American People)

Life in society is frustrating. In this sense, it is necessary to think of America as one of the greatest frustrating societies for the African Americans. Black people were the most frustrated group in America in the era taking place from the Emancipation and until the Civil Rights Movement's occurrence (1960's).

Besides poverty and deprivation of different rights, they experienced harsh emotional rejection by the white society, which resulted in a terrible psychological vulnerability.

They really suffered a terrible grief because of their robbed rights and dignity. They were subject to Jim Crow's tripartite system of domination and oppression, i.e. they were socially and politically controlled, and they were economically exploited. It is necessary here to demonstrate that how “race prejudice, even though unreasonable, may stabilize a frustrated group” (Boring, E.G.1939:480)

Morris A.D (1999) asserts that as coloured people, black Americans were ostracized - and worse- they were discriminated and even segregated by the whites. All these resulted in serious psychological damage.

1-3-1-3-Different Forms of Frustration (black Americans' oppression)

Black Americans (in the period between the Emancipation and the rise of the Civil Rights Movement) were subject to very bad economic conditions. They –as the generation of the Emancipation -were nominally free but economically enslaved. Allen, W.R (1995), Morris, A.D (1999) and Cobble, D.S (2004) argue that most of them remained sharecroppers, tenant farmers, or wage labourers getting irregular incomes, and therefore, subject either to semi-starvation or to economic dependency on the whites.

Most of them suffered from very poor housing conditions. Black people (especially those living in the rural South) were using dwelling units devoid of electricity and water supply and with poor foundations. In a word, the houses they occupied were either unfit for human use or required considerable repairs that they were unable of.

The majority of black Americans remained illiterate, and for the few ones who got educated, they were receiving some restricted knowledge by which they were trained to be made better servants or farm hands. The very few ones however, who joined high schools, were provided with a poor and provocative curriculum. This discrimination in education was perceived as contemptuous and humiliating from the part of the blacks, and hence, increased their sensitivity and feelings of inferiority. (Woodson, C.G.1990:17 and Haskins, J.2001:77).

Black people in America had no voice in courts, as Rose, A. (1962) and Burns, H. (1973) asserted, and their victims had no rights to claim for or defend especially if the offender was white. I think that this was the fact that increased the whites' oppression on the blacks. Although the offender was another black, sentences were surprisingly reduced – even for major crimes). This was clearly not decided in favour of black people however, it reflects neglect and disdain for them. In addition, at the same time it created a threat among the black community because crimes were to increase.

Black lawyers (the few ones that the blacks had), plaintiffs, defendants, and witnesses were subject to overly racist attitudes; black and white offenders did not get the same punishment for the same offence.

Segregation, this was what characterised religion in America. Woodson, C.G (1990) asserted that there was no practical contact between blacks and whites for religious purposes. It might be explicit here that the whites did not want them to know about the real religion of Christianity³ mainly because of –like Woodson, C.G (1990) asserted- the forbidden attendance of the blacks in white churches. Shakur, A. (2006) clearly stated that the blacks' culture was suppressed and their religious concepts were distorted.

Most of the black people rejected the black church even though they attended it in a very regular manner as a matter of preserving tradition, or of gratifying their elders, and sometimes because they were urged to. They therefore felt restricted and frustrated as far as religion was concerned.

3-Black preachers justified racial discrimination and exploitation of the blacks according to some theological beliefs brought by the whites and which were inherited from their slave ancestors. For further information, see: Woodson. C.G.1990.the Mis-Education of the blacks.

They were also strictly disfranchised. They were considered to have no political rights because they were not regarded to as real American citizens because of their black skin⁴. Consequently, they were deprived of their rights to vote and to voice their choices, and they were prevented to have any hand concerning the political affairs of the state. Burns, H. (1973: 159) declared that white people suppressed any possible black political power.

The oppression of black people seemed to be based on racial discrimination in all life's domains. It is an unfair treatment of generally two categories of people generating out of the conceptions of 'race' and 'racism'.

1-3-1-4- Racism

Racism usually denotes race-based prejudice, discrimination, exclusion, distinction and oppression. The term "racism" refers to the "belief" or "ideology" that race is a significant criterion to determine human characteristics and capacities, which –in turn- determine either the superiority or inferiority of each racial group.

It seems however, that race refers to "skin colour", even though it considers other variables like descent, national or ethnic origin. Difference in race also involves the idea that one racial group is superior to the other.

Winant, H (2000:pp172-173) says in this way that differentiation concerning race stays therefore imprecise if not completely arbitrary. In this sense, numerous groups are qualified as races according to national origin and religion, and the most familiar criteria are those of colour for being frequently perceived and conceived of as signs of racial 'otherness'.

Many anthropologists and sociologists (like Feagin, J.R) in his book: *Systematic Racism: A theory of Oppression* (2006) asserts that racial discrimination started in America in the 17th century and it still exists in our present time. He maintains that U.S institutions today reflect the same racialized hierarchy created in that time. Thus African American people still experience and suffer from racial discrimination and which affect every sphere of their lives: the economic, social, political...

Modern racism, however, is associated with "colour-blind racism" as depicted by Silva E.B (2003) in his *Racism without Racists*. It appeared after the abolition of real segregation since the 1960s, and it conveys the attempt to maintain white privilege and superiority without being racist.

Trepagnier, B (2006), in her "How Well-Meaning White People Perpetuate the Racial

4-Being descendents of Africa , black Americans were not welcomed and acknowledged as real American citizens.

Divide”, refers to it by “Silent racism” and by which she demonstrates that the negative stereotypes and assumptions of white Americans about black Americans reproduce what is known as ‘Institutional Racism’.

Institutional Racism is also known as structural, systematic or state racism. It implies that some racial groups are denied certain rights and benefits by social and political institutions or other organizations. Stokely Carmichael first coined the word in the late 1960s who defined the term as the failure of an organization to provide an equal service to people because of their different colour, culture or ethnic origin.

Black people were hence subject to psychological vulnerability for the bad treatment received by the white society, because of racism.

There have been many researches considering the psychological problems of the Negroes because of discrimination and of oppression, among which, there have been considerable approaches to the problem related to some offensive epithets like “Nigger”, and “Darky” which were told to the blacks though everybody knows that they found them too insulting and humiliating. (Rose, A.1962: 247) asserted that Black people experienced a very harsh psychological vulnerability when called by such names.

As children, black people did not escape the abusing life intended by the whites. The black father was either absent for he must have migrated north to escape from the whites’ tyranny, or he was so violent because of deprivation and frustration. The mother was working the whole day to gain a small wage. As a result, the black child received neither care nor affection even by his mother because she was usually absent or too exhausted after a tiring day. Those circumstances and others (poverty, racism...) -like Norton, M.B and Alexander, M.R (1996) stated- produced adverse effects on the personality of the children.

Therefore, to make the term “deprivation” synonymous with the term “frustration” is to view black people as the most oppressed group who experienced frustration.

Race to borrow Du bois’s definition (1989) is the “veil” which overwhelm an ignorant and stereotyped knowledge. Racism, thus, is a taken-for-granted injustice affecting the socio-political life of the blacks. (Winant, H.2000:172). It is clear here that though the concept of race is associated with some phenotypes (biologically based human characteristics); discrimination in terms of race was and still is always conveying and reflecting social, economic and political purposes.

Being subject to an unbearable situation, black American males resist no more. Segregation kills ambition, provides depression, and eventually provides desperation,

which often lead to aggression. “Whenever frustration occurs, aggression of some kind and in some degree will inevitably result” (Gould, R.1940:351). The organism may therefore injure another organism, or itself.

Black American men tried to initiate violence towards their women. As Miller, J.B (1976) argued, there are tendencies for some members of the subordinate group to imitate the dominants; some of them may attempt to treat their partners (fellow subordinates) as destructively as the dominants do or even worse. Those who initiate violence may direct their rage towards weaker partners.

1-3-1-5-The Frustration-Aggression Hypothesis

Emotional reactions to oppression can be referred to as perceived frustration and it may cause negative emotional state that can burst into either aversion or arousal (including feelings of irritation, annoyance, stress, fury, rage, and associated physical arousal).

Some people with lowered perceived control may respond to threatening situations of frustration through destructive or violent acts (Al Aissaoui, A.M (2005)). Violence as a response to frustration is directed –in most cases- towards inappropriate (irresponsible) targets. This is what we know as the scapegoat theory of prejudice, which put forward that constraints, threatening and unsatisfying situations to pleasure tend to introduce violence over weaker creatures, objects...

If there is interference with one’s activity, then his frustration leads him to violence and aggression. Since this violence is inhibited, –in organised societies- , the frustrated aggressor tries to find some substitute (Boring, E. G.1939: 481).

According to Boring, aggression may turn in upon the self, but self-aggression occurs as a last resort since it is painful. Its occurrence usually means that every exit for aggression is strongly blocked. (E.g. suicide). Thus, the substitute should be another person that enjoys no protection from society.

Distraction is another normal escape from frustration effects. Negroes in America (from the Emancipation and until the Civil Rights Movement) resorted to such pleasurable actions like dancing, singing the Blues, joking....to compensate for their frustrating life (made of poverty, the whites’ domination and humiliation...). “When he [Grange] danced, you couldn’t tell if his day had been bad or good. He closed his eyes and grunted music” (133), and “Some [black] workers laughed and joked... and their looks were a combination of small sly smiles and cowed, embarrassed desperation” (8). These were generally the distractive or entertaining acts to forget about oppression and frustration.

Other forms of behaviour caused by frustration may be repressing, or expressing childish forms (Siann, G.1985: 104). Some restrained people may become apathetic and lose interest; they may also surrender and withdraw from the field.

As we have tackled the case of the black American people after the Emancipation and until the appearance of the Civil Rights Movement, we found out that they were really enduring a painful life concerning all the spheres.

Black American people did not have the right to get decent jobs, dwell decent houses, get fair judgement in courts, choose the appropriate religion they conceive logical, get adequate education as the whites', and to enjoy the right to vote and to do other political practices. In conclusion, black people were discriminated, oppressed and disdained in various –or rather all- domains of life: they were heavily frustrated.

Under such hard and harsh circumstances, the black American man no longer held nor did he appreciate love and other beautiful feelings towards the black woman (his partner). (Norton, M.B and Alexander M.R.1996:pp401-404; and Lawrence-Webb, C; Littlefield,M. and Okundaye, J.N.2004: pp.634-635). The black American man felt ostracized as a citizen from the American society, he felt expelled and disdained as a human being and felt castrated from his pride of masculinity. The Negro man was “a member of the living dead, one of the many who had lost their souls in the American wilderness.” (139)

Thus, the obstacles created by the white oppression provoked the black man's rage, and he directed it, in turn, towards his victim, his woman. He indeed wanted everything the white man had including dominance over women. Norton, M.B and Alexander, M.R say:

The frustration implicit in being a Negro are not only catastrophic to the Negro male's emotions, but lead him often to vent his resentments upon the Negro woman who may become his sex partner. The situation may be described in the homely saying: “Pa beats Ma, Ma beats me, and I beat hell of the cat”. Here, the Negro woman is without doubt “the cat”.

(Norton, M.B and Alexander, M.R (1996): 402)

The white tyrannical society shut in the Negro open protest. Consequently, each black American kept a recess in his mind where he secretly hid a protest. They hence could not give an open vent to this “spirit of defeatism”.

Physical attack upon the whites was considered as a suicidal and a condemning act. Hence, - Rose, A (1962) asserted-, blacks' rage was to turn towards other targets and through different ways like concealed aggression (laziness, unreliability, lying, carelessness, stealing...), and violence upon other black people (mainly wives) lest they continue to fall victims to underestimation, devaluation and humiliation.

Violence derived of such a situation may therefore be referred to as institutional that one can resort to in order to achieve exploitation, self-image compensation and self-indulging.

We refer to exploitation when a person uses violence to manipulate the others to gain control over them and making of them a tool for his own pleasure.

A Low-self-esteem person resorts to violence to reach self-image compensation i.e. to compensate for low self-esteem and gain admiration.

Self-indulging is that one uses because he believes that others exist solely to gratify their own needs; this category reflects a failure of socialisation.

In this sense, Stets, J. E. (1990:512) asserts that black men's aggressive behaviour may be more instrumental perhaps to maintain control over their partners (and this is to compensate for low self-esteem, exploitation and to reach self-indulging).

Tyranny and oppression killed their ambition, generated disappointments, and made low standards of moral and accomplishment seem crucial for black American men.

Black women succeeded, somewhat, to cope with the situation without resorting to violence. This does not mean however that they –black American women- could hold to the problem without severe mental conflict. On the contrary, they seemed to fail in keeping a balanced personality more than men did.

African American females might be convinced of their inferiority and worthlessness brought by society, and hence, they did not try to show any form of objection by using violence on other members of their group. (We will deal with this phenomenon later).

However, some men shift all the burden of responsibility to institutions (frustration) or to women themselves to justify their violence and domination over them. Likewise, to blame the white society was a tool in black men's hand to dominate black women for it gives them 'the excuse that they are forced to be oppressors'.

Black men then would exaggerate the accusation against the whites to cover their domestic aggressive acts, their "own" deficiencies. "You know how hard it is to be a black man down here.... The white folks just don't let anybody feel like doing right... What can a man do?" (95). (This is Brownfield, a black male character, arguing for his violence on his wife and daughters).

Hooks, B (1981) argues that the damaging effects of racism did not prevent black men from being sexist oppressors. No forms of oppression are excuses to justify their "sexist" oppression of black women.

One can conceive here that black men were using their very own weakness to justify their very own strength and tyranny.

As a result many sociologists (Gelles, R.J.1993; Straus, M.A, Gelles, R.J, and Steinmetz, J.K. 1980) attempt to explain that “patriarchy” is just “one” variable in a complex constellation of causes of male violence like cohabiting status, unemployment, and any other form of frustration.

There is, in fact, a variety of factors contributing to the occurrence of violence according to some psychologists and anthropologists (like Stets, J.E. 1990). Age is negatively related to physical violence in marriage i.e. the older the man the less his violence may occur. (In this sense, since verbal aggression is strongly related to physical violence, it is also expected that age be negatively related to it).

Alcohol use is positively related to violence. People who take alcohol may easily commit violence on their partners.

The exposure to (or witnessing of) an aggressive model may also contribute positively in the occurrence of violence. This means that experiencing physical or even emotional aggression in one’s youth may increase the likelihood of his being violent. Jigsaw, M.C and Sanders-Phillips, K. (2003) assert that children’s exposure to community’s violence is more likely to grow the violent character in their behaviours.

Stets, J.E (1990) illustrated his theory with the case of black Americans’ violence. Black men were witnesses -and even victims- of different forms of aggression by the whites. Moreover, as children, they experienced harsh physical and emotional violence by fathers. This had a great influence on their being violent at home.

Rejection and physical punishment by parents lead to grow grains of aggression and violence in sons. Hence, when a child’s (a person’s) needs are not met, he may use violence as general response –or revenge- to parental frustration (Eron, L.1982:208). This violence may burst in different ways towards different targets. What maintains those violent behaviours has much to do with reinforcement (not necessary positive) and the responsibility falls down on the target’s role and response. (See woman’s subordination page33).

Different reactions to frustration are due to some different variables. According to Siann, G (1985), a violent reaction may depend on the ‘sex’ of the participants, the consequences of the adopted violence (i.e. reward or punishment) and the degree of frustration imposed on the subject. Likewise, frustrated men are generally to respond to frustration with violence against women, and women are generally who repress and avoid showing any emotion.

1-3-2-Violence as a Gender Issue

There are –in fact- large differences in the quality or context of committing violence when regarding the sex of the subject.

Women may be entangled in some kinds of slight emotional violence or “invisible violence” (compared to men) especially the one targeted on men. Therefore, it is the degree of violence, which distinguishes between the two sexes.

Many findings show that females are more likely to be principally victimized by serious aggression, to sustain sexual assault, physical injury, and emotional abuse. (Makepeace, J.M. 1986: 386 and Coie, J.D and Dodge, K.A.1997).

Gender differences in committing violence do not occur to show that men are more likely to commit physical assault to women for being bodily stronger⁵, but the fact is that men exert all forms of violence the most. Kasian, M and Painter, S.L (1992) assert that even the verbal or the “psychological” abuse happens to be committed by men more than females. They also argue that women’s aggression –if found- is no more than a reactive response (self-defence).

We have seen that anybody (male or female) can be subject to frustration, and that it is not the physical force, which ensures the occurrence of male violence. So, what makes men more violent than women? Why do men assault women and not the contrary? “Sexism” seems to be the core of violence problems in every male and female relationship. Feminist scholars argue that domestic violence reflects a gender issue conditioned to provide men with power necessary to gain control and dominance over women. Patriarchal culture strives to promote and extend the hyper-masculinity notion, and therefore, contributes directly and indirectly in encouraging family violence. It does so by the evolution of the conception of ‘sexism’.

1-3-2-1- The Definition of Sexism

The term “sexism” refers to the ideology or attitude that reflects the inferiority, marginalisation, and lower competency of the other gender or sex. It is hence applied to such stereotypes of masculinity (in relation to men) or femininity (in relation to women), which are generally associated with hatred of the other sex. The term sexism is generally used, however, to mean sexism against women.

⁵-Little, T.D (2008) tries to prove the contrary when arguing that when subject to frustrating conditions like social rejection, however, males and females are equally aggressive.

Masculinity, also called male chauvinism, views the superiority of men to women. It shapes the conception of a 'masculine self' and its place within society i.e. to be 'harsh', 'cruel' with and "superior" to women. Masculinity, or male sexism, evaluates women as 'negative', and men as 'positive'.

It is in general a range of socialised stereotypes, which regard manliness as an embodiment of strength and aggressiveness in contrast to femininity, which is associated with passivity and non-aggressiveness.

Rape –for example- is regarded to as the extreme demonstration of super-masculine qualities. Besides, some analyses show that rape against women reveals a pattern of hatred of women and pleasure in inflicting psychological and physical trauma, rather than sexual interest. (Odem, M.E and Clay-Warney, J.1998:pp. i-x). Rape seems to be generated out of a super masculine sex- role stereotype: It is therefore a system of male dominance.

Any sexist oppression (like male violence on women) is committed on women for being female i.e. what makes an oppression sexist is that its targets are women and exclusively women.

Feminist theory devotes a great deal of interest and scholarship to the causes generating domestic violence. It puts a stress on the fact that men use techniques, both physical and non-physical, to gain control over their partners. Feminists also admit explicitly that the force, which empowers men to exert control and even to afflict violence on their women, is the "patriarchal social structure" that is built on sexism.

Society, however, does not support the same behaviour by women. On the contrary, it strives to weaken and to dehumanise them. Debold, E; Wilson, M and Malave,I (1993: 14) focus on the fact that women receive negative messages from society about their minds and worth. They –in time- start to recognize that the world functions in terms of power dynamics, which is not theirs but men's.

Men are supposed to be the dominant sex and women are supposed to be the subordinate, and therefore, each would behave accordingly. Gender is hence situational accomplishment i.e. individual men and women actively construct gender by some social practices that differentiate males from females.

Human males are often more aggressive than females ... However, such behaviour may depend on cultural stereotypes that males should be "masculine" and "tough" while females should be "passive".

(Jones, R.A; Hendrick, C; Epstein, Y.M.1979: 318)

Sexism supports and fosters male violence against women. Thus, frustrated (Black, poor and low class) males vent their blocked aggression towards those with less or no power i.e. women and/or children. Thus, the central motivating factor of male violence is his desire to gain control over “his” woman.

1-3-2-2-Women’s Subordination and its Relation to Violence

Women are often socialized into being non-aggressive, passive and submissive. This socialisation -in fact- is responsible in brainwashing women to believe in their own deficiency, inability and inferiority, and hence, in their crucial subordinate position.

This proscription has blinded women from recognising different desires, rights and ways of life than those prescribed by the dominant culture.

Women, not only do believe in and accept their weakness and their inferiority; but, they are also reinforced to please men in different ways i.e. through passivity, docility, submissiveness and the lack of initiative... In a word, they are trained to be submissive and worthless.

Some women are aware of their wrong and unfair socialisation, of the stereotypes organising –or rather condemning- their lives; however, they do resort to pleasing men even though they may hold “hidden defiance” and a “secret recess” against their subordinate position (Miller, J.B.1976:pp7-10). Thus, a large part of “untruthness” is shaping society, it is created by the dominants, and it is responsible of the creation of the conception of ‘otherness’.

Likewise, culture grows in one’s mind the distinctiveness of “one sex as the embodiment of weakness and the other the embodiment of strength” (Miller, J.B.19976:37). Women’s (as subordinates) expressions and actions are paralysed whatever their notions towards their status quos are. Hence, as Al Aissaoui, M.A (2005:365) and Denzin, N.K (1984:484) put forward, the male child takes on the identity of his father and learns to behave in a masculine way while the female child behaves in a feminine way (like her mother).

Gender roles’ orientation assigns the masculine and feminine behaviours. Hence, passivity and submissiveness become inherited tradition for women.

Altruism and cooperation, this is what characterises women. This is not to say, however, that they are saints, that this cooperation and sense of sacrifice exist instinctively in her; but rather to say that life led women to embody such a quality. Miller, J.B (1976) argues that the woman is made to believe that she exists only to care for others and participate in

their development (especially her family's development). Men, in general, avoid such a behaviour lest to seem weak or less important.

I do believe then that women do contribute and participate in creating their own enslavement. They use their own energies (love, compassion and unfinished giving) to create their own defeat.

Since childhood, women develop the sense that their effective and direct use of themselves is destructive of someone else. "Acting for oneself is made to seem (for women) like depriving others or hurting them" (Miller, J.B.1976: 119). Some women therefore believe that they exist only to prove men's strength and masculinity, thus they should be obedient and passive. The minute they suspect that they cause men's anger or suffering, they tend to assume that they are wrong, failure and even evils.

We have seen previously that sexism upholds patriarchy. Patriarchy has different issues, and aggression (violence) appears to be the most efficient way for male dominance.

Wife beating or battering has always been part of the larger problem of inequality between the sexes. The existence of "civil and religious laws giving men superior rights over women nurtured the belief... Men had the right to beat their wives" (Jones, R.A; Hendrick, C; Epstein, Y.M.1979: 331). Even though when male violence occurs, women try to deal with offensive men through love, understanding, and patience. This is what black women really did to heal their abusive men. It was in vain however. "Women valuable qualities are not only not recognised but are punished instead" (Miller, JB.1976: 31). Their tolerance and support seem to bring about more violence on them.

Harris, A.P (2000) argues that male violence is often a way to demonstrate the perpetrator's manhood. She however, calls this violence "gender violence" and believes that both men and women may be its victims.

We have seen that some studies demonstrate that women are known by their altruism and sacrifices mainly for their family members. Mothers appear to supply tenderness and affection to children more than fathers do. There are other researchers, however, who believe that, under certain frustrating conditions, women are more likely to target family members and to be violent in the home. (Robbins, P.C; Monahan, J and Silver, E. 2003:365). Therefore, women can commit violence to avoid long victimisation (as self-defence).

A-The Subordination of the Black American Woman

Black women's compassion for her man weakened her and it deeply drowned her in her role of submissiveness. She resorted to "silence" and "obedience" to strengthen her man's

self-esteem. However, the black man was never gratified or thankful for such care, for such sacrifice. On the contrary, he started to belittle and disdain her more for he would say: “How can you be worth anything, if you care about me, who am worth nothing” (Hooks, B.1982:173). Her benevolence made him disdain and humiliate her more for he found it a weakness and a failure from her part.

For Hooks (1982) and Cobble, D.S.(2004: 90) Black women were made to feel and believe that what was important and crucial was “survival”, and therefore, personal dignity should be sacrificed. This is perhaps what resulted in deriving their submissiveness to their men. They attempted to strengthen their men’s self-esteem and to help promote their sense of leadership. They tried to fight against the existence of racism and thus ignore, or neglect, sexism.

The negative images about themselves might have also contributed in developing such a negative self-concept and hence such a low self-esteem and eventually such a submissive character that shaped and guided their lives. MacKinnon, C (1987/1989) and James, S (2000) see that to be oppressed as a woman is to be viewed and treated as sexually subordinate, and this claim is grounded in the universal fact of the socialisation of male dominance and female submission.

In spite of the great pressure and frustration, she may be subject to and of the tyranny that man may cause for her; woman seems to be impotent to assault her man even emotionally. “She [Mem] accepted all his [Brownfield] burdens along with her own and dealt with them from her own greater heart and greater knowledge” (55). Her great heart and knowledge impede her to be violent, harsh and strong.

The black woman tried to convince herself that her man was forced to aggress, humiliate and even hate her; and she adapted herself to cooperate with him in order to heal his psychological vulnerability and to raise his power over hers. Some like Norton, M.B and Alexander, R.M (1996) however, see it a fallacious reasoning that the black man’s strength is dependent on the black woman’s weakness.

They attribute the ignorance of this important phenomenon (of black male sexism) to the fact that people (particularly black women) focussed their interest on fighting against racism; and this blinded them from seeing and recognising the existence of other issues (like male chauvinism which is based on sexism) to be fought against.

Others like Hooks, B (1982) believe that everybody was aware of the issue of sexism as a basic perpetrator that fostered violence and hatred against women. They however avoided acknowledging it for their unwillingness to defy patriarchal social order.

However, I think that the black woman tried to give her man a chance to cease violence on her through dealing with it with tolerance and ‘great heart’.

B-The Double Oppression of the Black American Woman

Women have been in subservient position for being the most devalued group in society. However, one should note here that not all women are equally oppressed. Some of them are able to use some personal privileges such as race and class...etc to resist some forms of oppression.

Black women were victims of oppression in the hands of all the other groups (white men, white women and black men). In this sense, they suffered a double victimisation; they were ‘victims of victims’ and fell within the vicious circle produced by the whites’ oppression upon them, and their men: their men who should be their natural protectors.

The idea of being the ‘superiors’ of women intensified and condoned all types of patriarchy and violence on the black woman (through racism and sexism).

Once he assumed his inferiority out of his inability to be a real man in the American society, the black man started to demonstrate his ‘manhood’ through brutalising his black woman. In this case, while racism stands as sharp sword dividing and separating white men from black men, sexism is a force uniting them.

Sexism indeed unites all the men of the world towards creating a total oppression of the black woman. Both white and black men sexually abused the black woman; the black woman was an object to fulfil sexual and aggressive desires. Hooks, B (1982); Norton M.B and Alexander R.M (1996), and Sanders, T (2001) assert that her devalued position forbade her to ally herself with men from either group to get protection from the other. She was rather used as a scapegoat for the black man’s evils and was in a state where one can refer to as a “slave of a slave”. This is what we know as the double oppression of the black woman.

1-3-2-3-The Superiority of Women (Women’s Strength)

Besides the institutionalisation of male superiority, men may resort to violence when they feel that their masculinity is threatened by women’s higher status.

The more a wife’s resources exceeded those of her husband, the more likely his perpetration of domestic violence. Men usually avoid women who are more highly trained than they are (Anderson, K.L.1997:657). Therefore, they may rely on violence to compensate for their individual failure and to demonstrate greater power within the relationship.

The Negro man –for example – lost his role as a male (a patriarch or a dominant figure) in the American society for his subordination and inferiority to the white woman although he is –normally- conditioned and prepared to act out as a dominant sex (for being male). Therefore, he assumed the attitude of superiority by offending his black woman.

Black men also maintained that the black woman participated in their own emasculation because –in most cases- they proved themselves stronger through tolerance, will, and sometimes, ‘education’. “He [Brownfield] could not forgive her the greater knowledge. It put her [Mem] closer, in power, to them [the whites], than he could ever be” (55). The black man really begrudges his woman’s superiority for it threatens his status of power.

Lawrence, C, Littlefield, M and Okundaye, J.N (2004) submits that education seems to be harder for the African American men to access than for African American women. Therefore, illiterate black men saw education as a tool for the black woman that gives her power that they can never get.

At a very young age, Hooks, B (1981) argues, male children are socially taught that females are a threat to their masculine status and power. Thus, they start to see them as an enemy who they can defeat however through violence. A belief that grows up into an ideology, and as adults, they strive to preserve their masculinity through aggressing them.

Men feel that their power is subject to different threats at anytime. Hooks, B again asserts that men live in a constant fear, as the threat to their power is everywhere. This fear of the challenge to their power explained their ‘hatred’ towards the ‘uppity woman’. Therefore, black men urged their women to be more submissive and to secure and restore their lost sense of power and of ‘selfhood’; they resorted to violence as a positive expression of masculinity. Fear and weakness engendered power, strength, domination and violence for black men upon their women.

Family provider, this was the only function for the black American woman, which reflected –somewhat- her economic authority and which diminished absolute male authority. This created problems concerning the inter-gender relationship of African American males and females. Actively participating in economic provisions of the home is seen as counterproductive to their relationships with African American male, while undermining his masculinity (Lawrence, C Littlefield, M and Okundaye, J.N.2004: 626).

Undermining one’s masculinity means provoking his rage (as a reaction to frustration and blocked desire). As a result, black American men wanted to prove their domination through violence over black American women.

Dilemma between superiority and inferiority, subordination and domination, confusion in role's orientation, has gained the focus and interest of many studies and researchers. Feminism is one issue that considers those phenomena.

1-3-2-4-Feminism and Womanism

A-Feminism

Feminism is said to be an intellectual and a political movement for involving efforts to change the status quo of women. However, it is necessary to point out that feminism is not only a "movement" but it is a "belief" that there exist some injustices against women and seeks protest and alteration. Feminism contributes in making complaints that men try to achieve masculinity at the expense of women (Harris. A.P.2000:785). Feminism strives to end such unfairness especially those concerned with 'sexism' with its all forms.

Hence, feminism contains two types of claim: one normative (how women ought to or not be) and the other descriptive (how women really are). Feminist literary writers –for instance- are claimed to be generally using the descriptive claim of feminism because their primary aim is to show that women are oppressed and disadvantaged by comparison with men. (James, S.2000:576).

However, feminist writers vary in their interpretations of women and their illegitimate or unjustified oppression, and hence, feminism is far beyond to be confined into a single philosophical doctrine.

Feminists' primary aim is to bring about social change and to end the unjust treatment of women including 'domestic violence'. Sexism seems to be the key word here, and it may correlate with other systems of oppression. This may shed light on the existence of diversity of women and of types of feminism. Reaching such a conclusion, the term womanism appears to impose itself as the prevailing type of feminism (black feminism).

B-Womanism (black feminism)

It depicts a newer form of oppression than that dealt with by feminism, which is based on fighting against gender differences.

Womanism argues that feminism ignores the real oppression of the "black woman". Hence, the womanists try to tackle the double oppression that all black women suffer from for being 'black' and 'female'. The movement then attempts to deal with the problem from racial, sexist, and even class inequalities perspectives.

The word Womanism was adopted from the African American writer Alice Walker. Walker wanted to show that black women experienced a different and a more intense kind of oppression from that of the black man and of the white woman. Hence ensuring black

women's freedom is to ensure the well-being of the African American community as whole.

Womanism defies all oppressive forces impeding black women's struggle for survival and for promoting life quality of the family, and society in general. Angela Davis (2006) insists on that the liberation of black women entails that of all people.

It seems hard for the black woman to fight alone sexual injustice some of the time and the racial one at other times. The black woman writer therefore finds it ultimately necessary to be nothing but 'a womanist' who would join her voice to all black women's in order to write a kind of protest literature directed to both men and women and to the entire world as well.

She is a womanist in the sense that she incorporates racial, cultural, economic and political considerations along with those concerned with sexual issues into her philosophy (Ogunyemi, C.O. 1985:64). Consequently, a womanist narrative strives to make its readers (whether males or females) aware of some ideological issues so that it may change their attitudes towards sexism, patriarchy and male violence on one hand, and it tries to expose the greatest victimisation of black women regarding racial, sexual and class grounds on the other hand. Thus, the aim of womanism is to unite and liberate the black community, and to put an end for exploitation, imperialism and patriarchy.

In fiction like in reality as well, womanism embodies feminism for, while the white feminist writer sheds light on and protests against sexism, the black feminist (womanist) writer tackles this issue as one among many phenomena. Hence, sexism does not gain black female writer's (and any other womanist's) primary or exclusive interest.

Ogunyemi, C.O (1985) also sees that what distinguishes the feminist from the womanist is what each sees of patriarchy and what each thinks can be changed of it i.e. their conception about patriarchy, their attitudes towards it, and their hopes and efforts to change it.

The feminist would see patriarchy from one single eye, from a sexist perspective alone. (For them, male dominance is derived out of such cultural stereotypes appreciating and upholding masculinity). Whereas, the womanists would conceive of male dominance as one evil derived from many (like frustration, poverty, racism, sexism...) that they try to alleviate. The womanist therefore is the one who is committed to the liberation, survival and well-being of the entire people, male and female.

Womanism, this is what has shaped, characterised and distinguished the black female writings in English. Their experience of the past and present subjugation of black people

along with their subjection to male oppression has helped make the black womanist writer distinct from the white feminist writer. Ogunyemi, C.O (1985) believes that womanism is the force that binds many black female novels in English.

The feminist novel is a kind of protest discourse against some injustices built on sexism; however, the womanist novel is a kind of protest discourse against sexism intertwined with racism and other prejudices. Likewise, many black female writers are womanists. Their narratives serve as the best depiction of the anti-patriarchal ideology of any form.

Toni Morrison's *The Bluest Eye*, and *Song of Solomon*; Margaret Walker's *Jubilee*; Paule Marshall's *Praise Song for the Widow*, and Alice Walker's *the Third Life of Grange Copeland* and *the Colour Purple* are womanist discourses for being geared with both anti-racism and anti-sexism enunciation.

Those black female writers and others are thus "spokeswomen" for the black woman in particular and the black race as a whole in general. They also portray the black woman as being ruined by the system of patriarchy (both racial and sexual oppression).

Feminism too embodies womanism for the latter is one type (or issue) of feminism, which is black feminism. It is –in fact- the basic source from which womanism grew and flourished. It is necessary here to reveal that womanism is not the only division within feminism.

There exist many differences and divisions 'between' and 'within' women, i.e. divisions in terms of class, gender, race, ethnicity and others produced as effects of differences in each woman's subjectivity, towards life in general. (De Lauretis, T.1990:25).

The common point in different forms of feminism is that they all work for an open conflict against a culture that does not recognise women as 'active subjects', and that supports the annihilation of one group of people (men) on the other (women). They are all devoted to make women cease to be, know or see themselves as 'objects'.

All those movements (concerning women, their studies, modes of thought...) result in crucial shift in literature, particularly the wider dissemination of discourses of women of colour about racism, sexism, their causes and effects.

1-3-2-5-Sexism and Domestic Violence

Men's role in society is expected to be domination and women's role submission. Being violent –as a sign of dominance- is one socially recognised attitude of being a "man". Home seems to be a 'free field' for male violence whatever his status is in society, which stands as a 'restraint' for obtaining the hegemonic masculine identity.

African Americans get confused with their roles within society. Accordingly, they experience a kind of conflict between work and family roles which results in “role ambiguity” particularly for men.

What creates this ambiguity within the African American couple’s relationships is its subjection to a range of tension, frustration, historical and oppressive circumstances. Thus, patriarchy affects African American couples and gender relationships. (See the Frustration-Aggression hypothesis p27).

It is clear here that it is a great challenge that of the black American male in the American society. His struggle to achieve a masculine gender role identity is encountered by his oppression and degradation. These and other factors contribute to provoke his violence on the black American female.

Domestic violence is not always an act of male dominance demonstration; however, the most extreme acts of violence within the family maybe “a response to the intolerable pain of feelings dead inside” (Harris, A.P. 2000:751).

Those feelings may result out of ‘kept wrath’ because of frustration and humiliation (by the whites). In this case, the project of searching about the real motives of domestic violence will necessary involve searching about the real structures of power to which gender violence may be a response. Therefore, not always ‘sexism’ or ‘hegemonic masculinity’ really derives male control or “wife abuse”. However, this form of violence is a response to a mixture of male chauvinism intertwined with some forms of, or feelings of, frustration (especially that frustration associated with castration and emasculation by society).

Hence, it becomes critical that African Americans initiate a process that dissects the culture and examines the institutionalized processes of patriarchy and sexism that continue to destroy the bond between African American couples that is necessary for affirming their humanity.

(Lawrence-Webb. C, Littlefield. M and Okunday.J.N .2004:637)

Another theory that demonstrates the causes of male violence insists on the effects of witnessing home violence on developing sexism. Lawrence-Webb.C, Littlefield. M and Okundaye. J.N (2004) argue that male children who witness home violence are more likely to develop an aggressive character and become men who initiate domestic violence in adulthood in their turn. Female children on the other hand are more likely to be passive and withdraw in their adulthood.

Many psychologists, sociologists, anthropologists and feminists assert that violence is not innate. "The question is not how to alter men's nature, then, but what be done to alter the connections between masculinity and violence" (Harris. A P.2000:777).

As the husband has been socialised into violence, the wife has been socialised into "passivity". There is however no alternative for the wife; she has no choice for her violent actions are upheld neither by the husband nor by society. Her passivity is a matter of socialisation, of hegemony, of institutionalisation, and of culture and tradition.

Norton.M.B and Alexander.R.M (1996); and Orgànica, L (2004) clearly state that male chauvinism, in America, has become institutionalised. One can perceive then that this male violence is a kind of ownership of female partners. It is a violence directed at women for the very fact of being women i.e. lacking the basic rights of freedom, respect and the capacity of decision making.

Patriarchy, male violence and dominance may depend largely on such cultural stereotypes submitting that manliness should be associated with strength, superiority and above all violence. Men therefore try to offend women and the whole family in some way.

Denzin, N.k. (1984) asserts that each member of the family will see the other as an outsider, there will be no interaction only out of a sense of habit. I see here that home violence leads to self-destruction in particular and to family destruction in general. There will be no trust and no confidence among family members.

1-4-Violence and Punishment

Violence becomes a very important phenomenon that reflects the failure of society to follow a fair, just and equal treatment of its members on one hand, and to assign an appropriate punishment for offenders (violent people) on the other hand. Is it true then that the increment of violence is due to the nature or the absence of punishment?- This is a question raised by many scholars like Gould, R,(1940) and Al Aissaoui, A.M (2005) who tried to answer it by referring to the necessity of making punishment severe to end violence from society.

Many thinkers have dealt with the notion of punishment against violence and crimes in general. Gould, R (1940); Fox, P and Spector, P.E (1999); and Al Aissaoui, A.M (2005), assert that Man could regard socialization only as infringement which is to be fought against as long as punishment is not too severe or absent. "The inhibition of any act of aggression varies directly with the strength of the punishment anticipated for the expression of that act". (Fox, P and Spector, P.E. 1999:37).

The American law –for instance- neglected black people’s rights in courts (See p24).The fact that increased the likelihood of violence occurrence among the black community. Stets, J.E. (1990:512) argued that since black men grew in an environment where aggression is accepted, they may resort to use it in order to possess power.

Thus, black American men oppressed black American women for they perceived that one could get away with it without being punished.

Jones, R.A, Hendrick, C and Epstein, Y.M (1979) believe that those who do not fear social disapproval are likely to behave more violently than the ones who fear it. The first ones seem to possess a higher privilege or dominant position in society (let us consider white people’s violence on the blacks and men’s violence on women). Their position in society seems to protect them and gain them more self-esteem and evidence.

Hence, Makepeace, J.M (1986), and Anderson, K.L (1997) and Harris, A.P. (2000) argue that socially unprotected people are the ones who would be subject to more violence. Accordingly, females are the principle victims who sustain both emotional and physical assault.

It is this type of violence, which we refer to, by ‘wife abuse ’, ‘wife battering ’, and ‘home or domestic violence’, and it is the patriarchal traditions that give men the rights to control their women.

1-5-CONCLUSION

Society is responsible in creating violence among people by the creation of different classes, races and sexes -or rather genders⁶. It is responsible for this violence for influencing people’s beliefs and for generating some stereotypes to legitimise it on some categories of people. In this sense, the wide world would find it logical and quite legitimate to oppress the ‘blacks’ and to torment ‘women’. These beliefs are strongly influenced by the extent to which society upholds and legitimises violence against such categories of subordinate people. Frustration, male chauvinism or whatever the cause of violence would be, violence seems to be restricted into a male issue. Males are the ones who usually initiate aggressive behaviours. They are most of the time the offenders and females the victims.

We have seen that females’ voice is silenced by society. The stereotyped beliefs about her role and her rights within society weaken and discourage the woman. The black

6- Sex may refer to what a person is (natural characteristics that determine his being man or woman) and gender may refer most to what a person does (his masculine or feminine cultural characteristics)

woman –as being subject to a double oppression for her two handicaps, colour and sex- had therefore a worse fate. She had no voice in society.

We have been dealing in this chapter with the atmosphere responsible in generating domestic violence as initiated by men against their women. The intention is to use it as a theoretical basis for discussing black male characters' violence on black female characters in the Third life of Grange Copeland.

For this reason, I have taken the case of the black male and female relationships in order to back up my research of the causes of black home violence in this novel and that we will see in the next chapters.

CHAPTER TWO

BLACK MALE CHARACTERS' VIOLENCE AS A RESPONSE TO FRUSTRATION

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2-2-BLACK CHARACTERS' FRUSTRATION

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CHAPTER TWO: BLACK MALE CHARACTERS' VIOLENCE AS A RESPONSE TO FRUSTRATION

2-1-INTRODUCTION

We have seen in the previous chapter that feelings of frustration provoke one's anger, which he may vent through violence.

Every black character in the Third Life of Grange Copeland suffers and endures frustrating conditions under the domination, oppression and racial discrimination of the whites. Hence, they all feel deprived of their rights concerning various domains of their lives; the social, the economic, and the political.

Black characters experience the torment of the harsh life created by white characters and the white society as a whole. The whites forbid those black characters' smiles and allow endless despair to intrude their lives; they silence their voices and fill them with wistful sighs. They connect their lives with every aspect that implies deprivation, anguish and despair.

Here, in this chapter, we have all of Grange, Brownfield, Margaret, Mem, Daphne, Ornette, Ruth and Josie –as the most important examples of black characters in this novel- illustrating the whites' domination, exploitation and racial discrimination against them.

Violence in this novel seems to be restricted into domestic violence (or what is known as wife abuse) among black characters. All of Margaret, Josie and Mem live under the offences of their men who turn their lives more miserable than they have ever been because of the whites' frustration.

Accordingly, Grange deserts and neglects both Margaret and Josie, and he affronts and humiliates them. He threatens to kill Margaret whom he eventually leads to suicide, and he wrongs Josie too whom he increases her psychological vulnerability. Brownfield also, in his turn, victimises Mem and the three daughters. Hence, he batters and disdains Mem, and he terrifies the children and destroys their psyche.

Hence, in the second part of this chapter, we are going to tackle both of Grange and Brownfield's violence on their women. Thus, we will illustrate some examples of different types of violence (physical and emotional) that they -and even black preachers- exercise on black female characters. We will also try to relate these forms of violence with those feelings of rage created by oppression and frustration in order to apply –to some extent- the Frustration-Aggression hypothesis to black male characters' violence on black female characters.

The implementation of the Civil Right Movement in the novel has also its useful regulation to do with this violence among the black community. It carries a change in terms of black characters' lives and in terms of their intimate relationships. This is what we will discover in the last part of this chapter.

Hence, this chapter is going to provide tentative answers to a series of questions like:

- Are black characters really frustrated by the whites? What are the forms of their frustration? What relates frustration that all black characters endure to violence against women? What are the different issues of this violence? - This chapter is therefore going to approach some illustrations, and it, however, never gives exact answers to the listed questions.

2-2-BLACK CHARACTER'S FRUSTRATION

Frustration with its different forms characterises the atmosphere where black characters live. They all experience the pain of the hard life in the American South and in the first half of the twentieth century. To depict this depressing life of the blacks, Walker uses all of Grange, Brownfield, Margaret, Mem and her daughters and Josie as her spokespeople.

To achieve the effects of oppression practised by the whites on the blacks, the author uses different devices like repetitions and very detailed descriptions (especially of houses, roads and schools that are devoted to the blacks, and of the heavy work assigned to them).

The repetition of the word "froze" and of the word "stone" comes to interpret the blacks' fear, despair and their un-readiness to show or even receive beautiful emotion. Like Grange when "filled with terror of this man who could, by his presence alone, turn his father [him] into something that might as well have been a pebble or a post or a piece of dirt" (19).

The repetition of the word "shrug" reflects Grange's aimlessness and despair too. Grange seems to resort to shrugs whenever he perceives his incapability to better their painful situation. Almost every statement conveys hints and allusions directing the reader to grasp poverty and despair of black characters as brought and caused by the whites.

The whites in this novel are represented as to be the blacks' opponents –or rather the blacks' oppressors. There is a stress on describing the whites' deceitful offers to the blacks in order to exploit them.

Here, is Shipley (a white boss) described as to decipher the whites' intention to gain domination over and exploitation of black characters. "His pale blue eyes struggled to convey kindness and largesse... thinking that with Brownfield's muscles he could do a grown man's work" (22-23).

This notion may be widely grasped through the different institutions established by the whites, be they economic, social, religious, and even political. These illustrate the whites' domination, exploitation and discrimination, which create frustrating circumstances for the blacks.

To illustrate this point, Walker devotes each of her characters to convey one of the whites' harmful conspiracies. The following partition may clarify the techniques the author uses to refer to the oppression and the discrimination of black people by the whites.

All black characters' lives reflect the economic oppression (and this is mainly perceived through the shabby houses they all dwell in and the low-paid jobs they all possess). Grange's childhood reflects the religious oppression; Ruth's life reflects the educational oppression; Josie's life -and Brownfield's too- comes to convey discrimination in courts, as well as the psychological vulnerability caused by the whites; Brownfield's and his children's lives convey the oppressed childhood drawn by the whites. Mem and Margaret's lives reflect the heavy and the low-paid jobs that the whites' offer to the blacks. Daphne's comes to illustrate discrimination of the blacks as far as hospitals and health care are concerned. Hence, there is no wonder why those people sink under the burden of frustration.

2-2-1-The Economic Oppression

Many terms, or rather expressions, in Walker's narrative as an active discourse may serve as ideographs indicating the economic oppression of the blacks. Every black character's life conveys this notion: shabby houses, bad roads, indecent jobs... these are the author's illustrations to demonstrate their oppressive lives as far as their economic frustration is concerned.

Black characters' lives are symbols of poverty and despair. Grange, Brownfield, Margaret, Mem and her daughters, as the main characters, play their roles well. A perfect depiction of black people's life in the American South in the first half of the twentieth century (and which can be referred to as mimesis of the oppressed and frustrated African American citizen at that time). Their enunciations, which are inevitably applied by the author, raise the reader's impression towards grasping the extreme misery and depression endured by black people.

Long passages in the novel are devoted to describe black people's houses. A hateful scrutiny, wistful sighs and shrugs convey their aimlessness in front of the great need to repair those houses (which they are unable of).

The author also gives a great care to describe roads where black characters' houses are. Roads, from the very beginning of the story, are presented as dirty, bad, and bumpy. "The road scraper... never scraped their road which was why it was rough and pitted with mud holes when it rained" (6). It is a sign, I think, indicating both discomfort of the blacks and strong racism on the part of the whites (oppression and discrimination of the blacks).

Metaphors -applied to describe the houses that black people dwell (like when referring to Grange's house by a swaybacked animal, and Brownfield's house by icy kitchen water buckets, and so on)- which may be an artistic necessity in literature, they come here to indicate the poor housing of the blacks.

Shrugs, secret complaints and agonies; these are the selected techniques to express the blacks' deep discomfort with their dwellings which are shown as shabby, freezing and unbearable. They also imply the great oppression they are subject to by the whites who deprive them even of an open rebellion.

Jobs assigned to black characters also come to refer to their economic oppression. Black male characters (especially in the rural South) ¹ remain sharecroppers, wage labourers getting low and irregular incomes. Brownfield, as a farm tenant, justifies his oppressive situation. "I don't make much money... the white folks don't give us no decent houses to live in" (95). Therefore, they are subject either to semi-starvation or to dependency on the whites.

Black women are not privileged with a better opportunity as far as jobs are concerned. While devoting decent jobs to white ladies (like receptionists, employees, nurses...), black female characters could be nothing but those whites' domestics (cooks and nannies) or wage labourers who are generally engaged in nasty and exhausting occupations like pulling baits. This is what the whites explicitly launch in a newspaper's advertisement and which provokes Ruth's rage and ultimate depression as a black woman.

This is generally how the writer manages to depict the economic oppression of the blacks and the racial discrimination exercised on them by the whites.

Walker also represents some black female characters as schoolteachers like Mem whose low salary if combined with her husband's wage can barely ensure their shack's rental. This shows that even with those jobs, which apparently seem decent, the blacks do not flee their economic oppression².

1-In towns, they do not get the same kind of jobs assigned to the blacks, they seem better served than those who are living in the rural South from the fields heat ...

2-Black teachers are discriminated and ignored; the fact that renders this job (teaching) more condemning for the blacks than pleasing.

Even though the whites assign good salaries for the blacks, and which is done rarely, they do not escape their disdain. The white woman that Mem works for –as a domestic- in town despises and hurts her emotionally. The white woman usually mentions her and her children’s difference of colour, and besides this, she considers her as a property; the fact that annoys Mem, and mainly her daughter, despite the enticing salary the white boss assigns for her.

The author does not fail in describing the blacks’ life in the North, and she does so through Grange’s migration from Georgia (the South) in search for a better life; a description, in fact provides us with different hints to grasp the economic situation of the blacks in the Northern U.S.

Black people, in the North, are subject to the economic oppression by the whites, they suffer from poverty and misery. To reveal this notion, the author selects strong words such as starve, hunger and fatigue, dizziness, tired eyes, shaking legs, begging and depressing which express the blacks’ poverty and its direct impact on them (and on their health).

Child labour is another example of the economic oppression. Hard life, economic uneasiness, and mainly debt necessitate from black fathers to integrate their children in heavy and dangerous works. Brownfield (Grange’s son) joins children’s section of Mr Shipley’s cotton field in an atmosphere filled with silence, fear and tiredness at the age of six. The whites prevent his freedom and childhood by integrating him in ‘scrapping cotton’. “The children were too tired to play and were encouraged not to play because of the cotton” (7). Daphne, Brownfield’s daughter, also starts working in cotton fields, in hand mopping the cotton bushes, at a very young age (at five). The white boss extensively exploits her, no matter how dangerous and disgusting the use of arsenic for a frail and weak child is.

This text supports a very interesting example of how the lives of black people repeat themselves and their frustrations. The history of oppression repeats itself from one generation to another. None of Grange, Brownfield and Daphne (as reflecting three generations) can flee the harsh economic oppression.

Debt is another factor responsible of creating such a painful life for the blacks. The narrative’s different passages throw strong light on the drawbacks resulting from the system of tenancy³ that all black male characters are subject to. The black male prays for

3-White and black people are generally engaged in the system of tenancy. However, the whites are always the ones who own the lands. The blacks, despite being tenant farmers, are nothing but low wage labourers with debt reaching their crests.

help “For a caring president, for a listening Jesus. But like all prayers sent up from there, it turned into another mouth to feed, another body to enslave to pay his debts” (54). The greedy mouth is then of none but the white boss’, and the new slave is –no way- none than his black children.

Although slavery times had gone, black characters in the novel seem to be still traded off by the whites. Mem complains about her unchanged situation “I just done got sick and tired of being dragged around from dump to dump, traded off by white folks like I’m a piece of machinery” (86). Exploitation echoed by fear and ‘strangled acceptance’, this is what characterises the effects of this kind of oppression on black people.

Hard jobs and economic oppression create bad effects on black characters’ health. Grange’s strange and recurrent behaviour to which he tends to resort each Saturday’s night (threatening his wife and son with a gun, crying like a child, rubbing his head on the dirt, and sleeping in the yard) conveys his unbalanced personality, his rage because of his heavy frustration. However, Saturday’s nights may also refer to freedom from both; hard work, and the whites’ surveillance and control. It is his time to vent out his wrath kept during the whole tiring and depressing week: Shipley and his men give him no chance to breathe except for Saturday’s night.

Brownfield’s health troubles –like bronchitis, eye squint, limps... that he catches from working for the whites (whether in cotton fields or as a dairy man) are vivid illustrations for what black people get from being engaged in such tasks for the benefits of “others”. It is what they gain from working for “others who were always within their right to pay him practically nothing for his labour” (54). The reference to Brownfield’s hands may also illustrate this point.

The author first describes his hands as “aristocratic” and with “fingers meant for jewels”, then she switches to describe them as “too deformed for any work except that done to and for animals” (83). These two opposed descriptions of Brownfield’s hands may reflect the harsh work designed for the blacks, and its impact on them and on their health on one hand, and they may refer to the fact that black people are human beings too (exactly like white people) however, it is the whites who make them seem not to be. The blacks can be gentlemen and great ladies, they deserve the decent life however, it is the whites –with their oppression and disdain- who put them in this very low position.

Black female characters also develop serious illnesses. Mem gets tuberculosis and Daphne becomes noticeably nervous. Josie becomes insane like. The strange dream she keeps having, her speech and quarrel with her daughter Lorene, and her strange relation

with Grange and his son , Brownfield, and the manner she uses to attract men; all of these show her strange character.

2-2-2-The Social Oppression

2-2-2-1-The Racial Discrimination of the Whites

To depict the strong racism of the whites against the blacks, a rather strong lexical field is imposed in this narrative as a powerful discourse. The author depicts direct racism when recounting Grange's (the black protagonist) experience with the white pregnant woman in the North. The white woman refuses Grange's help to save her from death because he is black. "He stretched out his arm ... She reached up and out with a small white hand ... Finally she sank. She called "nigger" with her last disgusting breath" (152). Although one may assume that pregnancy and being rejected (for her lover rejects and leaves her) reflect helplessness, this pregnant woman –being white- feels stronger than any black man is. Recognising that her 'whiteness' gives her power, and the right too, to despise, laugh at, insult, and even kick Grange (who comes to console and consolidate her after witnessing the scene of her rejection by her lover). He takes pity on her while she does not only reject his offer, but she punishes him too with her humiliation and her rather offensive words like 'nigger'.

In the novel, there is a depiction of another picture of direct racism exercised by the whites. When driven by her mother to the clinic, Daphne (Grange's granddaughter) is put within an authentic scene of racism. Daphne does not fail to notice that the white nurses ignore her and her mother because they do not possess the same colour of the skin, because they are 'Negroes'⁴. She then realises that they –white people- are bereft of blood and that is why they are free of colour as well as sympathy and any emotion of compassion.

From these two scenes (Grange's confrontation with the white pregnant woman, and Daphne's confrontation with the white nurses), one can grasp that the blacks are rejected whether as offering life to the whites or as begging it from them. Grange starts to understand that nothing but pitiless eyes towards them; this is what the whites come to possess and convey throughout this novel.

The Third Life of Grange Copeland reveals the blacks' suffering from racial discrimination and apartheid. Brownfield's experience with the white bosses (like Shipley, Captain Davis, and Mr J.L), Daphne's experience with the white nurses, Ruth's experience

4-Though they see that Daphne is about to die, the white nurses pretend to carry on their stupid talk (about changing hair's colour).

with the white school, Mem's experience with the white woman she works for (and who calls her my 'coloured girl'), and Grange's experience with every white he comes in contact with whether in the North or in the South; all of these demonstrate deep racism and hatred that the whites feel towards the blacks.

The South had made him miserable, with nerve endings raw from continual surveillance from contemptuous eyes, but they knew he was there. Their very disdain proved it. The North put him in solitary confinement where he had manufacture his own hostile stares in order to see himself. For why were they pretending he was not there? (145)

While racism increases the whites' disdain against the blacks in the South, it creates 'numbness' and 'fatal indifference' in their hearts in the North. There, they do not acknowledge the blacks altogether. (For them the blacks are not only not human beings, but they do not see them even as stones –it is as if they do not exist altogether), i.e. they segregate them. Hence, as Morris, A.D (1999:518) reasoned the social oppression blacks experienced prior to the Civil Rights Movement was devastating.

Many terms come to depict racism in this novel. The word "white" itself comes to have a semantic function that implies racism and oppression. 'Feeling white', for instance, seems to mean feeling at ease, feeling dominant and boss. However, the term racism is employed only once in the whole novel.

The strategy of using white and black characters is to articulate certain ideological forms that cause a kind of opposition. While white people show disdain and contempt against them, the blacks show absolute fear and respect towards them. (Morris, A.D.1999:518). Black people never fix their eyes on theirs, the fact which may reveal both their very respect of the whites and their feelings of very low self-esteem in front of them. Like Brownfield who "could not breathe normally and felt black and greasy under the [white] man's cool gaze" (88). The whites therefore are described as controlling even the blacks' lungs, which is the fact that demonstrates inflicting intimidation, fear and heavy control on them.

Although they despise them, the blacks manage with every means to show definite respect to the whites. One can notice that in any conversation between black and white characters, dialogues are characterised and punctuated by the blacks' silence except for the 'yassir', which is the only and recurrent expression they could utter as an answer for whatever the question, or rather the order, is.

Brownfield's accumulation of the 'yes-s' does convey his suppressed 'selfhood'. Ury, W (2007:81) reasons that this accumulation of 'yes' is the key word to avoid the other (if not vanquish him). Brownfield then seems to avoid Captain Davis each time when negotiating with him for he knows he can never vanquish him. This urged 'yes' of black men reveals their un-readiness to challenge the whites' arrogance and authority. It is the very fact that demonstrates their feelings of frustration and of oppression, which is echoed with strangled rebellion.

Fear prevails in the scene where blacks and whites meet. A significant lexical field is applied in the narrative to depict black characters' fear of the whites; 'inherited fear', 'sweat' 'trembling', 'filled with terror', 'couldn't breathe normally', 'froze into a mask', 'held their breathe', 'fear reached its peak'. These are the most frequent descriptions of black characters' attitude while facing the whites.

The text may sound paradoxically as an opposed exchange of actions between white and black characters. The whites really show definite arrogance and disdain against the blacks. This is how Captain Davis –Brownfield's boss- behaves when staring at him, "Chewing, spitting... acting half interested in emphasising that he owned everything else in sight... , his bald head matted, being boss man" (78). Mr Shipley –Grange's boss- tends to adopt the same behaviour when occasionally watching his black workers; Mr Shipley who "could by his presence alone, turn his father into ... a pebble or a post or a piece of dirt" (9). A white's presence alone makes the blacks tremble and sweat.

The white pregnant woman shows the same contempt when scornfully rejects Grange's dirty brown hand, while attempting to save her from sinking in the pond. The two white police officers too are described to behave scornfully when making Grange tremble and run away from the park.

Thus, Grange tries to warn and forbid the blacks from contacts with the whites lest they fall victims of racism and humiliation, he then entices them to build up their own little society. This appears in his calling for teaching 'hatred' for black children. Thus, he forbids Ruth from playing with white children. Even the siege he always insists on to protect his farm from the whites' intrusion occurs as a symbol of his attempts to free himself of any threats to his identity, to his dignity.

2-2-2-2-The Religious Oppression

To achieve stress on the religious oppression of the blacks, walker chooses the character Grange for a better illustration. Grange's experience with the whites' domination and oppression starts with his attendance of the Baptist church -the black church- which he, at

the age of seven or eight, neither upholds nor does he comprehend. With his joining of this kind of religion, Grange begins to conceive that the whites indirectly control and oppress him to perform and execute tasks he does not favour.

Through Grange, Walker describes religion (false Christianity brought by the whites to the blacks) as deceitful and unreasonable. Black preachers indeed justify the superiority and the domination of the whites. “Theologians of our time defend segregation and the annihilation of one race by the other. They have drifted away from righteousness into an effort to make wrong seem to be right” (Woodson, C.G.1990: 60). Thus, Grange does not see the word ‘converts’ differs much from the word ‘convicts’. He therefore attributes everything foul to the drawbacks of this religion.

The blacks’ religion, as Grange describes it, is nonsensical, and an insane-like religion mainly because people of the church are strange: the brothers and the preacher are always drunk, and the sisters gossip and do other unwise things (like spitting, insulting one another ...). On the other hand, he admires such fortune-tellers who return to superstition while refusing to be church members or white women’s coloured girls. (Like Sister Madeleine who succeeds in deluding white women).

The recurrence of the word ‘spit’, each time when Grange describes the church, shows his as well as all the blacks’ disgust towards religion and what it brings as drawbacks. Grange criticises religion –and so do the black preachers in this novel-, and he knows that they disgust this religion too and that they are aware of their exploitation and discrimination by the whites. “Every once in a while he [the preacher] swiped at the top of his bald head with his handkerchief. The same handkerchief Grange noticed, that he was spitting into all during the service” (131). This is what Grange thinks of religion, as oppressive and not favoured by the blacks.

This religion contradicts the God’s spirit. “While the church throbbed with life and the spirit of the Lord, had everybody else almost climbing the walls, Uncle Buster was fast asleep” (132). The presence of God’s spirit predicts the preachers’ absence. This conveys the strange contradiction noticed in that religion; this implies the disapproval of this oppressing religion by the blacks.

Grange sees what black preachers teach their folks as being more prejudice to them than to soothe or console them. Walker illustrates this point with an irony applied through Grange when he likens their preaching to the trash collected around Uncle Buster’s (the preacher) mouth.

Most of the blacks are ignorant, they are rather brainwashed as far as religion is concerned. Likewise, Grange strives to describe black people as being losing their insight. Religion in Walker's narrative is depicted as being forcefully imposed by the whites on the blacks. Many cues in the text imply that this kind of religion stands as a hegemonic means to predispose them reach and maintain the blacks' consent and support too. Words like the Holly Ghost, drunk, asleep, blind, gently persuasive, convince, long lecture, mild preaching, when associated with religion and the church and the way they convert people, come to be too suggestive and connotative to convey this notion.

Whereas, other words -like urged, placed harshly and horse whipping- when describing the preacher's attempts to oblige Grange for attending the black church illustrate that this religion is also forcibly imposed on them.

Walker attempts to put an emphasis on the fact that black preachers are brainwashed and deluded to accept such deceitful beliefs put forward by the whites. She depicts this idea ironically when referring to religion by the fly playing around Uncle Buster's mouth, and which tricks him to be downed by him. Woodson, C.G (1990) admitted that the whites' teaching of the blacks with nonsense, thoughtless and rather malicious theories shaped and determined the Negro church.

Meanwhile, there is an emphasis on reproaching black preachers for transmitting deceitful preaching, in their turn, to black people who are easily enchanted (like Grange's mother). Here again, the writer uses another metaphor merged with irony "The kerosene lights made the fly's wings shine like amber gems" (132) (The kerosene lights are used metaphorically to describe Uncle Buster's long silver of saliva). One can explicitly notice that Walker relates religion brought to the blacks with everything nasty: the fly, trash, spitting, and saliva⁵.

This kind of religion troubles black preachers themselves. After swallowing the fly, Uncle Buster turns sickly colour, i.e. this religion has bad effects on him as well as on the other preachers. Though they seem to adhere to it, they conceive of this religion as being a means to dominate and exploit the blacks, therefore they -like all the other black characters- turn depressed.

There are many cues in the novel showing that some conscious blacks (like Grange) are aware that some religious principles imposed by the whites justify the whites' superiority and domination.

5-The stress on the words saliva and trash (of the black preachers) may mean their wrong preaching. The author also uses the collocation 'amber gems' to refer to its deceitful, dangerous and filthy drawbacks.

The 'Holy Ghost' is what Grange uses to refer to the book that gathers those religious principles; the name he applies to this collection of principles may stand as an appropriate clue indicating the dangerous drawbacks that religion brings to black people. This is why he likens it to a "sort of a chill, and which, if you didn't watch out, could turn into the soul's pneumonia" (129). According to Grange, the Holy Ghost is the main source for their troubles and particularly their despair. Religion (as a means to directing and shaping the blacks' thoughts) ensures their subordination, and feelings of frustration.

Grange then starts warning the blacks, especially the preachers, not to adhere to the whites' ideologies and beliefs. "You want to keep on teachin' your children Christian stuff from white headed Christ you go right on -but me, an' later on you -is goin' to have to switch to somethin' new!" (155). Although he refuses and rejects this church, this mode of religion, Grange however starts to attend it regularly, the fact that shows that he is urged to join it without believing in it.

Daphne too, Grange's granddaughter, believes that white people belong to a "horrible God". The same God that Grange seems to bargain with (when he was a child) and that he says on his behalf "how could any God with self-respect, he wanted to know, bargain with a boy of seven or eight, who proposed such a nasty deal and meal" (132). This is the very illustration of the absurdity of that religion brought by the whites, and of its nasty intention (in legalising and maintaining the blacks' submission and consent in front of the various kinds of oppression they make them subject to).

Most of the black people reject the Baptist church although they attend it regularly as a matter of gratifying their elders (like Grange and his Granddaughter Ruth) or of preserving their tradition or because they are forcefully urged to.

The bias against religion implicitly displays within the text. There is a tendency to describe the Jews (white Jews) as being different from the other whites as far as racial discrimination is concerned. The Jewish white man that Mem works for, the Hebrew children Grange admires, all of whom convey this bias towards Judaism.

Though he seems to hold a strong feeling of hatred and racism against the whites, Grange likes the white Hebrew children and admires their story of exodus (may be because he likens their history of oppression to theirs). He also admires their holy book and reads it frequently, which is, the contrary to his attitudes towards what he calls the Holy Ghost, his own religion. This reveals his oppression in terms of religion; as a black man, he is not free to exercise the mode of religion he favours.

Mem's admiration of the Jewish white man she works for because of his benevolence also shows tolerance and compassion exchanged between the two races under the shade of Judaism.

Therefore, Grange thinks of the whites like imposing themselves as some kinds of Gods and as putting forward their religion and their different kinds of power. Thus, when explaining for his granddaughter, Ruth, what "ambrosia" means, he tries to show that the God they have now is only the same as the ones before him. He hence refers to the whites by the word God, a deceitful God as he comes to call, who put forward their own deceitful and unreasonable beliefs. Religion is therefore shown as being imposed on the blacks though they do not favour or believe in it.

Grange seems to be the most racist black character, and the most one who believes in the whites' racism. Perhaps because he is the oldest—he has therefore witnessed the oppressing lives of the three generations of black characters (from 1920's to 1960's), that he hates the whites most. Long suffering teaches him hatred, and he wants in his turn to teach it to the young blacks. The author uses the character Grange to stress on the oppressive lives of the blacks on the one hand, and to show that there exists racism echoed by both antagonists (blacks and whites) on the other hand. Each considers the other as his "other", and none thinks of tolerance or forgiveness. Grange's sympathy towards the white pregnant woman who reacts with ultimate hatred and disdain turns him racist even more than before.

2-2-2-3-The Educational Oppression

The educational oppression as offered and exemplified in the Third Life of Grange Copeland is another kind of frustration exercised by the whites against the blacks. This is – in fact- what Ruth's school reveals through its programs offered to black children, and through the various ways showing discrimination and racism against them.

Ruth, like any other black child, experiences the discrimination as far as the education of the blacks is concerned in the novel. The black school Ruth attends lets her grasp what Grange, her grandfather, has long been trying to teach her about the whites' hatred. "Was this what Grange meant? She asked herself over and over, wishing she were dead" (187). A discursive formation may therefore show that the necessity to clarify the truth for the black youth is inevitable.

It is advantageous to predispose them in order not to be shocked by the harsh reality. This is what the protagonist, Grange, implicitly states when calling for the awareness of the blacks about the whites' hatred and racism, and for the aching need to echo the same hatred against them. "If you teach it [hatred] to them young, they won't have to learn it in

the school of the hard knock” (154); and this is what Ruth really faces at school, the hard knock, which does not only startles her but it also depresses her.

There are different clues in the novel that show the educational oppression of the blacks. Most of those clues lay in minute descriptions of the school building (which appears to be built on a poor foundation), and the curriculum (the educational content) assigned for the black learners. Haskins, J says in this light, “Often our early training was not as good as the white students because coloured schools had no money” (Haskins, J. 2001:77). This is how the author describes Ruth’s school.

Most of black characters are represented as illiterate except those few ones –the uppity-who get a kind of restricted and limited knowledge. The program devoted to black schools is incredibly poor, and it is at times provocative. The drawing on the history book cover conveys this “for at the very bottom of the tree, not actually joined to it but emancipating from a kind of rootless branch... it leaped out at Ruth like a slap on the face. Note: A nigger” (186). Thus, they describe races in a social ladder on which the Negro stands at the foot with no practical attention given to him. This is, I think, a very explicit racism against the blacks.

The education offered to the black does not consider him only to condemn or pity him. This is what the history book provides the black pupils with besides the speller, a geography and a reader as representing the whole program devoted to them. (Woodson, C.G. 1990: 17); and this is really what Ruth’s school proposes as a program.

Through Mrs Grayson’s lecture (the black teacher); one can grasp the whites’ focus, in the programs oriented to black schools, on black people’s imaginary freedom after the Emancipation, and on the necessity of patriotism in favour of the United States. However, the rebellious spirit of the blacks is confined and prevented. “Between the few words you were able to catch over the noise and Mrs Grayson’s own abstraction there was little that could be gleaned and put to use” (185). Mrs Grayson’s hard punishment of Ruth when rejecting the history book, the over crowded and chaotic classrooms⁶, all convey the intention behind the mis-education of the blacks.

Some black characters-like Brownfield- do not appreciate black schools. They are against the education of the blacks since it conveys control, discrimination and oppression for them. “You ain’t going to learn nothing useful” (118); Brownfield is used to tell his

6-Each room of the three rooms (of Ruth’s school) contains a big number of pupils of different grades studying altogether at once.

children. Those black people, I think, are not against the blacks' education per se, they however reject oppression as far as black schools are concerned. On the other hand, they, at times, see education advantageous⁷ and helpful in growing the rebellious spirit in them.

Ruth's black teacher who is in the habit of spitting during lectures also shows her disgust against education (the same behaviour that shows black preachers' feelings towards religion). Ruth hates her black teacher (while Grange hates black preachers) and she knows –as the author makes it- that all what she gives to those children is nonsensical and unworthy.

The whites care nothing of black children. While they afford white children with school buses, Ruth and her sisters, being blacks, have to walk all the distance, no matter how long, bumpy and dangerous way or under which weather it is.

They do not even care of their lives; they do not bother themselves to put a sign indicating the nearness of the black school in a dangerous highway. “There was no sign indicating that a school was near ... and the state of Georgia had put up a white wooden cross as a death marker for motorists, but had not thought to put up a warning sign” (191). They do not also bother themselves to afford to finance the buildings of good schools for the blacks. All of this is done to disturb the blacks' learning.

2-2-2-4-Courts and Justice

The novel provides various signs, which may signify the negligence of the blacks as far as courts and justice are concerned. Rose, A (1962:180) asserts that a black victim's rights are ignored; as a result, even though the offender is another black, sentences are ordinarily reduced (even for major crimes). Mem's murder that Brownfield commits and for which he is sentenced of ten years of prison and of which he spends only seven years, the hatchet murderer who is paroled after three years for killing his wife along with two other blacks (his wife's mother and aunt). This is what shows the reduction of sentences while killing or offending black people. It also implies the worthless lives of the blacks (as the whites make them seem), and reveals the ignorance of blacks' rights in courts.

The whites' prevailing function within the text is to signify an oppressive and humiliating force as far as courts and law are concerned. Light punishments of black offenders (when the victims are blacks) are not decided in favour of the blacks, they however imply contempt against them and neglect for their rights. They also stand as a

7-Brownfield is jealous of Mem's (and her daughters') education for he thinks that her knowledge gives her power and makes her compete against the whites while he cannot.

threat for the black community's security (because crimes are going to increase among black characters) like rape committed on Josie.

Josie is another victim of the white tyrannical law, and the most noticeable abuse she is offended with is rape (by both white and black men). The white court ignores the blacks' rights and its abusive law condemns Josie and makes of her an easy target and a cheap prey for anybody aspiring to exploit her sexually. Josie, who "was raped at sixteen and never avenged" (141), neither could revenge herself of those who wrong her, nor could anybody "stop the scarcely disguised rape that followed from everyone else" (40). Rape, this sexual abuse, this crime and others, increases because she as a black victim cannot avenge, because the court does not provide her with the necessary support.

The description of 'Judge Hurry' as unfair reflects the court's injustices and judges who "had meted out unjust sentences and had been the beneficiary of much yard labor and house work which the city paid for and which he was able to secure from his position on the bench" (244). This sends light on the exploitation of black people in prisons; the whites steal the labour of black poor people.

The American law and courts are described as involving too much discrimination between the whites and the blacks, and as revealing institutional subordination of black people. The whites, in this novel, seem to reinforce crimes among black characters. The very good treatment the hatchet murderer is privileged with among other prisoners in jail conveys this idea too⁸.

However, if the victim is white, a black offender receives the hardest punishment (even for being entangled in slight offences). "The punishment was made to fit the man and not the crime ... One could punish one's enemies with a torture of one's own choosing" (163). The lynching of Uncle Silas while trying to rob a white liquor store may demonstrate this point best.

2-2-3-The Political Oppression

From the discursive formation that repeats itself through different characters and settings, one may deduce that one of the main interesting aims of the text is to expose the political oppression of the blacks.

Being disfranchised and prevented from all political rights including the simplest practices like vote, some black people (in the early sixties) like Grange see it impossible to

8-This hatchet murderer kills three black people at once, and in jail, he is privileged with a very special treatment; he plays poker with jailers, he attends church every Sunday and he can spend some time with his woman whenever he desires to. (Before being imprisoned however he was layman like all the other black characters).

obtain those rights. Thus, the author presents the whole problem into a paradox; while some black characters do not believe in their possible political freedom, others believe in and call for it –mainly through the Civil Rights Movement.

Hence, while Quincy and Helen are ready to lose their lives for winning the struggle, Grange “didn’t believe [in it] because it was impossible” (241). He could not imagine having, one day, any black included in the political affairs of the State for his great belief in the whites’ domination, cruelty and racism. Therefore, he predicts the failure of the Civil Rights Movement for he knows that “the law continues to be used as a tool for depriving black people of effective political participation through the exercise of the franchise” (Burns, H.1973:161). Racism seems to enhance this cruel and unjust law to keep on dehumanising and disfranchising them.

In a dialogue with some workers of the movement, Grange ironically asks, “You don’t mean to tell me that some fool of ours is trying to run for office in Green County, you do?” (239). Heavy frustration impedes him from believing in obtaining any political power. However, Helen’s answer to Grange (when saying “not this year”) provides a hint, which sheds light on ‘time’ as a necessary factor to bring a ‘change’, on ‘days’ that may prove Grange wrong⁹.

To call for the political equality, and mainly the right to vote, the blacks start to raise powerful and peaceful resistances against the whites’ racism through praying and singing (near the end of the story). “I AM AN AMERICAN TOO! THIS IS MY COUNTRY TOO!” (235). These are students marchers calling mainly for the political equality between the two races and against whom the whites are described to respond with a violent rejection¹⁰.

This rejection and racism are common daily characteristics that determine the philosophy of Grange while building no hope for a change. This is, in fact, what makes black people lose hope in softening the whites up.

Once more in this conflict, Grange gets worried about the future of his folk. “I’d feel better about’im [Dr Martin Luther King] if I thought he could be the president some day” (232). He then believes that the blacks in America could not ensure their security and equality with the whites unless they can reach ‘presidency’; this is what the author puts

9-Barak Obama, the 2008’s president of the U.S.A, the first black American president, wins the challenge and proves Grange wrong. May be it was not possible in the 1960’s as Grange predicts, but this is 2008, it comes as a defying year. It is the year –I believe- that Walker has meant for more than 40years through the answer of Helen (a black character and a worker in the Civil Right Movement).

10-Some whites insult the black marchers, spit and throw coke bottles at them; their slogan “I will bet” shows their ultimate disapproval and strong racism.

forward through the character Grange in the Third Life of Grange Copeland and what the new black generation (Ruth's generation) falsifies.

A powerful metaphor is employed to express the political oppression of the blacks and racism of the whites. Grange likens the blacks singing in the march with "whistling in a graveyard" (232). This shows the whites' inevitable refusal to accept and to integrate the blacks as American citizens.

Walker seems, at first, describing all the whites as racists (except the Jew white man Mem works for and who himself seems an exception for being dying of cancer). Then, –at the very end of the story-, she introduces some benevolent white people who help bring the political equality between the two races as if she wants to keep it as a surprise for the reader. The presentation of white marchers in the Civil Rights Movement, and mainly the white girl carrying a sign denouncing racism and who despite getting injured by other whites, she keeps on marching (with tears, pale cheeks and blood). Bill (another white supporter of the movement) who has been once shot by one of the whites' bullets and who insists on carrying on his work with the blacks. Each proves Grange wrong again.

2-3-BLACK MALE CHARACTERS'S VIOLENCE ON THEIR WOMEN

In the previous part of this chapter we have tackled, the various signs of oppression of black characters that are subject to by the whites in the Third Life of Grange Copeland. The exposure to bad conditions of life and to strict domination, control and racial discrimination by the whites; this is the atmosphere surrounding their lives in general. Woodward, C.L (1974:108) declared that the Jim Crow laws were constantly pushing the Negroes farther down each time they try to escape their subordination. Therefore, violent reactions –or rather any kind of reaction against the whites' offences- is totally forbidden.

The blacks do not have any recognised rights to defend. Moreover, black people in this novel are characterised by their excessive fear and respect of the whites; the fact that hinders them from introducing any open reaction against them.

However, the novel reads as an endless contradiction, an endless confusion and dilemma while discussing its different scenes that seem to refer to the direct effects of this, one may say, frustration felt by black people.

Through the selection, transformation and arrangement of facts displayed within this narrative, one may deduce that while the black male needs vent his anger and wrath (because of the strong oppression), the black female character seems to be as a fitting target for such a desire. Grange offends Margaret and Josie, Brownfield offends Mem and her daughters, and every black man in this novel oppresses his woman. (See the

Frustration-Aggression hypothesis p28). Therefore, the obvious question that may arouse in the reader's mind is; -Does this violence against the black woman really relieve the black man's feelings of frustration and of depression?

To fathom out the mystery of black men's violence on black women, as a response to frustration in this novel, we are going to tackle each black male character's violence on his woman providing by that, however, tentative and indefinite answers.

The author seems to provide a set of cues that lays on confusion and awkwardness rather than exact cues as far as the cause of this violence is concerned. The reader may therefore find it difficult to take stand in front of the different situations and possibilities provided by the essay.

2-3-1-Grange's Violence on Margaret

Each time we are provided with clues that Grange suffers from the whites' tyranny; there is a tendency that supplies cues of his direct, and indirect, violence on Margaret.

After a hard week marked with overwork and Shipley's and his friends' domination over him, Grange turns back home desperate and ready to eject his very long concealed anger on his wife, Margaret.

Under such harsh conditions (hard work, low wages, debt, shabby houses, and different issues of racial discrimination by the whites), Grange becomes totally morose and depressed, and eventually, harsher and more cruel with his wife (as if he tries to avenge his failure on her). "But these activities depressed him, and he said things on Wednesday nights that made his wife cry" (12). Violence; both as physical and verbal, this is what characterises Grange's treatment of Margaret. He usually threatens to desert her and their son, Brownfield. He humiliates and insults her because of his ultimate despair.

The text provides various clues that indicate Grange's violence on Margaret. His desertion of her (when heading North), his relationship with Josie, his indifference and silence; they all come to convey something which has a common relation with both his depression (because of frustration) and his violence on Margaret.

Grange's migration to the North is the very illustration of his neglect of her. This act indeed seems selfish from the part of Grange, and it deeply hurts her feelings as a woman. In addition, Grange himself confesses it when reproaching himself.

The crackers could make me run away from my wife but where was the man in me that let me sneak off, never telling her about where I was going... never telling her how wrong I was myself (207).

Though Grange deserts Margaret out of despair and of the bitter life created by Shipley and the other whites, Margaret feels abandoned by him –particularly when he refuses her entreaties to come back home, since he makes her feel refused and unwanted in public.

His betrayal of her, when taking Josie as a lover, also makes her enter endless suffering. She cannot tolerate the idea that her man leaves her for another woman's love. His betrayal makes her feel humiliated and despised, and it eventually drives her to commit suicide (after trying, in vain, to play her husband's game of looking for her heart's good times with strangers).

To absolve himself, Grange confesses his love to Margaret and attributes his violence on her to the oppressive life the whites blight him with, to frustration imposed on him, to his hatred of Shipley's whiteness that "had absolved Grange of his own guilt, and his blackness protected him from any feeling of shame that threatened within himself" (178).

Silence is another feature characterising Grange's violence on Margaret. It also conveys indifference and neglect of her. From the very beginning, Grange is characterised by his abundant 'silence'. (In cotton field, at home, and everywhere else). He never shows interest towards Margaret and he rarely talks with her, and if he does, it is only to despise her and hurt her feelings.

In the text, the word 'stone' performs and holds an interesting discursive meaning. Likewise, it goes beyond a simple denotative meaning to refer to a number of possible signified like 'inhumane', 'afraid', and 'desperate'.

The stone that Shipley, the truck driver and all the other whites create, affects badly on his wife. Because of their racism and oppression on him, Grange becomes a violent, a non-caring and a cruel husband. "It was the man who drove the truck who caused his father [Grange] to don a mask that was more impenetrable than his usual silence" (8). Again, it is this mask, which appears in several passages of the novel, and which hinders Grange to acknowledge Margaret. It is what forbids his love of her to live and flourish.

Grange threatens Margaret to kill her and their son, and this is what he really does when drawing her death-like life (by being wild, careless, and emotionless) and when driving her to commit suicide. His shotguns horrify her, and his drunkenness kills her patience and passion too. In a word, Grange destroys and kills Margaret's peace.

Oppressed and abused by the whites, Grange offends and mistreats his woman. I think that Grange does not intend to hurt his wife; but it is his depression and his frustration that lead him to treat her so aggressively. He loves her and many keys in the novel indicate this. His moans when lamenting about Margaret's hard life and harsh death (peculiarly when

getting drunk¹¹), his defence of her when being denounced by anybody else, and other indications express his implicit love and compassion towards his woman. “It was confusing to realise but not hard to know that they loved each other” (20). His frustration, as a black man, leads him to aggress his beloved woman.

Therefore, one may conceive that his violence on her is an urgent need. He needs to exist as ‘human’ and to prove himself as a ‘man’ to keep alive. “Depression always gave way to fighting, as if fighting preserves some part of the feeling of being alive” (20). Within the Third Life of Grange Copeland as an active discourse, there is a set of clues indicating that the whites block every access of the black man (see black characters’ frustration) and he therefore requires marking his life and labeling it with violence and aggression on his woman. So that, he can hear his voice (while insulting, threatening and shouting at her), see and enjoy his signs of dominance and powerful position, and hence he can feel his life’s dynamism as he makes and directs it himself.

Margaret, in her turn, gains nothing from her husband but dread and deep despair. Misery and the harsh truth of being ‘black’, of being despised and discriminated depress Grange, and they eventually make him beat, threaten, insult and humiliate his wife –as a fitting victim for him. In a word, all what he does or says (to his wife) reflects his pretended cruelty, or rather urged, hatred of her. “And he had not needed to tell her who was behind their misery –she knew and then he did not –for someone, something did stand behind his cruelty to her” (176). It is this ‘something’ that many passages of the essay try to give away, and which refer to oppression, to frustration created out of racial discrimination and exploitation of the blacks.

2-3-2-Grange’s Violence on Josie

The text supplies a set of pictures describing Grange’s violence on Josie, the nature of his authority and above all the direct motives pushing him towards offending her.

Although Grange assigns Josie -as a lover- to attain pleasure, and although she, indeed, does not fail in helping him forget about the cruel life he lives, Josie does not escape his offensive acts and words. What one can conceive out of the novel concerning Grange’s violence on Josie, is that he usually attempts to humiliate her and to hurt her emotionally, however, he never uses physical violence on her.

11-Getting drunk conveys that the person’s speech may be too serious and sincere or too insane-like. However, here, in this narrative, Grange’s drunkenness seems to be rather a means by which the author enunciates some serious and daring ideologies.

Desertion is the first abuse he commits on her, and it seems to introduce an open track for him to exercise his violence on her. By his abandonment of her, Grange does not carry out his promises of taking her with him north, of freeing himself and 'her' as they thought from the southern harsh life. Likewise, Josie feels deceived and ignored by Grange.

Every complaint by Josie means she feels wronged and abused by Grange. This is the very illustration of his violence on her. Violence is any act perceived as aggressive and abusive mainly by the victim. (This is what we have seen in the first chapter).

Humiliation, strong offensive words, and indifference raise one's pique and add to his pain. This is indeed what happens to Josie because of Grange's ignorance of her and his violence on her. "After all I done for him... he don't pay me the mind you'd pay a dog" (168). This is how Grange treats Josie, and this is what keeps nagging at her like an ache in the bones.

Josie spares Grange's life, but he rewards her with harshness and cruelty; he usually hurts her when talking to her, he despises and disdains her, and he belittles the good she does for him when saving him from the greedy and the 'nasty' hand of Shipley and his white friends. This is really, what Miller, J.B (1996) believes when asserting that woman's valuable qualities and deeds are not rewarded for but are punished instead.

The very essence of the novel is to reveal that the black man uses his woman to ensure his welfare (to vent his rage and to withdraw from the whites' tyranny). Grange, in fact, is using Josie. He uses her to get joy in her inn, and then, to secure his withdrawal from the whites¹² (whom he thinks are his oppressors). As a result, Josie feels discarded by him –for he really tries to get rid of her- the minute he no longer sees her useful for him.

Deception is another form of emotional violence. It is one instance of Grange's violence on Josie. He deceives her when pretending to turn back driven by his sincere love for her and for seeking privacy to enjoy that love together and alone. This part from him wrongs her –particularly when realising his deceitful intention in using her.

In fact, Grange practises all kinds of emotional violence on Josie; he affronts and insults her, and he curses her, peculiarly for being an easygoing woman¹³. He usually swears at her for being a woman of pleasure, which is the reason why he sees her unworthy for breeding Ruth –unless to serve her by plaiting her hair or helping her bath herself that

12-Grange uses Josie's money to build a private farm where he could produce goods and rule himself by himself. Josie renounces her inn and sells it to offer him all the money. The private farm provides freedom for Grange; meanwhile, it causes Josie's dependency and poverty.

13-Grange degrades Josie because she fails to bring her daughter in a righteous way, and therefore, warns her not to interfere in his own granddaughter's upbringing

Grange urges her threateningly to do.

On the other hand, he praises Ruth's mother, Mem, whom he describes as a 'saint'; this discriminating comparison makes Josie cry and suffer from his offensive words about her.

The novel provides a quite useful illustration of how the black man wrongs his woman. Grange, for instance, excludes Josie gradually of his life since she is no more beneficial for him –the fact that completely depresses her. However, he blames himself for neglecting her, for failing her, and he knows that there is a 'strange force' compelling him to behave so violently with her. It is Shipley's and other white racists' discrimination and segregation, their tyranny and exploitation that nest spite, grudge and revulsion deep in his heart.

However, Grange always argues that all what he does; his violence on Margaret, his disdain of Josie, is for seeking survival (to feel a human being) and is meant to hurt none of them. "It ought never to be necessary to kill anybody to assert nothing but some men, in order to live, can't be innocent" (156). He wants to feel 'alive'. This is the plea of Grange for his violence and mistreatment of Josie.

Grange never batters or harms Josie physically (this is the contrary with Margaret, his first wife). I think that Grange cannot batter or abuse Josie physically because he feels, somehow, dependent on her –or indebted to her- and this is not the case with Margaret. I also suggest that, with Josie's help, Grange gets half-frustrated (by his white oppressors) and his wrath is then reduced. Thanks to Josie's money, Grange becomes economically better off in this phase of life (his third life) than in his life with Margaret (his first life). Consequently, I do believe that, in this third life, he feels less frustrated and oppressed by the whites, and meanwhile, his rage towards Josie even though does not stop definitely, but it is at least reduced.

Freedom is loftier and more sublime than to be confined to an economic frame alone. In this sense, though Grange frees himself economically from the whites' oppression, he still feels restricted and oppressed by the whites' tyranny. Therefore, realising that he can never enjoy this perfect sense of freedom because of his black skin, Grange can do nothing but to blight Josie with his cruel and offensive words (as a frustration-aggression response).

2-3-3-Brownfield's Violence on Mem

Another set of relations displayed within the text appear to announce the same discursive facts mentioned earlier. Brownfield, as a black man, finds himself in a subservient and powerless position in the white society and Mem is another victim of home violence in the Third Life of Grange Copeland.

Thus, trying to approach the problem from a frustration- aggression perspective, one may then say that high amount of debt, poverty, and white bosses' despise depress Brownfield and eventually lead him to vent his grief on his wife.

His violence on her starts by withdrawing her from her decent job (school teaching) and forcing her into domestic works (as a maid in white houses). Managing to make of Mem an 'ugly skinny toothless and old looking' woman, Brownfield really succeeds to. This –I think- is to make her fit his mistreat, humiliation and contempt “for a man with an ugly wife can ignore her. It helped when he had to beat her too” (57). Therefore, his violence on his woman develops and recreates a rather intense violence until it reaches its ultimate degree and turns into ‘murder.’

Informal dialect, Negro dialect, is the only one that can fit a Negro; this is what Brownfield wants and urges her harshly to re-adopt. He does not favour her ‘proper talk’ (formal speech), he begrudges her education for it makes him conceive her superiority to him (as an illiterate man). Education or “knowledge put her closer, in power, to them [the whites] than he could ever be” (55). Her education reminds him of his own failure, of his frustration, so he manages to suppress it altogether.

As we have seen in the first chapter, violence comes sometimes to mean controlling one's freedom. Preventing another's dreams and breaking his hopes is another issue of violence, because, in so doing, the offender strangles the victim's personal freedom. This is what Brownfield indeed strives to do ‘to stifle’ Mem's autonomy and freedom with the entire signification that the word can hold and convey.

Being oppressed and abused by the white man, Brownfield tries to act out the drama of his own frustration -and oppression dramatised by the whites- through abusing Mem, his black woman. White bosses often force Brownfield to move without warning him or explaining the causes for him, and he –in his turn- compels Mem (and the children) to move and endure the new ‘more freezing’ house.

The whites prevent Brownfield's dreams, and when interrupting Mem's, he feels –or assumes- his imaginary strength. He cannot say ‘No’ for Captain Davis or for any white boss, and when he despises, curses and urges Mem to do things she does not favour, he feels killing that ‘yassir’ he is obliged to say and he feels hurling a thousand of ‘no-s’ to all the white oppressors of the world. He then feels a boss himself.

The reproduction of statements and facts; though different in forms and time, seems to expose the same kind of enunciation. This is done through different black and white people relationships on one hand and through black male and female relationships on the other

hand. Thus, Brownfield passes by the same mode of life of his own father; being oppressed by the whites, they oppress and offend their women.

His plan is to fabricate a body to bruise, a mind to control and depress, and a soul to crash, to give a chance for his pride and welfare to live. He rather needs Mem to be a 'stone' that does not react against his violence, but a one that feels and suffers his intended harm.

The American social structure turns the Black man into a beast –suppressing his human qualities and accenting his animal tendencies. (...) He takes his anger and frustration out not on the social system or the people who exercise its power but on his children and on the black woman

(Lawrence, H. W.1985:50)

The tendency is that you hurt the loved one more than any other one does (see chapter one). I do believe that Brownfield hurts Mem more than any other white racist in the Third Life of Grange Copeland does. "But what had she thought, his quiet wife, when he proved to be more cruel to her than any white man or, twenty?" (226). She really feels wronged and failed by him the very minute she needs his love, his affection and support. His exploitation and his violence depress her much more than the oppression and racism she receives from the whites.

Actions, symbols and conventions correlate within the text to convey Brownfield's regret for offending Mem and her daughters. Blaming oneself after committing a violent act on somebody may mean that the offender does not, or did not, mean this violence, that there is another power, outside him, pushing him towards offending the victim.

Thus, whenever Brownfield offends Mem with harsh words or hard blows, he regrets and it grieves him that he causes pain and misery for her. His grief, his repentance, alludes to the fact that what generates his violence on Mem is 'rage' that arises out of a given set of circumstances (which is mainly the whites' frustration) "his rage and his anger and his frustration ruled" (55). Brownfield seems guided and compelled to strike and curse Mem, to house her in shacks full of hay and cow manure, shacks with shattered windows.

Brownfield is urged to hate Mem; meanwhile every organ in him adores her beautiful soul and blames him wistfully for having her once for marriage as a punishment for guilt, a sin, she has never committed nor had a hand in. "I loved your mama ... These tortured words ... sound as if they escaped from close dungeon in his soul" (219). This is Brownfield confessing his concealed love –or rather suffocated truth- with torture.

On the other hand, he also plans to find another more depressing way by which he can completely suppress his woman. This is in fact a contradiction in Brownfield's violence on Mem. Brownfield does not regret his wife's murder. He indeed wishes her death because

he wants her to stay a myth for her plumpness and beauty (two features that he frequently talks about as two signs reflecting welfare) as she has been before marrying him. He dislikes skinniness may be because it reminds him of his sin and that of the whites. He rather intends to release her of distress and depression he, in addition to the whites, trap for her. Hence, he ends her torture for a final and eternal relief.

When cruelty –violence- lives long, it makes forgiveness impossible. It grows hatred too. Mem learns hatred from Brownfield; she learns spite and grudge that impedes her from loving and tolerating him. Mem cannot forgive him when he calls her ‘ugly’ and ‘nigger’ (even though he is black too) each time instead of ‘honey’ or ‘dear’, when he lays his hands on her skin and the children’s with hard blows instead of tender caresses. She cannot forgive him when he uses vulgar words to address her and her daughters instead of sweet and coddling ones. His aggressive words and acts really hurt her feelings, and they eventually, numb her heart so that it can no longer bear ‘love’ or even ‘forgiveness’.

Different scenes showing the black female character’s double oppression under both the whites’ and the black man’s tyranny reveals the author’s intention to represent the black woman as subject to two different forms of oppression, (the one of racism and that of sexism).

Her colour and her sex make of Mem, as a black woman, a victim for Brownfield. A victim, whom he beats, berates insults and humiliates. For her low and unrecognised position in the American society, Mem becomes a slave for him, ‘a slave for a slave’ –as one may call it. Brownfield assumes to compensate for his own slavery caused by the white bosses.

In describing the facts that form within the text, one can discern how torturing the black woman (whether physically or verbally) becomes her man’s favourite activity because it makes him release his wrath kept with painful patience the whole day under despise and exploitation of the white landlord. “Brownfield beat his once lovely wife now, regularly, because it made him feel briefly good” (55). This may shed light on the fact that Brownfield’s rage and anger does find relief in abusing Mem, however, his conscience never does. This is clearly shown when describing his concealed sadness about his woman while watching her nursing her injured feet.

The tendency is that Brownfield cannot face Captain Davis (or any other white boss) violently to defend himself, to release his rage, though he –actually- is supposed to cause his rage as an oppressor.

Both implied and clear statements show that Brownfield really longs to respond aggressively in order to defend himself against his white boss, as tyrant; “I ought to stick my feed knife up in him to the gizzard!... He walked home slowly, kicking rocks and bushes” (89). These are Brownfield’s wishes for an open rebellion, confrontation and defence against the whites, (and which he never makes it explicit).

However, considering that our frustration-aggression hypothesis is true, a serious question seems to impose itself: does Brownfield oppress Mem alone to release his anger and furry of his long endured frustration? To answer such a question, one has therefore to switch to discuss Brownfield’s relationship with other black people.

No sufficient signs seem, in fact, to be provided by the novel as to depict and explain the nature of the relationships between Brownfield and the other members of his black community except for those referring to his treatment to his children.

Mem, thus, is not the only victim he flings and vents all his rage on. Daphne, Ornette and Ruth (his children) do not escape victimisation by him too. Brownfield deprives his daughters of compassion and affection, and provides them with terror instead. He victimises his albino baby when putting him away in a cold night to make him freeze to death. He even tyrannises himself when not defending his own rights and when submitting to his foe’s torture by helping him destroy his own life. He indeed victimises everyone and everything he conceives inferior to him -or rather weaker than he is- to release his furry. “For fun he poured oil into streams to kill fish and tickled his vanity by drowning cats” (59), out of rage and despair, he kicks rocks and bushes too.

Therefore, Brownfield, due to the various harsh situations he is subject to, loses all the hopes in life and becomes one of the living dead created by the whites’ frustration. As Harris, A.P (2000) argues, only the living dead strive to design the others’ suffering, they are the only ones who want to kill the living. Brownfield’s desire to aggress and oppress and even to murder Mem may demonstrate this notion.

2-3-4-Blak Preachers’ Violence on their Women

The novel depicts every black male character as a wife oppressor and tormentor. Even black preachers –seeming righteous- experience the frustration-aggression case. Hence, no black preacher is described to be mild with his wife: they, out of frustration, practise all kinds of violence on their women. They beat, desert, oppress, dominate and even kill them.

To make its enunciation about black women’s oppression by their men; this is what becomes an essential factor determining a group of relations that the visible text has to

establish. This group of relations displayed within the text conveys heterogeneous facts like the corrupted character of black preachers (see the religious oppression p25).

While depicting black preachers' treatments to their women, there is an allusion to both their own oppression by the whites and their violence on black women. It conveys their frustration, which is mainly shown through their disgust towards religion, poverty, feelings of racial discrimination and rejection on one hand, and their violence on their women on the other hand.

Although they escape the 'sharecropping system' (which is the very symbol of poverty and oppression of the blacks in general), they –as black people- could not escape their crucial frustration drawn and created by the whites. This is clearly stated through the hatchet murderer, who before being imprisoned, he has been a minister. This black preacher "could not feed his wife... on what he made off the gospel... he had himself struggled against the unseen force... and so killed his wife" (166). It is this 'unseen force', which pushes all of Grange, Brownfield and the other black male characters and black preachers to be violent with their women.

It is this unseen force, which blights them with poverty and harsh life, it is this unseen force, which makes and allows people to witness, "Every Sunday –the placid Christ-deferential self righteous of men who tortured their children and on Saturday nights beat their wives" (133). Hence, by the integration of the hatchet murderer and other black preachers into this frustration-aggression game, the author's intention seems to provide a diversity of illustrations to demonstrate this notion. This diversity of illustrations along with her flexibility of style makes the reader have no way but to trust her moods, feelings and impressions.

Josie's father, who is supposed to be a self-righteous preacher, dominates her mother and strangles her freedom. His violence is mostly pictured by preventing his wife from voicing her choices, and from interfering in any decision concerning anything even the children. He therefore exercises and practises 'oppression' on her and he exercises 'violence' on her personal freedom and autonomy.

Uncle Buster (Grange's uncle, another black preacher) tortures his wife too. "Grange didn't like him because he had seen him knock his wife, Grange's aunt, through a plate-glass window." (130)

Mem's father, too, as a black preacher, does not only abandon her mother after conceiving from him in an illegitimate manner but he also does not help her when expelled from her father's house. I believe, as Denzin, N.K (1984: 497) puts forward, what can

really destroy a woman is betrayal and failure from her man (as her nearest person). Thus, Mem's father destroys her mother especially when he marries another woman. This is generally, what characterises wife abuse in this novel. All kinds of abuse and offence are displayed: physical and emotional. It also seems general and affecting all categories of black people under the shade of endless frustration and oppression.

2-4-THE CIVIL RIGHTS MOVEMENT'S CONTRIBUTION

In making visible the discursive strategies of the Third Life of Grange Copeland and its different scenes, one cannot fail to notice the necessary inclusion of the civil Rights Movement. The emergence of such a movement opens new horizons for the new generation to establish a good relationship between black male and female characters.

Quincy and Helen's relationship forms a good instance for this notion. Their sympathy, love, and their compassion towards each other are nothing but a newborn of the Civil Rights Movement fruit. Meanwhile, it is this unity between black men and women, which gives an opportunity to such movements to live and to fulfil the welfare of black people in the United States.

No family, no community and no race can keep healthy and strong if they do not fight domination and annihilation of one against another. Unity is able to alleviate humiliation, intimidation and actual acts of violence of one against another (Walker, A.1987:251). Thus, the black family needs unity, and mainly love, to overcome not only frustration, but also the effects of this frustration (like family violence).

Ogunyemi, C. O (1985:73) however, falsifies this notion about Ruth's generation, which is supposed to bring about a healthy balance in the inter-gender relationships between black men and women. She therefore insists on the fact that the integration of the Ruth's generation is to achieve a womanist objective illustrating, by that, that the black woman is powerful enough to fight her double oppression and gain her man's compassion.

I do oppose to this notion for I believe that the integration of the Civil Rights Movement's sole function within the text is to signify the beginning of the blacks' unity. It provides self-confidence for black people in America who start to believe in their internal power and their capacity to 'love' and support one another. Black characters really begin to think of solidarity, cooperation and compassion once they get hope to get rid of their frustration.

Both Quincy and Helen (as two black characters working in the movement) get strong faith in fulfilling black people's liberation from their long deprivation and oppression. "Quincy's going to run for Mayor; I'm going to be first lady of Green County" (241). This

is what Helen says firmly and what reveals her readiness, as well as her man's, to fight against the whites' oppression. This readiness and enthusiasm seems to feed on her man's love and support.

On the other hand, their hope, their powerful belief to alleviate the frustration of black people fosters Quincy's love for her. It gives him an opportunity, a chance to think for love as a possible factor within their relationship, for their successful marriage as a young couple. It really makes them start to regard themselves as 'human beings.'

From their actual relationship, one can notice no violent treatment of Quincy to his wife. "Quincy put his arm around his wife, his hand moving up and down her side. He held her loosely yet completely, as if she meant everything to him" (241-242).

Meanwhile, black characters start to form a strong body, beginning by improving and promoting familial relationships (black male and female relationships) to achieve defiance, and then to gain victory. Therefore, the Civil Rights Movement synchronises Ruth's generation i.e. near the end of Grange's third life. It synchronises the generation of when black men are ready to die holding their women's hands (that Grange wistfully regrets after Margaret's death).

In this phase of life, black male characters –like Quincy- show love and respect towards the black woman. Thus, it is this kind of respect among black young couples, I think, that helps in the emergence of such unity, and therefore, of such consciousness and enthusiasm in raising and organising rebellions against the oppression of the whites.

The Civil Rights Movement seems necessary in providing opportunity for the black female character to free herself from her double oppression and particularly from the black male character's tyranny once it frees him, and they all, from their feelings of frustration.

Quincy's laughter and mainly Helen's conveys their happiness and gratification. Helen's too much laugh makes Grange feel that this laughter along with her calmness means something. Though they are still oppressed and frustrated by white people, yet, black young couples do not conceive of this frustration as an obstacle for expressing sincere and beautiful emotions. At the same time, they try with every means to deal with the whites' oppression and to limit racism, and eventually, to reduce violence within the black family.

2-5-CONCLUSION

Segregation and discrimination create barriers against social contacts and equality between the blacks and the whites. Those institutional barriers create handicaps in the emotional life of the black family in the Third Life of Grange Copeland. Poverty, racial

discrimination and robbed rights increase the black man's rage, and the prevention from claiming of those rights makes him enter an endless despair.

No right is recognised and no open protest is upheld or allowed for black men. They see their lives as entailing crucial frustration, which is not to be altered or even to be rebelled against. This atmosphere causes rage and deep despair to label their daily relationships with their women.

We have been dealing in this chapter with domestic violence among black characters, and we have seen that the frustration and oppression they endure drive this kind of violence to occurrence. Black men no longer tolerate and endure such humiliating conditions. They, however, feel their protest blocked, and therefore, they vent their anger of longstanding frustration on their women, by battering, humiliating, and offending them, and by which they feel released.

However, what remains odd, in this violence, in this frustration-aggression notion, is that black male characters appear to oppress and aggress their women who, though they experience a more intense kind of frustration, never show any kind of aggression or violence on their men (or towards any other beings). They instead show ultimate submissiveness to their men and, at the same time, send their rage and aggression towards themselves.

This may direct attention to other issues within this phenomenon -known as domestic violence- in the black family. It may hence shed light on other causes, other incentives, deriving wife abuse in this novel.

Black male characters' aggressive treatment to their women, which is not echoed, alerts one's notion of gender violence and to gender polarisation i.e. their being 'males' have to do with this violence.

'Patriarchy', or male violence, seems to impose itself either to eliminate our first notion of the frustration-aggression hypothesis or to join and intertwine with it. (We will see this relation later on).

Thus, we allot the next chapter to fathom out the mystery of 'masculinity' and gender role orientation and their relation of generating home violence among black characters. Thus, in the following chapter, we are going to know to what extent black men and women's gender roles do contribute to engender wife abuse.

CHAPTER THREE

BLACK MALE CHARACTERS' VIOLENCE AS A GENDER ISSUE

3-1-INTRODUCTION

3-2-BLACK MALE CHARACTERS' SEXISM

3-3-BLACK FEMALE CHARACTERS' SUBORDINATION AND SUBMISSION

3-3-1-The Emergence of Weakness

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CHAPTER THREE: BLACK MALE CHARACTERS' VIOLENCE AS A GENDER ISSUE

3-1-INTRODUCTION

We have seen in the previous chapter that black male characters –under frustration and oppression caused by the whites- exercise violence on their women. Grange feels oppressed by the system of sharecropping and by the whites' racism, which turn him into a violent and a non-caring husband to both Margaret and Josie. Brownfield too feels frustrated by poverty and the humiliation and contempt of Captain Davis and other white bosses, and he –in turn- abuses Mem and the three daughters.

Black female characters, however, do not react against this frustration (the whites' oppression and disdain) with violence against their men (or even other black women). On the contrary, they keep submissive and kind in treating their cruel husbands. Hence, the question is: is it tolerance on the part of black women, which engenders such a calm and non-aggressive reaction? This question, however, entails a series of other implied crucial and important questions that we are going to discuss in this chapter.

A sexist orientation would cross one's mind and notion while discussing the causes of this violence. Men's gender roles seem to collide with those of women's to bring about wife abuse. In other words, black males' conceptions of themselves as 'males', and black females' conceptions of themselves as 'females' have to do with domestic violence in the Third Life of Grange Copeland.

If we consider black men's masculinity as responsible in generating their patriarchy and violence on their wives, what is then behind this masculine attitude? Moreover, if we consider that this submission and this weakness of the black woman responsible in deriving it, hence, answering the following questions will seem necessary. What causes black female characters' weakness, subordination and submission? To what extent are they submissive to their men and can this submission derive or enhance black male characters' violence on them? Why are black men violent on their women while the contrary is not true?

Distinction in roles between men and women seems to answer these questions, yet confusion would necessarily encounter us while trying to applying it because of the various possible interpretations one can get out of the novel.

Thus, trying to approach the problematic from a sexist notion, means to view Grange and Brownfield –as the main black male characters of the novel- as sexist and as violent on their women. This is what we are going to try to do in this chapter.

3-2-BLACK MALE CHARACTERS' SEXISM

Masculinity chauvinism prevails in the personality of black male characters in the Third Life of Grange Copeland. Brownfield's treatment to Mem demonstrates this notion the best. His threats to her are no more than techniques for intimidation, and therefore, for control and domination, which reflects the hyper-masculine character of him.

When sitting for meals, he tries by every means to play a boss around his wife and daughters. Staining, on purpose, the tablecloth that Mem strives to make white, giving harsh commands and other techniques, all convey his male dominance and his sexist orientation to oppressing his wife while he is pleased to feel the weight of her tension and silence. Women's submission, this is what man strives to win for it strongly reflects his manliness.

Especially the black man for being disempowered by both racial and class status, he tries to prove his –one may say- lost manhood by acting violently at home and imposing his will on the subjectivity of his woman.

Harris, A.P (2000) admits that the masculine identity of some men suffers instability in the face of such pressures and frustration like poverty, marginalisation...etc. This instability (threats to manhood) makes violence in defence of self-identity a constant possibility and a safe alternative solution.

Brownfield and Grange as African American men suffer emasculation by white supremacy. They have been denied the privileges of hegemonic masculinity. Hence, they feel hurt and victimised because of their disempowered manhood. "How come we the only ones that know we was men, leaning heavily on his pencil Brownfield wrote m-e-n, then waited for the word to rise and beat its chest" (166). This is what reveals Brownfield's hurt pride and stifled manliness.

The scene -where Brownfield and Grange appear to lose their masculine identity and human dignity because of the white landowners' disdain- is followed immediately by the scene where they exercise violence on their women as the extreme performance and expression of their masculinity and manliness.

As males, black male characters undergo deprivation as far as their masculine expression and realisation are concerned. Thus, Brownfield once tells Mem; "you knows I never wanted to be nothing but a man!" (95). Therefore, he attempts to prove –or rather to

recover- a property lost of him through abusing Mem. This is the only compensation for his hurt pride and lost dignity as a 'man'. Harris, A. P (2000) regards this violence of black men on their women as a preservation of manhood, as men's need to defend themselves at all costs from being seen as feminine.

She illustrates her argument by referring to men's refusal to do house works or to take care of the children for this conveys a loss of masculinity and brings shame and humiliation, which eventually may lead to rage and therefore to violence against women.

Brownfield sees Mem as nothing but a servant to gratify his pleasures. He rather sees every woman's crucial existence as to please and comfort 'man'. This may be apparent in his saying; "If you acted like a woman with some sense we'd had ice" (83). This is his reply when Mem gently reminds him that there is no ice for drinks at home. He wants –and expects- her to accomplish all the tasks (even though he gets unemployed and she works the whole day inside and outside home).

Hence, he generalises and takes it for granted that women's role is inevitably pleasing and gratifying men.

Cultural, social, legal, economic and etiquette practices place the male in the dominant authority position in this structure, transforming him into the guest who is served, his spouse into a servant-mistress, and the house into a residential hotel.

(Denzin, N. k. 1984: 486).

Every black male character's violence on his woman is a reflection of a blocked access of masculinity performance. The black male character thus tries to vent or relieve this pain of his threatened identity by abusing his woman.

Grange's role of 'the stone' (See chapter two: Social Oppression) in front of the white bosses, Brownfield's feelings of disdain and contempt by the whites; these stand as a restriction against the masculine identity and autonomy of black male characters. A restriction that they can reduce, however, through expressing the most agreed forms of manliness, which is violence (See Chapter One).

Some –like Grange who seems in most cases to be irresponsible, indifferent, towards Margaret and Josie- resorts to behave with doomed carelessness when treating their women.

The black male character "could not stand to be belittled at home after coming from a job that required him to respond to all orders from a stooped position" (56). Thus, he finds home as a free castle where he should play a 'king'. His being a man gives him the right to

do; it gives him power necessary for his well-being at the expense of his woman and children.

Any man can achieve the well-being only if he behaves as such (as a man) i.e. to order and command, control and dominate, and oppress and aggress, and at the end being served. Barret, A.E and White, H. A. (2002) argue that masculine men enjoy the best mental health and therefore satisfaction. "Brownfield beat his once lovely wife now, regularly, because it made him feel briefly good" (55). Thus, Grange, Brownfield and even the black preachers try to perform such masculine acts, which manifest mainly through wife abuse and home violence.

The black American man feels his masculine identity subject to different threats (see chapter one). To be one's own boss, this is what can save a man from the scare of losing his manhood. Black male characters' desire and wish to be their own bosses becomes a discursive fact that forms within the text. They however assure that they could never achieve such a desire, and therefore, turn more violent and dominant with the black woman.

When failing to achieve and realise such a dream, they seek other exit issues for their crashed egos; they demonstrate their power through initiating domestic violence.

Male superiority is one conception that nourishes and extends sexism against woman. This superiority in fact is created by the patriarchal society. To maintain superiority over women, Brownfield drags her from school teaching and urges her to work as a domestic in white houses. "Her knowledge reflected badly on a husband who could scarcely read and write ... [his actions reflect] his need to bring her down to his level!" (55). Likewise, by this behaviour, and by other forms of violence that Brownfield inflicts on Mem, he could only imagine his own superiority and Mem's inferiority. This orientation could live only in his mind and he tries by all the means to make her, too, believe in it.

Not only the actions of Brownfield do express and convey his sexism against his woman, but his words seem to be loaded with his male chauvinism too. He once tells Mem "I may not be able to read and write but I'm still the man that wears the pants in this outfit" (87). This admission followed by 'spitting', 'cursing', and other forms of humiliation, comes to be too ideological and full with idioms. To be a man, according to him as a male chauvinist, means to be the boss, the king of the house. He should give orders and be served.

"I am the man" seems to be a substitute for 'I am the boss', 'I am superior', 'stronger and better than you', 'women', are. Mem's education, though it is a privilege and an

advantage gaining her an apparent superiority, seems to be nothing in the face of his assumed manliness.

His threatened masculinity, his low self-esteem and low self-confidence drive him to see Mem (though submissive) as an enemy who is geared to compete against him and to destroy him as a man. “You think you better than me. Don’t you? Don’t you? You ugly pig!” (90). He may try by this introduction to create a cause to initiate violence on his wife; however, I think he says it out of fear and scare of his endangered manhood.

Brownfield seems to argue that his manhood pushes him to behave aggressively. “I am a man. And a man’s got to have something of his own!” (220). He, hence, considers Mem and the children as a property, as an object that he must manipulate –or rather destroy- to prove his imaginary masculinity.

In the text, there is a kind of insistence on black male characters’ violence and black female characters’ submissiveness. Hence, the text’s discursive formation conveys male sexism as an important component of male violence.

In this representation of male chauvinism, black men –Grange, Brownfield, Josie’s father, Uncle Buster and the black preachers- appear to be socialised to believing that being a man means possessing and oppressing their wives and children.

He neither lets them go away to free themselves from his abuses nor does he stop his cruel and violent treatment on them. He wants to keep them with him in order to preserve his privilege of manhood because “having his family with him was a man’s prerogative” (221).

No matter which way he would follow, and no matter how painful his physical and psychological abuses on Mem and their three daughters would be; what is necessary for Brownfield is to demonstrate his ‘manhood’ through different malicious techniques.

To pave the way for his violence on Mem, Brownfield pretends jealousy (he tries to hallucinate her betrayal of him with white men). This is I think one of his oppressing techniques to abuse her. Denzin, N.K (1984) asserts that jealousy engenders hatred within the couple relationship and it eventually leads to more violence.

However, whatever he does to offend her, Brownfield usually sees Mem better than him, superior to him and stronger than he is. This is, he considers as, humiliating and therefore it makes him perceive his inevitable impotence. This is, however, a failure Brownfield –as a male- cannot accept and he responds to it by violence. (See the superiority of women p37).

His feelings of shame and ridicule lead him to degrade Mem through violence. Women's crucial degradation; this is what all black characters mean to achieve through abusing them.

The power given to the black female character as far as the economic provision is concerned stands as a humiliating factor to black male characters. All of Margaret, Mem and Josie are described as being family economic providers while Grange and Brownfield seem to be economically dependent on their women.

This dependency however serves as a provocative force to both Grange and Brownfield to inflict violence on their black women. Mem's superiority guides Brownfield to kill her. He sees her as a 'threatening whole'. Her education, her tolerance, and her economic authority (to him) suppress his male chauvinism.

Her decision to leave him also provokes his rage, which he expresses and releases through ending her life. A sexist man beats or kills his woman when she tries to end the relationship (Harris, A.P.2000). Brownfield conceives of her attempt to leave him as intolerable threat to his 'self'. Therefore, he lives in a constant fear as his woman is going to leave him. "If you could get your ugly ass up I wouldn't let you go nowhere, make a fool of me, have people laughing at me!" (108). Hatred, jealousy and fear, all of these generate crisis within the black family in the essay.

Both Brownfield and Grange envy their women's strength which ends in fear of their threatened manliness, and finally, in hatred which derives violence. Brownfield, for example, envies Mem's education and strength. "She had embedded strength that Brownfield could not match –He had been, at the best times, scornful of it, and at the worst, jealous" (226). Likewise, when Brownfield feels his manliness threatened, he does not tolerate to see his woman's strength for this reminds him of his own failure.

Socialisation excludes love from the black family life atmosphere, "But what about love? He asked himself... It is a lie!" (226). No sublime feeling gathers the black family. Institutionalised ideology destroys love and any other strong link between black male and female characters.

The conception of 'masculinity' in this novel appears to be loaded with strength and privilege and even with societal protection. When feeling too oppressed and tyrannised, Ornette, Brownfield's daughter, wishes "to be a man and protect her [sister]" (91). Her wishes and dreams reflect the fact that society strengthens and fortifies men –for being males.

Mem's wishes to be a man demonstrate her refusal of her subordination and inferiority to man because in so being, she has no privileges from society. "If I was a man, I'd give every man in sight and that I ever met up with a beating, maybe even chop up a few with my knife, they so pig-headed and mean" (84). This also reflects the notion that males are more socially privileged and upheld than females are, and that, it is this privilege, which gives men the opportunity and the right to offend women.

Black female characters know that they –as women- are weak, unprotected and even worthless. This appears explicitly in Ruth's fear of her being a woman, of her being defenceless. She starts to conceive that her femininity makes of her owned, controlled and dominated "against her will, and her mind" (193). Her defencelessness allows rape –not only on her body- but also on her mind.

Josie and her exposure to rape, by every man who wants her, followed by fear and by the terrible nightmare that recurs to her; these may imply her total defencelessness (physical and moral) in front of 'man'.

Whereas, black male characters, though they experience all forms of disdain and of oppression by white characters and the white society as a whole, try to convince themselves of their natural superiority to black women. Being 'males' makes of them feel stronger. Their inferiority to white people (as both men and women) does not impede them from expressing their strength and force (not necessarily physical) on the black woman.

Durham, C. A comments on this sexual orientation by arguing that "men are all the same, all just as sexist ...within patriarchy, all men share power" (Durham, C. A. 1995: 158). Brownfield's recurrent statements of "I am a man" and "a woman as ugly as you ought to call a man mister" are vivid illustrations of men's stereotyped beliefs on their crucial gender role as 'males'.

There is a set of relations established within the text to show black men's vision towards the black woman (or rather their expectation of her). An enigma imposes itself on the reader's attitude when trying to discuss those relations. The black male character likes to see his woman beautiful, set up in style, and refined. On the other hand, he does not like her to be better than him; he likes to see her destroyed. "He changed her to something he did not want, could not want, and that made it easier for him to treat her in the way he felt she deserved" (53). He tries to destroy her power and strength to build and nourish his own.

Different discursive strategies come to expose the same conception, which is the black female character's transformation from a plumb, nice, and at times, intellectual woman into an ugly and skinny and an insane-like one. (Like the character Mem).

The black man loses his pride –for his emasculation by the white supremacy, he then adopts a false sense of being proud while oppressing his wife and controlling his family becomes his only source of power. This reproduced and re-adopted power gains him the master-servant relationship that he does not own and that he dreams of, and in which he plays the role of the dominant male.

Grange never seems to love Josie but he thinks that having her could 'somehow' save his 'dying' manhood. It may wipe his "belief in a manhood devoid of truth and honor [because] Josie is necessary for his self-respect, necessary of his feeling of manliness" (177). Grange sees in his psychological violence against Josie his ownership of women; he sees in this domination a bright success of his manhood.

However, at the end, Grange confesses his guilt of abusing both of Margaret and Josie. He admits that his violence is more or less a demonstration of his super-masculinity; it is "a sign of my manhood... but where was the man in me that let me [abuse them]" (207). Therefore, the conception of manliness for the old Grange becomes a kind of power which does not -or rather should not- manifest itself through 'violence' but through tolerance, provision, love, and protecting women; and this is what he really does for his granddaughter, Ruth.

To generate this discursive necessity, the text repeats various cues showing that Brownfield and the other black men express their fear of losing their manliness. When Mem tries to complain about his own violence on her, he clearly confesses -what has been concealed so long- that he wants and tries to be nothing but a man. For him, as well as for the other black men, being a man necessitates 'acting man', which implies to be the opposite, the opponent, and the enemy of women who not only hate women but who also seeks aggress and destroy them.

In reproducing these –one may say- concrete references, these strong and authoritative forms, the Third Life of Grange Copeland is able to reinforce and realise its ideologeme determining that when the black man seeks protect -or seeks demonstrate- his assumed manliness, he beats, insults and dehumanises his wife and children. Black men's disparity and ambiguity between actuality and expectation, lead them to sense an omen surrounding their masculinity.

Perhaps, it is because the reader witnesses Grange's, Brownfield's and the preachers' exposure to humiliation by the white men –and at times- by white women that he or she can start to understand the black men's need for over protecting what is left of their doomed masculinity.

To make its enunciation, the text's discursive formation needs to reveal both; that black men are socially conditioned to behave as 'men' i.e. the dominant figures for being of a male sex, and that their masculinity is subject to disdain –for being black- and eventually to withdrawal and failure. This however demands from black men to be hyper-masculine when treating their women. This means being more dominant and violent than other men.

Therefore, socialisation seems to play a critical role in rising men's sexism against women and hence their violence on them. The recurrent excuse 'I am a man' that Brownfield resorts to absolve himself from his very own guilt grows in one's mind the notion that black men are culturally and socially predisposed towards seeing their women as their natural 'inferiors' who need to be dominated and controlled.

If they start to think of women as their 'equals', men will cease to be sexist and therefore stop their violence on them (as both physical and emotional). Montagu, A (1999) attributes the crucial end of domestic violence (or at least its limitation) to a reconstructed (American) culture in which male violence and domination give way to humane activities.

He insists on the fact that we can achieve social equality only if men are convinced of women superiority. Therefore, he assures that women, on their parts will treat men kindly and gently by using their special knowledge and special capacities.

Josie's treatment to Grange shows that her economic superiority does not count for her –or in another word-, it does not make her see him inferior to her or deserve a worse treatment. On the contrary, she does her best to make him feel a 'boss'. She therefore renounces everything she owns in his favour (while she becomes a needy and washes people's clothes in order to survive).

The same occurs with Mem when considering her educational superiority to Brownfield. Brownfield, at the beginning of their relationship, thinks Mem would bypass him because of his illiteracy (his inferiority), but this is not the case. She, at the end, surrenders everything; her beauty, her body, her brain and even her 'language'.¹

To generate its ideologeme, the text strategy appears in its repetition of different scenes through the lives of different characters and by different ways and techniques. The reader

1- From a plumb and beautiful woman, Mem becomes ugly and skinny. From a schoolteacher, she becomes house cleaner. Mem even turns back to her old dialect (the Negro dialect) after speaking too properly.

may feel the recurrence of the same discursive formation through different pieces of the narrative. Violence –as the assumed behaviour to occurring as ‘man’ in the others’ eyes- appears to be one of this ideologeme.

Grange, Brownfield, Josie’s father and the black preachers, as black men, follow the same track. Hence, they all exercise violence on their women to prove strength (which is an important component of manliness).

Mem mocks against this kind of -one may say- foolish ideology, of disgraceful violence of her man, which she refers to as “all the manhood you act like you sure you got” (96). She satirises Brownfield’s feelings of manhood while offending her and her daughters, at the very minute of his being inferior and impotent in front of others (of white men and women).

The home Mem purchases in town, appears as the most concrete clue leading to the exhibition of Brownfield’s sexism. There, in town, they get a ‘somewhat’ decent house with almost all the necessities one can require. He also gets a better job for him than those he had in the rural South (he, at least, flees away from the field’s heat and hard work). In a word, he gets better off. However, he refuses this better life; he resists this comfort since it is not his own choice, but Mem’s. “He could not seem to give up his bitterness against his wife, who had proved herself smarter, more resourceful than he” (103). This violence –and the other black men’s- seems to be more ‘sexist’ than any other definition it could hold and convey.

Black American men feel that the black woman contributes to their emasculation that society continues to afflict on them (Norton, M. B and Alexander, R. M 1996: 344). Any intelligence or acumen demonstrated by her is therefore seen as an intended threat and insult.

Her decision to leave him also threatens his masculinity. It touches his deep -and yet narrow- sense and pride of manhood. Her threats to leave him are followed by ultimate violence, insults and threats by him. Threatening to leave him really provokes his rage for it crashes his pride. “I got my goddam pride, I is” (117). These are his last words for her before killing her. Leaving him indeed costs Mem her life.

Brownfield’s words convict him of being ‘sexist’, of gaining pride at the expense of ‘his’ woman. His sexist orientation guides him to think of Mem as ‘his’ object.

This is exactly what Harris, A. P (2000: 791) demonstrates while asserting that a woman’s attempt to leave the relationship is experienced as an intolerable threat to the self, to the manhood of men.

Male violence occurs as a result of masculine orientation and formation of men. Another concrete scene in the novel appears to reinforce the notion of this sexist formation of men and which leads them to inflict violence on their women while depicting a white male and female relationship.

The white pregnant woman and her desertion by the white soldier (her lover) is the unique depiction of white male and female relationship in the Third Life of Grange Copeland. This image seems inevitable although the author's intention is to put stress on the black family and its dynamics.

Hence, the author wants to use this picture as an illustrative cue, and as an incentive, to draw the reader's attention towards the understanding of this violence as a masculine reaction and as a sexist attribution. A depiction, which reveals that –as Norton, M. B and Alexander, R.M. (1996) argue- all men of all races and of all classes oppress women.

This notion of sexism is, in fact, a matter of socialisation. Hooks, B (1982) explicitly exhibited that even the 21st century black male leaders like Malcolm, Martin Luther King and others have supported patriarchy. Black men do not and cannot believe in the equality of men and women; and to keep women in their 'assumed natural place', they commit violence. "Insecure feelings about their selfhood may motivate black men to commit violent acts, in a culture that condones violence in men as a positive expression of masculinity" (Hooks, B. 1982:104). Culture has taught black men to see their women as a 'property', and see violence on them as a necessary expression of their manliness.

Loss of masculinity brings shame for males and humiliation that raises their awareness of impotence. The refusal of this failure, of this seeming weakness and deficiency increases rage, which is most of the time issued through gender violence.

Thus, seeing Mem as too good for a man as Brownfield (for her beauty, educational level, her etiquette ...), his male friends are entangled in deriving shame and humiliation for him. Though it seems as praising him, Brownfield feels warned by their remarks as an urgent necessity to raise his power over her and increase his aggression on her. Therefore, he intends –or strives- to contempt her in public.

A set of relations within the text shows that Brownfield and Grange (and every black male character) feel themselves small and try very hard to prove themselves strong and masculine. Their subordination to white bosses, to white women, and at times to black women, meet together to generate this 'smallness' of the black male character.

However, what is odd in the case is that when being old, Grange becomes more humane especially when treating his granddaughter, Ruth. Some people, like Stets, J.E.

(1990), say that when getting older, men get sober and non-violent. They even become able to surrender the pride of hyper-masculinity.

Imposing cruelty and harshness as a masculine attitude is however an inherited character from old ancestors, as Denzin, N.K (1984) clearly submitted. Therefore, Brownfield's masculine power is not spontaneous or freely chosen but it has been given and handed down to him from countless dead generations. It is hence a structured dominance.

Another set of relations establishes itself within the text to reveal that black male characters inherit (in the sense of cultural inherence) domestic violence from father to son. Domestic violence runs through a life cycle, which moves from Grange's father and Grange's uncle to Grange himself and then to his son, Brownfield. Each one echoes his father's sin.

As a child, Grange witnesses and experiences his father's and his uncle's violence, along with black preachers' violence, on their women. Brownfield too witnesses -in his turn- Grange's violence on Margaret, his mother. Likewise, when getting adults, they both beat and oppress their wives to demonstrate one necessary component of their masculinity.

It is this culture, which moves from father to son over generations, it is this culture, which shapes each black male character's conception of himself and of his place in the family, if not in the world, that condones male violence on women.

Brownfield himself accuses his father's humiliation and violence over him and his mother to absolve himself from the wrongs he does for Mem. He therefore, reproaches Grange's indirect teaching and guiding of him towards this culture of gender role orientation.

Barret, A. E and White, H. R (2002) argue that gender stereotyping is acquired and developed over childhood. They add that this 'gender-isation' is fruitfully associated with socio-cultural factors. It has thus a strong link with witnessing such social and cultural facts like family violence. Male children who witness the abuse of mothers by fathers are more likely to become husbands who batter their wives in adulthood than those male children from homes free of violence. (See chapter one).

This therefore implies that male children take on the identity of their fathers. Grange, as a black father, confesses that he gave his son, Brownfield, no right directions, that he was himself the worst model to shape one's identity on.

This wrong shaping of one's identity is what matters and functions ideologically in the essay. Black male characters build up their masculine identity and attitude, and label them

with violence (on women), so that they do not cut off that cultural chain extended throughout different generations.

From the production of black families' lives in this narrative, one may guess that the inter-gender relationships between black male and female characters reflect the focus on asserting male dominance over women. Lawrence-Webb, C; Littlefield, M and Okundaye, J.N (2004: 630) believe that black men's aggressive behaviour on their women is more instrumental for maintaining control and dominance over them.

The idea that crosses Brownfield when discussing, alone, his father's indifference to, and violence on his mother, conveys Grange's intention to control and own Margaret. Brownfield attributes his father's bad treatment of his wife to his desire to 'sell' her –as if she were 'his' property. A master-slave relationship repeats itself throughout the whole text between any white and black character on one hand and between any black male and female character (husband and wife) on the other hand.

A symbolic message displays itself around such words like to 'sell' and 'violence'. Grange, according to Brownfield, wants and threatens to sell his wife who gets intimidated by this intention. He wants to sell her against her will (by using violence) i.e. she does not own herself; she is 'his' object. Violence, in this sense, gains Grange control, domination and ownership of his woman.

Margaret therefore experiences all kinds of violence by Grange and this violence destroys everything in her even her 'person' and this is what violence is supposed to be. It is the violation of the person, of his identity, and of his rights and of his body (see chapter one). Grange, like any other black male character, violates and attacks his woman's mind (moral core) and body.

To prove Brownfield right, Grange himself confesses that his intention by committing violence on Margaret (his wife) and Josie (his lover) is to establish control and domination over women, it is to 'own women' ("if I can never own nothing, I will have women" (177)). Grange's stories and talk to his granddaughter, though seeming childish, become as a useful illustrative source from which one can touch the patriarchal intention behind the domestic violence in the black family in the Third Life of Grange Copeland.

This violence is 'sexist', because it reflects what Johnson, M. P (1995) calls 'patriarchal terrorism', which is based on such ideas of male ownership of their female partners. Black male characters are the ones who initiate, and do commit, violence on their women and it is not vice versa. It is sexist because it is directed to 'women' and never directed to men. (see

common couple violence p20) for the patriarchal social structure does not provide nor uphold so.

Thus, no practical violence from black female characters takes place in the novel. Except for the one -and the unique one- performed by Mem and which can be regarded to as self-defence after nine years of torture and of abuse, and which condemns her to death.

To heal the wounds of his lost identity and masculinity, Brownfield too, exercises violence on his wife, Mem. He believes that he can prove his manhood through oppressing her and the children.

Mem's superiority crashes his pride and bothers his ego. Therefore, he oppresses her in order to gain domination over her. To be 'male' means, for him, to be superior, to be the dominant figure in the family and in society as a whole; meanwhile, he feels sensitive to his superior or educated wife, thus, he strives to destroy her.

Hence, in front of a man, a woman means to worth nothing, no matter what values or level of education she may get or reach. In this sense, Brownfield believes that a woman "ought to call a man mister" (77).

However, what is odd and strange in Brownfield's notion about Mem as a black woman is that when getting in front of Mr Davis (his white boss), Brownfield thinks of Mem as an equal partner, he thinks of her as a lover, and above all, as a human being. Brownfield's attitude may illustrate that in the hands of the whites (as his crucial enemy), the black man sympathises with his victimised woman for he may experience the same pain she endures; however, he never admits it explicitly for anybody but himself.

3-3-BLACK FEMALE CHARACTERS' SUBORDINATION AND SUBMISSION

3-3-1-The Emergence of Weakness

From the daily lives of black female characters, one may not fail to notice that what characterises those lives and what highlights them is weakness, subordination and inferiority. Hence, the question, which seems crucial in accordance to this weakness, is the following: is the primary source for the black female character's subordination her role in the family or is it her role in society as an entity?

3-3-1-1-Weakness Generated by Black Fathers' Violence

Almost all black female characters experience bad relationships with their fathers. As children, they are physically abused, abandoned, or badly treated in general. This father and daughter relationship gives the impression of how black fathers in the Third Life of Grange Copeland lower their daughters' self-esteem and increase their submissive characters. They provide them with terror, hatred and indifference while they need

compassion and support. Exactly like Brownfield who, “had given them [his daughters] weakness when they needed strength, made them powerless in front of any enemy that stood beyond them” (227). The black father therefore grows in his daughter the grains of fear, of feeling ‘small’ in front of him, in front of any white and in front of society as a whole. Hence, fear and hatred merge in his daughters’ tiny hearts.

The game they usually play, ‘to remember daddy when he was good’², refers to their lack of affection, to their need of love, to their longing for having a ‘father’ with the full sense of the word. The dream they keep having (both as day and night dream) of killing their father conveys his cruelty and violence on them too. It may also convey their hatred and revulsion against him.

Black fathers –like Brownfield- blight their daughters’ lives. Brownfield’s daughters’ wish –that their father would fall on a knife so that they could jab his heart out- may refer to their feelings of weakness in front of him, of his oppression on them, and of their assumption that they can do nothing but “dreaming in chilly exactness of killing that would set them free” (92). The black female character then associates every necessary reaction needed from her with dreams, thoughts, and she never tries to show it in ‘actions’. Her freedom lives only in her mind, thus, she can never vanquish her impotence.

Pressures exercised by the family –mainly by fathers- on daughters are responsible in developing such a deteriorating behaviour of them. “The increasing pressures on girls to assume feminine gender roles limit their aspiration, behaviour, and conceptions of the self to those congruent with their future roles of wife and mother and therefore, lead females to be more vulnerable to depression and anxiety” (Barret, A. E and White, H. R. 2002:453).

Oppression weakens them. They learn from an early age to submit to their fathers’ violence, to male violence, they learn to be female, weak and eventually submissive.

Home violence, patriarchy and father’s tyranny, this is in general what surrounds black female children in the Third Life of Grange Copeland. The ignorance and the negligence of Brownfield to his daughters, the negligence of Mem by her father, and the torturing of Josie by her father may illustrate this notion.

What is odd in the case, however, is that both of Josie’s and Mem’s fathers are preachers. They preach and appeal for good relationships between all people “love thy

2-Daphne, Ornette and Ruth find relief when remembering those very few and secure years of happiness (when their father was not affected yet by the heavy debt), and which are mostly built on imagination and hallucination, or rather on lie. This becomes their favourite game because it makes them feel secure.

neighbour” [they are used to say], “but did they dare to learn why they had no love for themselves and only anger for their children” (154). Yet, they torture and dominate their women (wives and daughters).

This can be referred to as a contradiction in black men’s disposition, which may convey either that they are not bad, and that there is something more powerful; an unseen force, pushing them to be violent, or that they are ‘hypocrites’ who attribute their ‘evils’ to others.

Josie’s childhood serves as a vivid depiction of black daughters who live under the tyranny of fathers; it serves as a catalyst for experiencing another form of violence (which is male violence) in their adulthood.

She, as a child, experiences all kinds of abuse by her father –both as emotional and as physical. Her father neglects and ignores her, and he eventually discards her of his life, of his empathy and affection. He also batters and tortures her physically.

The bad treatment that Josie is subject to during her childhood by her father weakens her personality and makes her lose the sense of self-confidence. Likewise, the nightmare she keeps having (even during her late adulthood) may represent –to certain extent- how this cruelty and violence affects Josie psychologically, and how it lowers her self-esteem. Stewart, C (2002:281) clearly stated that the demon or vague pressures that attack people in dreams really represent the parent’s cruelty. Thus, while seeing her father strangling her in dreams -as it is clearly mentioned in the text- , Josie develops a deep psychological vulnerability.

She escapes her father’s actual violence only to return to it while pursuing her in dreams. Dreams generally reflect what people really think; they are copied images of the psyche. Hence, Josie’s recurrent nightmare illustrates her feelings of fear, of weakness, of being dominated and unfairly treated, and above all, of being failed by her own father.

Josie dreams every night of the last night that she spent in her father’s home and which she considers the cruellest. She feels her father “racing her heart with fear ...It was her father who rode Josie, stifled through the night”. (38). As an old woman, Josie still sees him strangling her in dreams.

Unbalanced personality and strange character; this is in general what the author alludes to by employing the character Josie –as a black woman subject to her father’s torture. Consequently, she and all the other black female characters come to convey the absence of self-confidence and ‘fear’ of black fathers (and black men in general).

Gilligan, C and Brown, L.M (1992:5) reason that young women who are subject to their fathers' violence respond and react by losing voice and confidence in their thoughts and therefore become withdrawn and silent.

While discussing black male characters' social relationship with the whites in the previous chapter, we have seen that all of the 'heads down' and 'eyes down' and the word 'yassir' appear as humble and submissive expressions that the blacks use when facing the whites. We have also seen that they convey respect, fear and feelings of 'smallness' in front of them. In this chapter, we are going to see that, out of fear, respect and low self-esteem, black female characters resort to the same submissive behaviour when dealing with their own men. (We will see this later).

Every violent treatment, every show of contempt and of neglect by black fathers make black daughters feel 'unwanted' and 'unworthy'. Thus, Josie, being expelled and even beaten by her father, feels wronged and failed by him. Mem too, feels small and unprotected because of her father's neglect³. Likewise, Mem could get no better image for a black father, for a black male in general, than that of a cruel monster.

Josie wants to escape rape (which is one type of physical violence exercised by black men), she therefore, asks for help and support from her father who refuses her, and who tortures her in front of his guests (though he widely welcomes the money and the presents she offers him).

Hence, both cases (of Josie and Mem) convey –more or less- the same notion i.e. black daughters' need to their fathers' help and support on one hand, and black fathers' refusal of their daughters and their torture and violence on them on the other hand.

Hooks, B (1982) insists on the fact that dominating violence begins first with violence parents (and mainly fathers) do to children and develops into male violence against women. I believe that this dominating violence that brings about women's weakness and low self-esteem. It is what destroys their self-evidence, stifles their rebellious spirit, and increases their feelings of 'worthlessness'. I also do believe that fathers' violence on daughters prepares their very exposure to husbands' abuse, to male violence.

3-3-1-2-Subordination Brought by Society

Man, woman, male, female, or whatsoever, the names vary to differentiate and to

3-Mem and her father have never seen each other for he deserts her mother while being pregnant and never asks or searches about his daughter. Calling for her father's help, he ignores and fails her. Mem writes some letters for her father who never bothers himself to answer; she begs him to help her escape Brownfield's (her husband) violence; she asks him to embrace her within his family, but he refuses.

distinguish between the two sexes, so what about the roles? Does the pair 'dominant, subordinate' refer to fitting labels for polarising two different roles in the family or rather in society as a whole? If they are to be considered as two distinct statuses -assigned for men and women-, then is one born with specific roles in society or is it society that assigns different roles for different sexes? Who is the subordinate, and who is to be the dominant, the cracker? Who or what draws this barrier between men and women's roles?

Miller, J. B (1976) accuses society as loading the subordinate groups (women, blacks ...) with negative conceptions about the deficiency of their minds and bodies. In this sense, women -as females- try to behave in accordance to what their sex prescribes for them to do.

Young black women in the novel (like Daphne, Ornette, Ruth, and Josie -the young Josie) receive negative messages from society about their bodies, their minds and their worth, and they consequently start to feel weak, and in the worse cases, worthless.

Ruth who "felt tightened and compressed by panic ... what scared her was that she felt her woman's body made her defenceless" (193). Likewise, stereotypes, about women's deficiency, engender fear for the black woman about her position in society. They appear as warning alert for her bad future, her inescapable bad fate. This makes her lose confidence in herself; it even makes her lose hope in everything. She therefore gets withdrawn, silent and submissive.

Silence; this is what is commonly noticed in black female characters' behaviour. Their relationships with their men show their absence of opinion and of decision. It is as if they doubt their thought, their existence as 'human beings' and as individuals. Out of the cycle of their lives (from childhood to adulthood), one can notice and perceive that low self-esteem and low self-confidence generally generate submission among black female characters.

In the reproduction of this 'absence' of the black woman's voice and personality, one may also notice that black male characters' attitude towards their women's subordination and submission conveys that they see it quite logical for women to obey them and to submit to their orders and even violence.

Hegemonic masculinity leads him not only to commit violence on his woman but also to urge her submit to his patriarchal authority to make him feel man, a human being, to make him feel a whole. Thus, I think that black men's chauvinism creates and constructs the submission of black women.

Consequently, they start to intensify and diversify violence against them. Their argument then seems the same as Brownfield's (that of 'I am the man' and 'a woman ought to call a man mister'). It seems as if he meant to say; 'you are a slave and I am the boss'.

The character Mem may imply this notion best. Her knowledge, her self-confidence, and her reasonable thoughts start to perish because of her feelings of weakness and of defencelessness, and because of her submission to Brownfield. "Her inherent weakness ... had made her ashamed of her own seeming strength" (162). Walker seems to load the character Mem with all the features that a woman –as being female and subordinate- may hold, and this is because, as Walker, A (1987) herself stated, Mem (meaning *même*; the same) in relation to men is symbolic of all women.

Likewise, black female characters' notion of a 'woman' seems to be the same as that of their men's. Weakness and obedience are two symbols of the image destined by society to determine and conceptualise the picture of a woman, generation after the other. 'inherited weakness' implies the contribution, or rather the conviction, of culture, of society as imposing such a position and such a status for the woman, and particularly for the black woman.

Hence, every black woman in this novel avoids her apparent strength or superiority to her man. She resorts to weakness; inferiority and submissiveness for her husband because nothing is there to support or uphold her superiority (even culture).

Margaret is described as a 'dog' by her son Brownfield because of her excessive and exaggerated obedience and submission to his father. Josie, too, is very submissive to Grange. Even Josie's mother seems to obey her husband abundantly though she disagrees with his ideas and decisions.

I also suppose that the black female character tries to gain her partner's compassion and therefore to reduce his violence on her. "Women attempt to heal abusive men through their love, understanding and patience" (Anderson, k. l. 1997: 656). This is, generally, the strategy adopted by the black woman to deal with male violence. While he afflicts her with different types of assaults, she reacts with patience and abundant kindness, and this is how Walker describes the black woman's submission to man, 'man' as an enemy that needs challenge. (We will turn back to this notion later).

The repetition of the same strategies through different black female characters makes us perceive that women know that nothing can assure them that they will not be abused or beaten. Men consider even their valuable characteristics malice. This is actually what

happens with Mem, Margaret and Josie who are always kind and submissive and who are always punished. (See Chapter One p35).

For a woman simply to live her daily life she is always in a position which almost anything she does may be deemed a violation of her wifely duties or a challenge to her husband's authority and thus defined as the cause of the violence she continues to experience .

(Dobash and Dobash, 1979:137)

In this sense, male dominance is due to men's belief in the woman's crucial inferiority and man considers any attempt from her to show any value as striving to rise for power (which is forbidden by society), and therefore demands a violent reaction from him.

The text's discursive formation is built up on the principle that reveals the woman of colour as really experiencing a strong kind of oppression. Thus, being 'black' and 'female' stand as two penalising criteria for the black female character in this novel: She is rejected and humiliated because of 'racism', and at the same time, she is dominated and tortured because of 'sexism'. It also reveals the American society as to take for granted that the inevitable position for any black woman is subordination. In addition, this is, I think, what makes it crucial for her to opt for this subordinate position (by adopting the submissive character) though she does not really favour it. The word 'inherent weakness' may illustrate and demonstrate this interpretation.

Josie and her mother, Margaret and Mem obey their husbands and submit for them although they rarely agree with them. Submission and subordination; this is what the black female characters develop as a personality and as an identity. They have been socialised, even brainwashed, to accept such a stereotyped status. This subordination, on the other hand, upholds male dominance (patriarchy) and violence in the black family. Hooks, b (1981: 120) admits that the success of this indoctrination is that women perpetuate (both consciously and unconsciously) the evils that oppress them.

I do believe that society is the most persuasive institution from which men learn and attain their role as the dominant group; by contrast, women are taught to be the subordinate.

By presenting the ultimate oppression and suffering of the black woman, the author's intention may be to shed light on racism as having its own regulation to bring about her weakness. Norton, M. B and Alexander, R. M (1996), and Hooks, B (1981) again focus on the fact that the white oppression discourages black women to direct some of their attention to other issues. They seek survival (in front of the whites' oppression) and to fulfil it, they feel it necessary to sacrifice their personal dignity. Therefore, black female

characters forgive and justify their own men's guilt; "they [the whites] just made him do things when he didn't mean them" (206). Hence, their oppression and racial discrimination exercised by the whites blind them from seeing other issues, from seeing other plagues.

The text generates another ideologeme as far as the image of the black woman (as society provides it) is concerned. Black female characters seem not to be self-confident enough for they have been devaluated by various stereotypes; like the one accusing them of being sexually deprived. (Hooks, B. 1981:52). Likewise, Brownfield thinks of women as 'pigs', 'liars' and 'hypocrites'. He despises Mem and tries to blight her life with violence.

Brownfield usually curses Mem (though he and everybody else in the novel knows she is not) for being a black woman of pleasure, a bad woman, and he convicts her of betraying him with white men. The other black men in the novel also address their women with the same accusing and abusive words; an accusation that exposes Josie –as a black woman- to endless rape by both black and white men.

The black woman herself regrets her being female, "if I was a man" (84), Mem wishes wistfully. Even Ruth, with her inclination to wear like boys may demonstrate the black woman's wishes to be a male too. She may therefore see in 'being male' freedom and end of tyranny.

However, she is never ashamed of her being 'black'. "He [her man] did not make her ashamed of her color though ... and as his own colored skin annoyed him he meant for her to humble her" (58). From this starting point, one may figure out that the black skin is a burden for black men more than it is for black women. For Mem, colour is something "the ground does to flowers and that is an end for it" (58). The albino baby she once had may illustrate her notion about colour⁴.

Black female characters' submission enhances their men's violence and humiliation. Black men learn and conceive that their aggressive behaviour, their offences to their women are rewarding. Hence, as Siann, G (1985: 225) puts forward, if the offender exercises violence on his victim who shows no sign of objection, and shows submission and gratification instead, consequently, violence –in most cases- will grow. "Soft words could not turn his wrath, they could only condone it" (54). Therefore, black women's submission provides a rewarding cue for their men's violence.

4-The albino baby who seems to refuse both colours, the black and the white, demonstrates the death of colour. (Both blacks and whites are human beings who come from ground and turn back to it).

Black female characters' submission to their men conveys their socialisation towards their gender construction of femininity, which is associated –to some extent- with passivity, weakness, and with support and nurturance for others. Being shaped by those feminine traits, all of Margaret, Josie and Mem are discouraged from using violence as a means to gain power and domination in their intimate relationships.

Margaret's, Josie's and Mem's nurturance is rather shown through love, understanding and patience by which they tend to remedy their men's cruelty.

Mem falls within the tyranny of Brownfield's violence. She, like the other black women, plays the game of the submissive with him; but, her submission and silence –her understanding and cooperation- do not solve the problem; it worsens it instead. She gets weaker and "her weakness was forgiveness, a stupid belief that kindness can convert the enemy" (162). Black female characters may also convince themselves that their men do not intend violence; this is why they behave with absolute support and cooperation with their men.

Mem usually seems gratified with her man's aggressive behaviour though she is never as such. This is the very fact that reveals her submissiveness. She never dares to disobey his orders or to upset him anyway. Meanwhile, he never rewards her with the same mild treatment. On the contrary, he attempts to increase and vary his violence on her each time she does show her obedience and faithfulness to him. (If politely greeting him, he curses her).

Out of those different sets of relations, we can conceive that the progressing pressures on them (by society) to assume feminine gender roles mystify black female characters' conceptions of themselves. Black fathers, husbands and society together contribute to limit their aspiration and behaviour, and eventually, lead them to be more vulnerable to depression and withdrawal.

The womanist character of the novel is however, apparent in the portrait of Ruth as a rebel against patriarchal institutions represented by white characters, and the white society in general on one hand, and by black men as –male dominants- on the other hand. Thus, the author, at the end of the story, tries to sum up the black female's status in Ruth who develops a critical spirit. She however, gives a free room for the reader to imagine the future of the black woman, to grasp the possible horizons she may encounter within society.

3-3-2-Forms of submission

As discussed before, the family and society are responsible in deriving such degrading images for women (of weakness, subordination, and of crucial submission). By contrast, it provides men with certain promoting images, which –in turn- engender male chauvinism.

Hence, inferiority within society teaches the black woman to develop a submissive character. All black female characters in this novel are weak and submissive in front of their men whose violence lowers more their self-evidence. Hooks, B (1990: 184) admits that the psychological terrorism the black man uses is his weapon to gain his woman's silence and therefore submission.

This is what Brownfield suggests when thinking about the secret of his mother's submission. He then supposes that it is his father's indifference and disdain of her which makes Margaret indulge in her deep silence and submission to him. "His mother is like their dog in some ways. She didn't have a thing to say that did not in some way show her submission to his father" (5). Out of those statements, it is clearly noticed that Margaret's submission to Grange reaches its ultimate point.

Every behavior done by Margaret shows it, even her ignorance to the baby 'Star' is used to gain gratification from Grange. Every behaviour by her shows that she can take no decision, that she owns neither self-esteem nor self-evidence. Hence, though she does not agree with her man, she never argues with anything he says or does. This submission –as Brownfield supposes- is one of the causes that grow and encourage Grange's violence on her. I think that Margaret's submission to Grange makes him neglect her and ignore her more. Her submission to him makes him expect and demand more than submission from her until she offers him her life (for I believe that she commits suicide to show her deep love for him and her deep grief to lose him). Margaret wants, by her death, to show her faithfulness and docility which he never thinks to reward her appropriately for⁵.

Brownfield's intimidation for Mem when telling her: "A woman as ugly as you ought to call a man Mister" (95) also reveals his intention to coerce her into an ultimate subordination and submission for him.

Fathers and husbands become enemies for the black woman. This fact may carry a wide signification about the extra terror that she gets arises from the fact that her nearest

5-Margaret commits suicide because she believes that she wrongs her man while being entangled in a sexual relationship with Shipley (a white boss) and having the baby Star (by which she tries to avenge for Grange's desertion of her).

persons attack her. Denzin, N. K (1984: 497) attributes the terror of wife abuse to that the woman gets violently offended by a person she has previously defined as safe. Hence, this violence and this shock would lower more their self-evidence and would increase their passivity.

Various signs from the novel appear to depict the black woman's attempts to deal with male violence with her great heart and tolerance. Mem accepts any burden Brownfield creates for her, any abuse he offends her with, and she tries to adapt to his violence with her great heart and knowledge; the two criteria Brownfield is devoid of. Mem is therefore responsible in helping him blight her life.

I do believe that whatever the woman does is to please man. She is ready to renounce everything in favour of her man. Likewise, Mem drags herself out of her new culture to please Brownfield, she renounces her new language, the sign of her superiority, to make him feel and enjoy his masculinity suppressed by Captain Davis and the other whites.

Josie assigns all what she owns for Grange (she offers him the money she wins from the sale of her inn, which is the source of her survival) just to please him, to win his love and his emotional mercy; however, his neglect and his affronts are meant to increase by him.

Therefore, those discursive formations used within the narrative show that the black woman allows her man's exploitation of her, no matter what harm he does for her. In this sense, she is responsible in rising male patriarchy. This submission comes to entail more violence on the part of the husband. As Denzin, N. K (1984) puts it, as the man becomes more violent, his woman becomes more passive, or vice versa. The novel itself exposes the two notions, the husband's violence and the wife's submission and passivity in too hardly attached scenes the ones following the others.

Her submission, thus, may reflect her as convincing herself that her man's violence is not intended. Therefore, she sometimes takes the responsibility for any aggressive and abusive treatment by him. Likewise, Margaret feels it her fault that leads Grange to desert her, and consequently, she neglects the baby (the one she has in an illegitimate way) in his favour. "And now, humbly respecting her husband's feelings, she ignored it [the baby]" (20), this is what she does; "his wife [who] had died believing what she had done was sinful and required death" (178). The guilt she feels drives her to kill the baby and to commit suicide to please him.

Josie's submission to Grange is the most noticeable in the Third Life of Grange Copeland. It is a kind of 'order-execution' relationship, which gathers them. Consequently, Grange profits from Josie's docility and genuine love for him to boss around her and to

exploit her economically. Meanwhile, she is satisfied with every pleasure⁶ she does for him. “Her weakness was that she cared for him and waited for him a long time” (140). This is Josie’s and every black female character’s error which drowns them into absolute affliction.

Throughout the different events of the narrative, Josie seems to be urged more than any other black female character- to be weak, passive and submissive. Since her exposure to rape, she is transformed into an object. Rape as a sexual-physical violence makes the victim an object that is acted on (not even with). (See chapter One). She has no power, no will and no subjectivity. Men’s abuses make of her an object without any worth or will (an object who however feels pain and humiliation).

Most of those, who sexually abuse Josie, feel guilty and try to compensate for their guilt with money. However, I think money could never compensate for one’s dignity. Denzin, N. K (1984) defined rape as the final humiliation that conveys one is worthless and he or she is to be used by whoever wants to use him or her. This is really, what happens to Josie when falling a prey for both white and black men.

No other scene in the novel carries black women’s violent reaction except that where Mem –after a long time of tyranny and torture by Brownfield- tries to defend herself and to end his offence on her. This violence conveys a last resort; it refers to self-defense of her against longstanding abuse from the black man.

This exceptional scene however, carries with it and articulates certain ideological forms. Fighting black male violence makes things worse. This is what happens to Mem after her first and last attempt to meet Brownfield’s violence with the same aggression. This daring and audacious reaction from Mem costs her life, while Mem reacts with violence, Brownfield resorts to murder. Hence, the case of the black woman in this novel is similar to what Denzin, N. K (1984) refers to by the following statement:

If the wife meets the husband’s violence with violence, only more violence is produced. If she reacts passively to his violence, this will also produce more violence, for her actions reinforce his violent attitudes towards her.

(Denzin, N. K. 1984: 491).

⁶-Josie tries to adapt to Grange’s granddaughter, Ruth, because he obliges her to do, though she does not tolerate her living with them, and that she considers as an intrusion. She also provides Grange economically (when he needs to build up a farm for his own) while deprives herself. These are generally the signs of her altruism and sacrifices for him and which reflect –to some extent- her submission to him.

Brownfield robs everything from Mem. Although she feels incapable to offer or provide anything to anybody, she remains to care for her three daughters. As deprived and empty as she herself feels, she strives to do anything she could for protecting them. Her sense of her children's impotence and need alone keeps her surviving.

As desperate as she is, Mem illustrates the potential strength that is concealed, that is hidden behind her weakness. Misery really weakens her and hinders her from seeing and adopting a prospective change. She dreads change, as a black woman, nothing is there in society is ready to support her.

She may lack the initiative, the definite desire, to protest against Brownfield, to protect herself against Brownfield; but what she really needs is to cease 'giving' without 'taking'. She needs to switch from thinking of first pleasing him and conforming to his desires and expectations. Therefore, the very minute she starts thinking of herself and her own children she vanquishes him (when moving to the new decent house).

The feelings of helplessness of Mem are stemmed out of fear of recognising that she has power, that she can make, and alter actions with a total safety. It is society, which encourages women to remain in such position (of passivity and fear). Any attempt to change the violent situation is considered as a threat for women: the woman has no alternative, she has no place to escape to; a total isolation and a complete condemnation doom the woman to stay in her very place. This is, in fact, what one can grasp from Mem's and the other black women's 'paralysed' actions, resolutions and determinations. "She wants to leave him, but there was no place to go" (58). Fear hence generates her submission.

The black woman remains in her violent house with her violent man because she lacks a safe place to flee and escape to. Mem and the others know that they have no protection from society. "Safety [for battered women] is only ensured by strong legal and community protections" (Flitcraft, A. and Stark, E. (1988). They therefore seem to be trapped in a social web without any exist. 'Fear of going, fear of staying'; this is what impedes the black woman to take firm and strong decisions, to leave her tormentors.

Thus, black women could not escape the triple oppression (as workers, blacks and females). This brings more subordination for all of Margaret, Josie and Mem, and this is, I think, a discursive fact that arises from the text.

Even in their families, black female characters feel unloved, uncared for, and afraid. Their exposure to different forms of abuse (poverty, racism, oppression, and domestic

violence) develops their feelings of alienation from society and from the home at the first degree, which develops, in turn, their feelings of helplessness and of powerlessness.

This is why Mem, and they all, sink in their deeper silence and submission. Mem begins to feel that her husband barely tolerates her expressiveness (when it does occur), that he treats her with condemnation. Fear twined with tolerance and 'intelligence' drives her for this silence.

It is also a matter of socialisation, however, which reinforces the stereotype the black woman gets about her own deficiencies. The clearly defined role of gender within society creates patriarchy among African American couples on one hand, and shapes the black woman's feelings of deficiency that is displayed through submission.

This social orientation and this position of the black woman in society (the triple oppression) teach -or rather socialize- Josie, Margaret and Mem towards believing in their crucial role of passivity and submissiveness within society. Asking her if she has thrown the books away, Brownfield intends to know whether Mem "had learned her place" (57), whether she receives her 'inherent weakness'. Her natural place and her inherent weakness become signs of her socialization into being weak, inferior and submissive. (See Chapter one p34).

The woman's greater heart hinders her from being violent with her man even if violence for the battered or the abused wife appears to be an adequate response, or rather an appropriate vengeance, for it refers to self-defense. Woman's greater knowledge prevents any violent response to appear too. I believe that the woman can see what no other does; her long insights make her see in her man the prosperous future of the whole community.

Women rather adhere to male violence. One female character in a novel by Mc Ewan articulates a rather interesting ideological notion; "But they [women] love men. Whatever they may say, they believe, women love aggression and strength in men. It is deep in their minds" (Mc Ewan, I. 1982: 72).

Mem also seems not to be resentful against the rise of her man's power. "many times I done got my head beat by you just so you could feel a little bit like a man" (94), likewise, Mem exposes and unveils the secret of her being so submissive, so accepting wife after being tired of his excessive violence on her. She clearly enunciates that her desire is to contribute in creating his 'whole', is to raise his manhood's power for she may "see in it the eventual liberation of all people from this corrupt system of capitalism" (Norton, M. Band Alexander, R. M. 1996: 344-345).

We have discussed the development of women personality and we have found out that it is mainly society, which makes the woman learn her inferior status as a black and female. The black female character, thus, experiences two kinds of oppression; she therefore suffers from the abuses of racism and of sexism.

To be a black woman means to be nothing in the Third Life of Grange Copeland. Mem and her daughters, Margaret, Josie and every black female character are described to have no rights or prestige, or any value in the novel (as far as society and their men's notions towards them are concerned).

Walker employs her conception of 'womanism' mainly in Ruth who inherits and adopts it as a result of her experience of racism and of sexism especially after her mother's death. Ruth becomes aware of the double oppression –they as black women- are subject to. She therefore turns rebellious against her father, and contrary to her mother, she dares and takes the risk to defy his chauvinistic masculinity. Meanwhile, contrary to her father himself, she dares challenge the whites and their prejudices. Her rejection of the history book, her devotion to contribute in the Civil Rights Movement and other signs come to convey Ruth's daring personality, which is an innovation used by the author added to her classical notion of the black woman.

Various cues from the narrative demonstrate that Ruth develops such a deep insight and acumen through Grange, her grandfather. However, how does she develop such rebellious impulses? Alice Walker seems to give no cues. She might have developed the daring and the rebellious character through the confidence, love and security that Grange again tries to supply her with.

3-4-CONCLUSION

Sexism and gender role orientation have, in fact, a strong hand and a strong link to do in the occurrence of black male violence on their women in this novel. Black men see their strength in this violence for they see women as an enemy to fight. Likewise, aggression (both physical and psychological) on women reveals their manhood and masculine identity which is one socialised stereotype.

We have been dealing in this chapter with another cause of black male characters' violence on their women besides that of frustration (that we saw in the previous chapter). We have seen that this violence refers to a matter of strength and power, and of weakness and impotence in terms of polarizing males and females as two distinct groups, and of designing each conception of oneself as belonging to the one or the other group.

Males are provided with power necessary to dominate and oppress women and females with weakness necessary to enhance this domination, aggression and violence (against themselves). This is about society and its effects on the construction of gender role orientation.

Women's subordination carries weakness, passivity and submission. This makes of the black woman a non-fighter, a non-reactive partner and a cheap and an easy prey. Domination, on its part, carries strength, cruelty and arrogance; and this makes of the black man a ruthless, an aggressive husband and father. It makes of him a beast looking for his woman's and rather, his family's destruction.

Sexism of the black man generates hatred against his woman. Fear of failure, fear of castration (by society), increases this feeling against her, and therefore, increases violence –with its different forms on her.

Thus, notions of masculinity join those of femininity to help create wife abuse. Black men believe in their crucial role of domination and control and therefore of their necessary violent treatment on their women. Black women, on the other hand, believe in their subordination and therefore in their duty of enhancing and supporting their men's lives through submission and understanding.

However, I believe that black female characters' compassion and patience provide them with endurance by which they could adapt to their men's violence and cruelty, and this indeed shows their strength towards this violence.

Women's strength constitutes a threat for men and for their masculine identity. It increases their jealousy, envy, and even fear. Black men are afraid of their women while assuming that, though weak, the black female proves herself better, stronger; the minute she shows that despite all the harm she receives, she –at least- does not cease providing her children with love and support. Strength; this is a quality, which no black male character could hold or maintain.

However, to say that black male characters' violence on black women is engendered and affected only by those social and cultural processes that support men's dominance over women and that impose a crucial subordination on women and their behavior seem inadequate, inconclusive, and express much more a bias from one's part.

We have seen in the previous chapter that this kind of violence is the performance of frustration-aggression theory. Black male characters feel strangled by the white regime which imposes racial discrimination, and economic, social and political oppression on

them, and which leads them vent their anger by oppressing –in their turn- their black women. Hanger, sex, murder, this is the space where man becomes a beast.

Therefore, the causes of this violence seem to intertwine with one another. Gender interacts with the effects of race and the socio-economic status to influence power within black male and female relationships that ends in controlling, dominating and oppressing the black woman.

CONCLUSION

CONCLUSION

In this work, we have seen that all of Margaret, Mem and Josie live under the tyranny and violence of their men. This violence occurs because of two different issues referring to the same conception, which is domination.

The whites frustrate and dominate black men and they, in turn, impose their violence and domination on their women. The frustration-aggression relationship does confirm with that of black men and women in the Third Life of Grange Copeland. Patriarchal terrorism, which refers to male sexism and his socialisation towards dominating women, is also compatible with and refers to the inter-gender relationships in this novel.

Hence, the existence of frustration precedes any aggressive behaviour committed by black men on their women. Meanwhile, any of these aggressive and violent treatments involves hatred against women and the intention to exert control over them.

Black characters suffer an intense kind of frustration that appears in different forms of oppression. The whites try hard to show black people their low and crucial position in the American society. This is mainly done through oppressing them socially, economically and politically.

Therefore, they strive to use the school (education) and the church (religion) as two useful devices to enslave their minds and eventually their bodies because when determining what the black will think, the white man will never worry about what he will do. This new type of slavery, driven by racism, stifles the blacks' freedom for it impedes their actions and controls their thoughts, and this increases their sense of frustration.

The economical deprivation also stands as a frustrating condition for black people. Poverty is one system of frustration intended by the whites to increase the blacks' feelings of oppression. They neither allow them to own lands and work for their own, nor provide them with decent jobs nor do they assign good salaries for their hard works. Under such circumstances –and others social and political that we have treated in this work- the blacks perceive their humiliation and oppression intended by the white society as a whole.

Racism against African American people existed and it still exists in our present time. They are still subject to oppression and racial discrimination. It is necessary in this stage, however to refer to the American president Barack Obama. The election of Obama as a president for the United States of America and who is of an African origin may prove me

wrong; however, it can never wipe out centuries of tyranny and torment for the black American nation.

This change that Walker, A (2009) depicts as “Obama is the Change that America Has Tried to Hide) may alter their present, it may pave the way for a better future for this category of oppressed people as well, but it can never heal the wounds of their past history.

This was the Negro dream, it has been realized, and however, no one can guarantee its continuity or rather persistence. However, if one ought to call it the ‘Negro victory’, so he may build up a hope to reach –one day- women victory, and a total liberation as well.

This frustration of black people has a great influence on their characters and personalities. Depression and despair, rage and anger are the prevailing traits occurring in their personalities. Withdrawal and despair are –in most cases- more associated with women, and rage prevails in men’s attitude the most.

Black children are deprived of their simplest rights because of the whites’ oppression. No black child character lives the happiness of his childhood; he is either subject to child labour in the whites’ cotton fields, or tyrannised by his violent father.

The whites, by their racism and oppression, help create black fathers who hold no compassion towards their children. The whites help create black mothers who possess no time –nor chance- to show affection towards them. Hence, they contribute to increase black children’s lack of love and of affection to destroy them psychologically, and therefore, completely. Their racial discrimination and their hard labour kill those children’s dreams and make them live horrible nightmares.

Domestic violence, or wife abuse, is a compensation for the black man’s blocked access of manhood in a world that rejects the ‘blackness’ of the skin, in a world that condones the husband’s violence on his wife.

Socialisation plays a great role in shaping his conception of himself and of his role within the family as a male, a patriarch. Therefore, it labels the image of a ‘man’ with authority, domination and urgently with violence, whereas, it does orient the woman towards inferiority, subordination, weakness and eventually towards submission to men.

Difficulties and barriers, however, encounter the black man and his role’s expectations within society. Home therefore, seems to provide a great and complete autonomy for him to behave freely and to exercise his expected, stereotyped gender role.

His woman for her rather weak and subordinate position becomes a suitable target for him to oppress, aggress, control, and to express and practise all what the white world forbids him to do.

The causes of home violence interrelate. The hyper-masculine power that the black male character tries to demonstrate is nothing but a feeling of frustration, of being castrated by society because of being the subordinate of white men, and mainly, white women. This subordination brings feelings of shame and of humiliation, and there is nothing, I believe, more provocative and frustrating than those feelings.

Black male characters use different strategies to bring and keep their women under their rule and domination. Battering, cursing, swearing at, intimidating, threatening, and even murdering their women, they feel 'men' as expected of them by a society polarising different sexes and genders.

These forms of physical and emotional violence of Grange and Brownfield (as the main black characters in the novel) create bad effects on black female characters.

Margaret suffers a terrible and stressful situation, because of Grange's threats of murdering her, because of his deserting and refusal of her and which finishes with suicide. Mem falls within serious depression and anxiety because of Brownfield's cruel battering and humiliation. This anxious life of Mem makes her develop serious illnesses like certain body or physical deformation.

Josie is the most affected black woman by male abuses in the novel. She has been subject to the most traumatic circumstances: first, because of her exposure to rape (which is a sexual abuse), second, because of the disruptive abusive home environment (because of her father's violence on her), and third, because of Grange's exploitation and contempt of her. The combination of the three kinds of abuses contributes in developing severe behaviour difficulties for Josie, which appear in a form of depression and panic, and the most remarkable bad effect on Josie because of male violence on her is her recurrent nightmare (about the cruel events she has experienced with her rapists, and mostly, with her own father).

Weakness of women (and of the black woman in particular) is a reflection of different kinds of abuses they are exposed to, and of different negative images that the woman receives about her 'self' during the cycle of her life.

Black female characters' submission is a result of psychological vulnerability. They perceive that they have been undesirable, unwanted since their childhood; violence against them starts in their homes –with their fathers' tyranny and with the whites' oppression on them, and it accompanies them and develops into black male violence (wife abuse). They are oppressed within their own families as children; they are usually victims of a tyrant father and a miserable mother. They never feel the happiness of their childhood. Black

female children come to the world to obey and to execute orders under the threats of violent fathers, and to suffer the pains of poor and victimised mothers. They are oppressed and discriminated by white people, they are ordered to perform hard tasks, and they are humiliated, raped and deprived of all the pleasures of life. In a word, they are subject to, not only a double oppression, but to a triple oppression: as workers, as blacks and as women.

Likewise, the black female character grows weak and dependent, and thus, submissive to the black male character. Misery and the others' contempt of her teach her not to appreciate herself, to be impotent to face all those who wrong her, or even to defend her own rights.

Black fathers also participate in building up the black woman's conception of herself as being worthless. I see that they are responsible –somewhat and somehow- in generating black women's low self-esteem. The minute they feed their daughters' souls with fear and hatred while they need compassion and support, they do manage to destroy their self-evidence and to destroy their 'whole' in general. Their violence and disdain prepare for their future exposure to the violence and the disdain of their husbands'. Violence therefore pursues and follows the black female everywhere and every when, it starts with their fathers' cruelty and continues with their own men's.

Black men accuse the whites to absolve themselves from their own guilt; they resort to their oppression and frustration as evidence, a justification for their cruelty. They indeed suffer frustrating conditions of life because of the whites' oppression and racism; and this indeed provokes their anger and rage, which they vent towards their women in a form of physical and emotional aggression. However, it is necessary to mention that, too much accusation of the whites and of their frustrating lives is to cover such malicious intentions of 'sexism' against women.

Their belief in their crucial superiority to women leads them to disdain and inflict violence on them. Society, through its creation of sexual differences, justifies different roles for men and women. Hence, the inferiority and subordination of women necessitate passivity and withdrawal, while, the superiority of men necessitates domination and violence. This authority and priority given to men create and enhance the notion concerning the ownership of female partners.

Black male characters, however, can be regarded to as an exception for their subordination in the larger society, for their rejection by the whites. This rejection stands as

a barrier against the development and the success of their masculine identity. However, it does not hinder them from playing a masculine role in treating their women.

Men's unique interest is to achieve patriarchy, and this is mainly through oppressing, torturing and even 'hating' their female partners. Patriarchy's foundation is the oppression of women; men are socialised towards 'hating' women –likewise-, the black male character's adopted slogan is 'I am the man' to justify his tyranny, and this is the very fact revealing that he is ideologically stereotyped that his masculinity gives him the right to dominate and torture his wife.

Sexism fosters, condones and supports male violence against women. Moreover, black men maintain that they have been castrated by society (because of their subordination to white women) and that black women escape this persecution and even contribute to this emasculation. They therefore live in a constant fear because their power is inevitably subject to threats everywhere and every when. Thus, they consider any sign of superiority by women (black women) as an attempt to challenge their authority, so that they resort to violence to stop any 'seeming' strength and superiority of them. Likewise, Brownfield hates and envies Mem's apparent superiority. He works hard to fight her 'formal dialect', her knowledge, which suppresses him as a 'man'. He, like every black man in the novel, tries to prove his manhood by demonstrating that he is the dominant figure in his family.

They feel that they could defend, or preserve, their identity and worth through patriarchy, which makes the oppression of wives a cultural necessity. Patriarchy hence forces them to be monsters in their own families. The black male character is ashamed to care for his family and therefore avoid sharing the emotional life with his wife and children.

I think that black men's identity and worth is more threatened than the other men, and this is perhaps, the fact that makes them act with more patriarchy and violence in their own families. Grange, for example, tries to compensate for his lost value and dignity –in front of the white pregnant woman he meets in the North- through humiliating and exploiting Josie. He tries to impose his domination on Josie to heighten his self-esteem as a man. Dignity, identity and worth for Grange Copeland (like any other black man) are obtained by freedom from the whites (especially economic freedom), and by oppressing women.

However, I do believe that, this suppressed manhood of the black man is nothing but one form of the frustration exercised on them by the whites. Hence, violence against their women can be only considered as a response to rage associated with feelings of castration

by the white society, and therefore of frustration. In this sense, the causes of wife abuse in the novel (frustration, sexism and women's submission) seem to be hardly intertwined.

Moreover, black men are jealous and envious as far as their women's superiority is concerned. Brownfield envies his woman's education because he likens her abilities, her knowledge, to those of his white oppressors. Consequently, he conceives that her education enables her to be one of them while he can never be. Grange envies his woman for her strength and tolerance in enduring the hard and the distressing situation they all live. He envies Josie too for her patience and for her capacity of forgiveness and endless love towards him despite his affronts and his continuous refusal of her. As a result, they try hard to wipe out any valuable qualities of women; they strive to destroy them as human beings.

Black men do not stand for their women's strength for it conveys superiority against them and because this superiority of women would destroy any sense of manhood, they could keep and maintain. Their pride –if they have any- stands and survives by their women's surrender because they become a serious opponent. Their female partners' superiority and strength entail their men's final inferiority; a fact they could not tolerate.

They realise that black women are spiritually stronger, and they envy them for this natural power and their stronger rebellious sense (against the whites). Black female characters seem to be ready to object to the whites' domination; however, their men are there to stifle any initiative that can be introduced or issued by them. Hence, black women's fate would see no horizons and they therefore become weaker than they have ever been. Some of them resort to commit suicide and others suffer psychological uneasiness.

The black man in this novel sees the black woman as an island, as a safe haven to escape to; he sees her as a slave to play a boss on, as a shaft to vent all his anger in and to shout his long kept screams of suffering, without getting an echo. His woman is necessary for him, for his sense of pride and masculinity; he needs her to soothe him for he sees her as a mother who tolerates and bears his foolishness, and who supplies him with care and affection that he has lacked since his babyhood, that he has never known. The black woman, indeed, accomplishes this role in the Third Life of Grange Copeland.

Therefore, I think, the black woman has to be blamed for the rank her man puts her in because of her excessive submission to him. It paves the way and enhances his neglect and indifference. Black female characters help, in various ways, to increase this violence with its different forms –of their men on them.

Hence, ambiguity and confusion confront any attempt to search in wife abuse in the novel. Frustration, male chauvinism, and women's submission; they all merge with one another mysteriously to bring about and to achieve –though thorough yet not exact and not evident– understanding of this serious phenomenon known as domestic violence in the Third Life of Grange Copeland.

Therefore, violence in this novel is paradoxical because it is intentionally violent and non-violent at the same time. Black men hold deep and concealed love for their women. Though it seems confusing, yet, love exists between them. However, beautiful feelings are hindered and handicapped because of heavy depression.

Grange loves Margaret, and he shows his care and love for her –after her death- each time he gets drunk. (Sometimes to be drunk means to be sincere and to be expressing genuine feelings).

Brownfield loves Mem too, and he reproaches himself sharply for the misery she suffers because of him. He may have even intended to kill her to comfort her from the abuses and the torment of 'being black' in the American society, to relieve her from himself as being a 'plague' for her, a plague that turns her into a skinny and ugly looking woman. He can let her escape his oppression to nowhere else for there is no place safe for a 'black woman', thus, he designs for her death as a final relief.

Black male characters are jealous of their women from white men. The whites' sexual exploitation to their women occupies and teases their minds and conscience. They feel responsible to defend and protect black women, and at the same time, they find themselves impotent, powerless in front of those white 'giants'. They feel threatened to have their women, like anything else, robbed of them by white men, thus they strive to render them into ugly and old looking women to insure that their women remain theirs and nobody else would aspire to have them.

On the other hand, they dream to make of their women great ladies. They are pleased to make their women's beauty, charm and attractiveness, a myth living in their dreams, in their minds to possess it and enjoy it alone.

They see the beautiful face of white women; however, they perceive and recognise the nastiness and the ugliness of their souls, which are filled with racism and hatred (towards the blacks). They therefore admit the entire and the natural beauty of their women. They start to distinguish black females' love, tolerance and support, they start to recognise their docility, and above all, their altruism; a quality that neither white characters nor they – themselves- do possess.

They try hard to be good with their women. They see and touch the black female characters' beauty of soul, their big hearts and their tenderness, and they long for treating them the way they deserve but, each time they put a step forward (in their thoughts and never in actions), they return ten others back. It is as if there is a strong and 'unseen force' orienting them towards the opposite direction.

Black women themselves indirectly support, favour and uphold this violence by their husbands. They want to make them feel 'men'. No matter which aggression or offence may be subject on them, they strive to ensure a free and a suitable atmosphere for the black man to express his suppressed manliness (through oppressing them).

I think that the black woman in the Third Life of Grange Copeland is also to be blamed for her man's cruelty and violence against her. She promotes his sense of 'selfhood' by destroying her own. When oppressing her, when hurting her feelings, he attacks her inner core as a person. He transforms her into an object while diminishing her moral and personal worth. I believe that the black woman nurtures her man's self and soul whereas, he strives to make of her a 'living dead'. What hurts her most is that her offender is her nearest person, a person she has previously conceived of as being safe, as being her own and natural protector. She would then withdraw, lose trust, confidence and even hope in everything in life, even in herself.

The black woman however has no choice concerning her reaction to her man's violence on her. She is submissive, and this is what society determines for her, passivity and submissiveness. Whether violent or submissive, any reaction of her is considered as a threat for man.

The black woman cannot escape those 'destined' abuses. She was born 'black' and 'female'; therefore, she would enjoy no privilege, no support from society to help and protect her. Her natural place, her natural position is already determined to be down, under every body's disdain and offence. Silence replaces her voice to designate her surrender, her final destruction and failure.

This destruction, however, determines the doomed failure of the whole black family. Children, while exposed to their violent fathers and the miserable and abused mothers, are the real victims. The victimisation of one generation entails and ensures the other's, and therefore makes the failure of the black community an inescapable reality.

The minute the black woman tries to demonstrate strength or superiority (never through violence like men) over her man, he strives to render her to a worse and a lower position

than she had before. She then withdraws, loses enthusiasm and liveliness, and she never tries back to make efforts to improve or alter her status quo.

The black woman –under her man’s tyranny- sees no horizons for a better future. He impedes her chances in obtaining a serene and a calm life. He kills her ‘hopes’ –not to say her ‘being’. He stifles her autonomy and independence by establishing his own authority.

The black female character’s provider function threatens her man’s authority. It makes him feel that his domination is incomplete, and therefore, he would recuperate his lost sense of domination with violence displayed through battering, contempt and intimidation.

The basic bonds of love, caring, protection, and support seem to find no opportunity among black male characters for their women. Their historical experiences and their present depressing context badly influence the way in which they express affection, protection and support for them. This eventually results in the exclusion of intimacy, compassion and love in general from the interpersonal relationships of black couples.

Wife abuse in this novel is a matter of ‘inherence’, not in the sense of natural or biological, but it appears in the acquisition of either masculine or feminine features and qualities that move from parents to children and which contribute to bring about ‘patriarchal terrorism’.

Out of the daily witnessing of their fathers’ violence on their mothers, black children learn to behave according to their sex i.e. black male children become violent men who batter and humiliate their women, and black female children become submissive women battered by their husbands.

The black woman is subject to a more intense kind of oppression than that of the black man because of her ‘sex’. It is the politics of gender that creates that difference between men and women in general and between black males and females in particular.

She therefore constructs her black female social identity starting from her portrait drawn from the way racism and sexism merge to create her crucial victimisation. However, it is necessary here to point out that from these two handicaps, ‘being female’ seems to create more barrier and obstacles for her than ‘being black’ does.

I believe that her being female stops and discourages any initiative from her; by contrast, the white woman (being handicapped by a single prejudice) gains more support from society than she does. This is because black and white women differ in their being subordinates, inferiors; they, indeed, differ in their being ‘females’.

The victimisation of the black female character in this novel is nothing but a reflection of a collection of familial, societal and cultural malice, which refer –in turn- to racism,

frustration, patriarchy, sexism and gender role polarization. Those factors together determine violence against her, and therefore determine her final and eventual victimisation and oppression.

Male violence among black families is then a matter of tradition and of culture. One generation comes and another goes away, and violence remains, as a sign of their existence-hood as a sign of their 'being'. Nothing could mark their lives but this violence for it is the only thing that proves their being 'alive'. Nothing could join them together but this violence for it is the only link that invokes an interaction –though harsh and destructive- between them.

From an early age, black children develop emotional and behavioural disorders. Their belonging to a family of violence hinders their moral development; it has bad impact on their views of themselves and of the world, on their conceptions and notions about the meaning and the aim of life, and on their perspective of the future and their expectation of happiness. Therefore, some of them may destroy themselves (like Josie and Ornette). They feel unloved, uncared for and unprotected. They are afraid of the world for they regard it as unsafe and dangerous. All of these have a dangerous effect on their life and on their health.

Black mothers can do nothing to protect their children from the dangerous atmosphere they are enduring. They sometimes decide to leave their violent husbands, but their early conception of the unsafe world forbids them. They know that if they try to leave, they will be trapped into another social web. They indeed know that they have no protector in society, and that it is society itself, which upholds their destruction.

Black male characters suffer from some psychological disorders (which may appear because of daily stress and exposure to high degrees of frustration). Personality disorders have their own great regulations as far as the domestic violence is concerned. Therefore, this psychological uneasiness of black men helps enhance their cruelty and aggressiveness over their women. However, they also –at times- resort to such behaviours conveying their unbalanced psychological personality, or loss of control, to justify their mistakes.

However, when getting older, black male characters get non-violent, sober and affectionate. The older Grange is the more compassionate he would be. He starts to feel pity for Mem, his daughter in law, and his granddaughters –especially Ruth for whom he sacrifices his own life. Age plays a great role in male violence because being old conveys the surrender of some pleasures of life like the feeling –not to say of masculinity, but- of 'hyper' or 'super masculinity'.

If this old age meets the relief from frustration (like the case of Grange when building up a farm of his own and starting to rule himself by himself), so that home violence is to perish and disappear. Thus, the disappearance of frustration and of the feeling of masculinity chauvinism ensures the disappearance of home violence in this novel.

The appearance of bold black female characters in the novel, like Ruth and even Helen, also invokes the decrease of black male violence. Ruth's daring personality, her readiness to encounter black men and to challenge their chauvinism make them admire her. This courageous character and this self-confidence of Ruth are derived first from her grandfather's compassion and support, and second from her strong refusal and rejection of the frustration-aggression relationship.

Her slogan seems to be 'no person can aggress because he is himself oppressed by someone else', hence; men oppress women because they are 'men'. Therefore, she tries to stand and face every man she conceives as wrongdoer –offender and guilty and hence tries to react against him accordingly.

Ruth's generation (the period of the Civil Rights Movement's occurrence in the novel) reveals, however, an opposition for it captures a different case. Black characters get aware of such type of rebellion as the Civil Rights Movement. They start to call for fundamental issues of freedom, and economic, social and political equality between the blacks and the whites. Black men of Ruth's generation like 'Quincy', a young marcher and worker in the movement, show love and respect towards their women. It is this kind of respect and compassion among black couples, I think, which help in the emergence of such unity, and therefore, of such consciousness and enthusiasm in raising and organising rebellion against the whites' oppression and racial discrimination. Meanwhile, the Civil Rights Movement provides an horizon for the black women to free themselves from their men's violence and tyranny once it frees black men from the frustration caused by the whites.

The lack of harmony in the black family is meant and favoured by the whites in this novel. Black characters' unity, cooperation and consciousness really contradict and oppose their intention and benefit. Therefore, they help increase home violence and help worsen black male and female relationships.

Punishment also has its considerable influence on the black wife abuse in the novel. Black women' rights are not only neglected in society but also in courts. Courts do express an explicit oppression against the blacks. White judges do not allot hard punishments against their offenders for abusing them (whether being white or black offenders), hence, violence (and even murder) against women increases in the black community.

If the black man receives hard and harsh punishment, whether by society or by law, for offending his woman, he will lessen his abuses on her (and he may even cease his violence on her), because punishment –in this case- stands as a legal and a lawful protection in favour of the black woman. Under this societal and lawful protection, she can be strong; she can be able to face her offenders and to defend her own ‘recognised’ rights.

Punishment, I believe, is capable to ‘righten’ the wrong that society creates and condones. The black man has society –or at least his community- as a great supporter for his own actions, for his violence on his woman, while, the black woman finds nobody, indeed nothing to support, uphold and defend her. Therefore, punishment can fulfill this valuable task for her (this is what Grange reasons too when criticising Brownfield’s surprising light punishment for murdering his wife).

Hence, domestic violence in this novel, though it seems restricted to a private problem, it is fed with social and general phenomena and it influences –in its turn- the larger society.

In this work, I tried -as much as possible- to relate the theme of violence in this novel (the domestic violence among black American people from the 1920s to the 1960s) with the authentic and genuine culture of the American society. This is however to argue that –as Alice Walker (1987) herself admitted- the Third Life of Grange Copeland is fully loaded with and reflects the authentic and real lives of black American people of that time. Thus, I referred to such theories applied on real people (in the real world) because fiction –and this novel in particular- has a great deal of reality embedded within its fantastic structure.

Mixture of social roles provides confusion. The subordination of a group of people ensures their domination by others and entails their domination of others. Moreover, the subordination of another group of people (black women) makes them condemned to work for their own ultimate end.

Guilt creates victimisation and victimisation creates guilt, this is the life cycle in the Third Life of Grange Copeland. Who is to be blamed -The whites, the black man, the black woman, or rather the entire society? This is the ultimate question that, though given some tentative in this work, it remains open, unsolved and under discussion.

No family, community, race, and nation can grow healthy and strong if plagued by domestic violence. The world creates ‘domination’ and ‘subordination’ as designing two different polarities, and yet, it is the world, which receives their burdens.

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APPENDIX

APPENDIX

1-**Figure 1:** Power and Control Wheel.

Adapted from: -JOHNSON, M.P.1995. "Patriarchal Terrorism and Common Couple Violence against Women". *Journal of Marriage and the Family*, 75(2). National Council of Family Relations.

ANEX

ANEX

1-A Summary of the Novel: the Third Life of Grange Copeland.

The Third Life of Grange Copeland talks generally about the hard life that black American people lived in the period taking place between the 1920's to the 1960's. Black people endured racism and the different types of oppression because of the whites. Therefore, they felt frustrated and tyrannised in all the spheres of life. They were economically frustrated, they were socially ostracised and politically disfranchised; and worse, they were racially discriminated by the white people. Black male characters like: Grange, Brownfield, Josie's father, Uncle Buster and the other preachers, could not resist this intolerable life. They indeed could not tolerate the fact that they were the whites' subordinates; and this is shown mainly through their psychological uneasiness. Grange bit and deserted Margaret, his wife, and at the end he lead her into committing suicide. He was also violent with Josie, his woman, and he was using her economically. Brownfield tortured his wife, Mem. He used to bit and to insult her continuously; and eventually, he killed her. Every black man indeed exercised violence on his woman. On the other hand, all black women in the novel were shown as submissive to their men. Margaret was too submissive to Grange that she offered him her life by committing suicide on his favour. Josie, Grange's second woman, surrendered to him and she even renounced her only source of life (her inn) for him. Mem renounced her job and her culture to gratify Brownfield. Josie's mother sacrificed her daughter's welfare and submitted to her man.

"The Civil Rights Movement" appeared in the stage and some black characters joined it to call for their robbed rights. In the meantime, a new black generation appeared and flourished. Young couples started to have some 'hope' in obtaining equality with the whites, they were optimistic to gain the 'war' against them. In addition, another new type of relationships highlighted the lives of black American families. Black men shared and exchanged love with their women. They started to treat them with respect and affection.

The Third Life of Grange Copeland might have come to suggest that Grange Copeland (and black people in general) had passed through three stages of life; the first life (in the south) where he experienced the most terrible conditions of life; then, the second life (in the north) where he experienced another more disgusting kind of racism by the whites, finally the third life starting by the emergence of the Civil Rights Movement where black people began to feel released from certain kinds of the whites' oppression, and therefore, from home violence.

2- ملخص الرسالة (A Summary of the Thesis)

لقد تم في هذه رسالة معالجة السبب الرئيسي للعنف المنزلي بين الزوج الأمريكي و ذلك في الفترة ما بين 1920 إلى 1960 كما تم معالجته في رواية الأديبة الأمريكية أليس والكر "الحياة الثالثة لفرانج كوبلاند" (the Third Life of Grange Copeland)

- 1- فالسؤال الهام الذي يطرح نفسه خلال هذا البحث هو ما سبب ممارسة الرجل الأمريكي الأسود العنف على امرأته؟ و هل لهذا العنف علاقة مع الحياة الضجرة و الصعبة التي تعيشها الأسرة السوداء في أمريكا (بسبب العنصرية و غيرها)؟
 - 2- إن كان الجواب "نعم" فلماذا هذا العنف يقتصر على الذكور فقط، و لماذا الإناث (النساء السوداوات) لا تمارس العنف على الرجال كرد فعل للعنصرية و حياة الغبن التي يعيشونها جميعا؟
- قدمت بعض الفرضيات كمحاولة للإجابة على هذا السؤال : الفرضية الأولى كانت كالآتي: الظلم الذي يحس به الرجل الأمريكي الأسود أدى به إلى معاملة زوجته معاملة عنيفة و ذلك كمحاولة ثار لما يحل به من طرف الأمريكي البيض و هذا حسب نظرية: الضجر و الظلم يولدان العنف.
- في الحقيقة السؤال الثاني يتضمن واقع آخر يقودنا إلى التفكير أو يلفت انتباهنا إلى أن العنف الأسري الذي يأتي من طرف واحد (الرجل) ضد المرأة له علاقة وطيدة بالذكورة ، و منه فكانت الفرضية الثانية كالآتي: أن الرجل الأمريكي الأسود يقصد ممارسة ذكورته على المرأة و ذلك عن طريق العنف بشتى أنواعه (كالضرب، الهجر، السب و الشتيم، ... إلخ).
- للإحاطة بتلك الأسئلة تم تقسيم الرسالة على المنوال التالي: مقدمة عامة رئيسية، ثلاثة أبواب (باب نظري و بابين تطبيقيين)، و خاتمة عامة رئيسية.
- في الباب الأول (النظري) تطرقت إلى مناقشة "ظهور العنف المنزلي" بدأ من تعريف العنف عامة بمختلف صوراته (الفيزيائية و المعنوية)، ثم أسبابه، و التي قسمت بدورها إلى قسمين أساسيين الأول: العنف كرد فعل للحياة الصعبة الغير ملائمة، و الثاني: العنف كإثبات للذكورة بحيث تم التذكير بمختلف الحركات المتحكمة في ذلك.
- أما في الباب الثاني (التطبيقي) ناقشت ظاهرة عنف الرجل الأمريكي الأسود كإجابة طبيعية لحياة الغبن و الظلم و هذا كما تقوم عليه شخصيات الرواية، بحيث قسمت الباب الثاني إلى ثلاثة أجزاء هامة: مختلف حالات الظلم و الغبن التي تخضع لها الشخصيات السوداء في الرواية، أمثلة عن عنف الرجل الأسود لامرأته في ظل الحياة الصعبة التي يعيشونها جميعا، "حركة المطالبة بالامتيازات و المساواة" و التي ساهمت في التخفيف من العنف الأسري .
- و أما في الباب الثالث و الأخير (التطبيقية) تطرقت إلى مناقشة عنف الرجل الأمريكي الأسود على امرأته كممارسة للذكورة: بحيث تم تقسيم الباب إلى جزئين هامين: 1- إحساس الشخصيات (الرجل الأسود) بالذكورة ، 2- إحساس الشخصيات (المرأة السوداء) بالضعف و بالخضوع للعنف.
- و بعد بحث مستمر توصلت إلى النتائج التالية:
- إن أسباب العنف الأسري الذي يمارسه الرجل الأمريكي الأسود ضد امرأته جد مرتبطة، فمحاولة الرجل الأسود لإثبات ذكورته عبر ممارسة العنف على المرأة السوداء ما هو إلا رد فعل عفوي لإحساسه بالظلم و لاضطراره لكبت مشاعره، فهو محروم من إثبات ذكورته و شخصيته في المجتمع الأمريكي الذي يقوده البيض. (و خصوصا إن ثقافته كرجل تحتم عليه التصرف ك "رجل").

LE RÉSUMÉ

Le présent ouvrage tente de sonde dans une des meilleurs romans écrits par les femmes afro-américaines et qui sont-en plus de leur esthétique formes- les plus authentiques de la littérature. Cette association avec la réalité affiche, tout en s'efforçant d'exprimer et d'articuler la victimisation de la femme noire (en particulier) dans une sorte de fiction chargé de discours.

Cette pièce de recherche porte sur les relations inter-sexes dans The Third Life of Grange Copeland / « la Troisième Vie de Grange Copeland » (un roman écrit par l'écrivain afro-américaine Alice Walker). Le but de ce travail est de discuter-pas-à-dire de démontrer les causes de la violence de mâle noir caractères sur leurs femmes. Pour aborder un tel sujet, la question principale qu'il pose est: ce qui provoque et cause la violence domestique, entre les familles noires dans ce roman?

Il introduit donc une série de tentatives de réponses liées à des disciplines différentes, mais qui sont étroitement liés, comme la sociologique, l'historique, la psychologique et le littéraire qui me fournir une aide considérable par lequel je tente de mettre en place mon hypothèse. J'ai alors essayé de prendre l'hypothèse frustration-agression, le sexisme et polarisations des rôles des sexes que comme de bases évaluables. Ainsi, pour structurer mon travail, je vais la diviser en trois chapitres: l'un théorique et d'autres d'analyses.

Le premier chapitre sonde dans le thème de la violence, et en particulier la violence domestique, comme un phénomène général. Il traite donc sa définition, ses formes, et ses causes. Ainsi, il concerne l'ensemble de la frustration, le racisme, le sexisme, le patriarcat et ceux sont généralement les mots clés et les conceptions appliquée à l'ensemble du travail.

Le deuxième chapitre traite la violence des personnages noire de sexe masculin sur leurs femmes en raison de la frustration par l'application de l'hypothèse qui relie frustration-agression. Ce chapitre aborde donc leur sujétion à la frustration et sa relation avec leur comportement violent.

Le dernier chapitre traite la violence comme un problème de genre/sexe (terrorisme patriarcal). De même, il aborde la façon dont l'orientation du rôle sexuel (en raison de la socialisation) pour les deux caractères noirs mâles et femelles affecte la violence conjugale (ou la violence des hommes).

De procéder à une telle méthode, j'ai obtenu certaines conclusions hypothétiques. Les sentiments de frustration et d'oppression des caractères noirs de sexe masculin avec leur

orientation masculine sont responsables de générer la violence conjugale dans ce roman, et la soumission des personnages noirs de sexe féminin, comme leur rôle sexuel socialisé, renforce la violence de leurs hommes sur eux.

-Les mots clés :

1-Violence conjugale

2-frustration/oppresion

3-racisme

4-sexisme

5-masculinité chauvine

6-soumission/subordination des femmes