



Exploring the Domestic Space in Sefi Atta's *Everything Good Will Come*

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ABSTRACT

Nigerian novelist and dramatist Sefi Atta has written on feminist issues in her works. She has authored many books, including *Everything Good Will Come*, about a young Nigerian woman navigating gender, identity, and societal change as she grows up in the 1970s and 1980s. The book examines the difficulties women encounter in patriarchal societies as well as the strategies they may use to stand up for themselves and establish their agency in the face of prejudice and persecution. The article will examine Atta's treatment of feminism in the domestic space. A descriptive qualitative analysis is incorporated through the lens of feminism. Atta concludes that the creation of sisterhood and sincere friendship would be the only way to address the issue of patriarchal oppression.

INTRODUCTION

Nigerian novelist and dramatist Sefi Atta has written on feminist issues in her works. She has authored many books, including *Everything Good Will Come*, about a young Nigerian woman navigating gender, identity, and societal change as she grows up in the 1970s and 1980s. The book examines the difficulties women encounter in patriarchal societies as well as the strategies they may use to stand up for themselves and establish their agency in the face of prejudice and persecution especially in the domestic space.

Atta's writing is renowned for its sensitive depiction of women's perspectives and investigation of the complicated interactions between gender, race, class, and culture. She has received accolades for her aptitude in developing complex, sympathetic characters and for accurately capturing the intricacies of African civilizations. Atta's work may be considered as a component of a larger feminist movement that attempts to subvert conventional gender norms, empower women, and advance gender equality in Nigeria and across Africa. Atta has contributed to current dialogues about social justice and women's rights via her work and has raised awareness about how gender inequality and discrimination influence women's lives.

The Domestic Space

The kitchen and cooking itself are two other feminism-related topics covered in this book. A woman should never provide meals for her husband, according to Enitan's mother's worldview, which may be summed up as follows: His partner Sunny Taiwan responds to her vow to cease catering by pledging to stop paying her food allocations and branding her a "kitchen heroine." She gives in since she quit her career to support the family's culinary needs. Sheri Franco cooks food for her man-friend, a brigadier who traverses the nation recruiting women, while Mrs. Franco makes meals for her husband, kids, and extended family (Orabueze 86–87). However, Enitan is the only one of his friends who isn't interested in following this female chef fad. She constantly nags Niyi to get oneself some nourishment from the dining area. She responds by saying that the dining area is an isolated space that is a jail whenever her sister-in-law asks them to steer clear of it because of her medical condition. Atta challenges the objectionable assumption that a woman's place is in the kitchen, which is a pervasive belief in traditional communities, by using Enitan's refusal to always cook for Niyi as an example. Atta contends that a woman's aspirations are hindered in the kitchen and that she must leave the room if she is to have any chance of achieving her objectives.

Florence Orabueze says, "At that young age, she perceives events and, people, circumstances and acts innocently, but as she grows older, she interprets them and puts them in their appropriate context" (86) when describing Enitan's transition into adulthood and coming to terms with who she is. Orabueze believes that midway between the years of adolescence and adulthood, Enitan's life undergoes a big transformation. One would concur with Orabueze that Atta actively investigates the different types of imprisonment of the woman in this book, including imprisonment within the house as a child, at schools as a girl, on the streets as a woman, and through marriages as a partner. The book *Everything Wonderful is Going to Come* by Atta explores the Nigerian woman's incarceration., according to the thesis of Orabueze. But Orabueze leaves out the fact that every woman in this tale overcomes the limitations imposed on them by this confinement. The fact that each of these women is able to do so might be seen as the feminist matrix in this piece.

The plot of the book *Everything Good Will Come* mirrors the protagonist's growth as she moves through her many stages. Enitan and her childhood best friend Sheri's formative years are described in the first chapter, "1971," which is titled. For example, Sheri is likened to a hibiscus that attracts insects to her petals. But after being raped, she is later called a scarlet hibiscus. This is because her womb was injured as a result of both the rape and the abortion. Enitan's experience at school and her encounters with pupils of the opposite gender are the main topics of the second chapter, which takes place in 1975. In the third film, which is set in 1985, there are After gaining more life experience, Enitan also depicts a setting in which the military has stolen governmental power. The protagonist's growth and acquisition of new talents are shown in the denouement, which takes place in 1995, along with her increased confidence. Furthermore, according to Keyinde and Mbipon, every one of these stages "attests to a distinctive step throughout the path that the young man takes to discover herself" (Atta 67). As "Atta" is told in the first human being, the protagonist is able to remark on anything that is happening, it relates to how it impacts the women. Unfortunately, this makes objectivity impossible and causes the majority of the events to be described using strong emotions. She, Ameh and other actors help Atta perfectly depict what's happening in the book. In the book, Brigadier Mohamed and Idi Amin are used as an example representing the military's authority in the era in which the story is taking place.

Another aesthetic decision that supports the novel's overarching feminist message is the use of quiet. Any of the characters had to maintain some level of quiet in order to complete their goals. Niyi used silence as a tool to exact revenge on his estranged wife. The absence of Sunny Taiwo forced Enitan's mother from the house. Enitan was compelled to the extra room by Niyi's quiet. Sunny Taiwo firmly believes that a woman should always keep her lips shut, in accordance with the conventional patriarchal attitude. Ecclesiasticus 26:14a declares that "a woman who does not speak too much is a gift from the Lord." He thinks Clara Mukoro is disgusting for telling the world that Peter, her husband Mukoro has been placed in custody. Enitan's grandfather decides to keep quiet and doesn't voice up in defence of his marriage when his entire family offers to find him someone bride to tie the knot if the current wife has failed to produce him an infant. As a measure of retaliation, the wife resolves to remain silent until her lover is imprisoned. In her writing, Atta makes fun of women whose have stayed quiet in an environment of mounting unfairness. Orabueze quotes Atta as saying that she thinks women reduces in circumstances of oppression and cruelty are part of what goes into building and maintaining the barriers that keep individuals behind bars in Nigerian society. She illustrates how, depending on the situation, one's decision of how to employ silence may serve as a weapon or a shield. She is steadfast in her belief that, in the face of injustice and humiliation, the golden rule of being silent is no longer appropriate. In fact, Sefi Atta strongly believes that only the individual's voice raised in protest against repressive national laws and practices as well as dictatorial leadership may result in meaningful change in society (Atta 96–98).

The women immediately began speaking out for themselves and broke their silence. This is the only way, in Atta's opinion, that they will be able to significantly alter society.

One of the novel's other visual consequences is the antithesis of a stereotyped representation. The ladies in this book have strong wills, are bold, confident, and financially independent. Successful businesswoman Sheri might prefer not to find herself bound by Brigadier his friend's fortune. Enitan does not worry about the riches of the Francos since she is focused on her job. Grace Ameh works in the erratic world of writing in Nigerian. Teresa Mukoro declines to her husband's orders and speaks out while her spouse is being taken into jail. The guys, on the other hand, are shown as nonentities who are only there because of their exaggerated ideas of significance. Only Springfield, the figure who snatches Enitan's innocence, may really comprehend her by labelling her a "cold queen." Mike Obi fools Enitan, the into believing he is in a passionate relationship with her while secretly having affairs with other women. Daramola commits rapes. The father of Enitan showers her with love in the hopes that she would continue to see him as a role model. He raises a second family apart from the first while hiding its existence from his wife. Debayo like his father before him, Sunny Taiwo's child from a previous relationship is a pretentious and condescending young man. Given this evidence, it can be hard to concur persuaded Orabueze claim there are no biases present in men's roles. But the findings of this research back up Orabueze's assertions contention that since women have taken on the roles of both victim and perpetrator in this conflict, they bear some responsibility for the ongoing fight for women's rights. Then, Orabueze believes that Atta believes that women contribute to the difficulties that other people experience by acting as both victims and perpetrators of victimization. Despite knowing that Ibrahim is married and has children, Sheri still dates him. Sunny's mistress has given birth to four of his children, even though she knows he is married. The second wife of Peter Mukoro is aware that her husband has been married before and has kids from a prior union (Atta 100).

Atta uses the Bildungsroman narrating style to demonstrate how the protagonist changes throughout the course of the book. This literary technique, according to Abrams (2005), is concerned with "the evolution of the protagonist's intellect and character in the transit from infancy through different experiences...into adulthood, which generally entails acknowledgment of one's identity and position in the world." (p.200-1) Through applying this strategy, Atta gives the protagonist an opportunity to respond to things that happen and people she meets. The main character matures, becomes more self-aware, and starts to alter as a result. The young man is now no longer a small youngster fishing in the marsh using an olive branch for his rod & the cork in the bottle for a hook at the end of the book. She is at a place in her life where she can make decisions that are essential to her without considering the consequences of those actions.

Similar to this, the birth of a girl has grown to be an important aspect of Style of the latest feminist book. Male descendants are prevented from being born by the arrival of female children. Enitan is a little girl, yet she assumes the role of her father as she fights to rescue him. She fills her father's place in the family.

Atta's primary concern in this situation is that in order for a woman to achieve freedom in this culture, she must show care for the health and safety of her neighbors. The only effective strategy for addressing the problem of patriarchal oppression would be to foster a sense of sisterhood and real friendship among women. The belief that a victim may inflict harm on another victim at a later time has to be eradicated as soon as possible.

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