

Black Women's Oppression and Resistance in Namina Forna "The Gilded Ones": Feminist Approach

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ABSTRACT

Oppression has always been experienced by black women from time to time. They have been mistreated many times by the reason of how they have always been considered as humans who have no power. And sexism, which is a discrimination based on sex or gender, have been one of the forms of the oppression. However, many of black women have shown resistance to the oppression. Therefore, the aim of this research was to find the oppression towards black women and the resistance towards the oppression in "*The Gilded Ones*" Novel by Namina Forna. The novel reflects black women who are under patriarchal system and have a will to fight as a form of resistance to get justice. Descriptive qualitative was used in this research, and in collecting the data, the researcher closely read the book to gain a greater knowledge of it, particularly as it relates to black feminism. The researcher then began to analyse the gender issue of black feminism's theories of oppression and resistance by Collins (2010). As the result of this research, it was shown that in "*The Gilded Ones*" novel, there was patriarchy happening, where male dominated female. Black women characters in the novel suffered from gendered and sexual violence. By this reason, black women characters in the novel tried to found a way and fight the oppression.

Key words: Oppression; Resistance; Sexism; Patriarchy

INTRODUCTION

Discrimination will always exist in human life as long as there are people who cannot accept differences and uniqueness in another race. Discrimination which affects oppression and resistance appears in almost every part of the world. One common but threatening phenomenon in the world especially in western countries is the discrimination of black people. It is especially when it is worsened with the effect of discrimination against women. One example from Collins (2000) stating that studying the working conditions of Black women, including racial discrimination at work, adds to our understanding of the importance of Black women's job.

Despite the study's insights on Black women's resilience, Black feminist-influenced scholarship points out that it is difficult for even one of them to ascend above the status of servant. As their overrepresentation in nursing homes, day-care aides, dry-cleaning workers, and fast-food employees suggests, black women in the United States have migrated out of domestic service in private households. Tong (2008) also mentions that Women of colour speak out about the gender challenges they encounter and how they intersect with other issues, some of which these women may see as their primary concerns. For example, being a woman is not always a black woman's biggest issue. Her "blackness" may be more important than her "womanness."

Black Women's oppressions and resistances is a part of black feminist thought. According to Collins (2000) Black feminism is a movement that aims to help African-American women recognize and comprehend how their identity renders them vulnerable to injustice. According to black feminism, the forces they can experience and that force them to band together are sexism, class oppression, and racism. The majority of the movement's members were White feminists who were ignorant of the inequality between themselves and African-American women. The feminist movement that white women helped form, which maintains that all women should be treated equally, fails in an indirect way.

In other words, what they allege is incorrect since gender discrimination includes racial prejudice. One phenomenon is brought by Murphy (2004) stating that other feminists criticize black women who opt to pursue their own path but have children. Clearly, the only option for the black woman is to do it alone, without the burden of children or men, and make her own history. I just completed a study of black singles in the middle class, the majority of whom were women. 13 Many of them had become de facto feminists, as they were single, upwardly mobile, and without a boyfriend or kid.

This situation became less satisfactory as they grew older. And the reason for this is straightforward. A man or female cannot create a sense of self-identity by themselves. Only when it links to another job does it make sense and satisfy the soul. Collins (2000) the politics of American Black feminist thought are defined by this tension between oppression and activism—between the suppression of African-American women's ideas and our intellectual activism in response to that repression. More importantly, it's crucial to comprehend this dialectical relationship in order to comprehend how American Black feminist thought—including its core concepts, epistemological significance, and connections to both domestic and international Black feminist practice—is deeply ingrained in a political context that has questioned its very right to exist. During slavery and much of Reconstruction, black men and women both campaigned for freedom, but black male political leaders defended patriarchal beliefs.

Hooks (2014) stated that as black men advanced in many aspects of American society, black women were pushed to take on a more subordinate role. The radical

revolutionary energy that marked black women's intellectual and political contributions in the nineteenth century gradually faded. In the twentieth century, black women's involvement in black people's political and social affairs underwent a significant shift. This shift was indicative of a general downturn in American women's efforts to accomplish significant social change. Furthermore, the practice effectively rendered black women invisible. The nineteenth-century women's rights movement concentrated on the rights of largely privileged white women, similar to how the abolitionist movement focused on the rights of black males.

White women and white men appeared to pay little attention to black women (Tong, 2008). Black women's oppressions and resistances theory is explained by Collins (2000). She explains that women oppression and women resistance are part of black feminist. Matrix of Domination and Controlling Images are the two main categories used to classify the oppression of women. The Matrix of Domination explains the structural organization of oppressive intersections and how interpersonal, disciplinary, hegemonic, and structural domains of power recur throughout oppressive forms (Collins, 2000). She emphasizes Controlling Images on the dehumanizing stereotypical depictions and images of black women.

Other than being oppressed, black feminist also includes how women fights back with her resistance against the oppression she experiences because she is black and also a woman. There are two forms of black women's resistance as explained by Collins (2000) which are women's consciousness and her standpoint. To underline the importance of Self-definition in the construction of black women's collective consciousness, Collins (2000) characterizes it as a "transition from internalized expression to the 'free mind'". Black women show oppression and resistance appear in the novel "The Gilded One" by (Forna, 2021). Deka, a young girl who has recently learned that she possesses demon-like abilities, is the protagonist of The Gilded Ones. As she relocates to the Warthu Bera to train in the Emperor's exclusive Alaki army, her path is one of self-discovery.

Deka, a sixteen-year-old living in the extremely patriarchal ancient country of Otera, believes that a woman's value is based on her purity, which she must demonstrate via bloodshed. But Deka will suffer a fate worse than death if she bleeds gold, the color of impurity and a demon. She is rescued by an enigmatic woman who reveals to Deka that she is an Alaki, a nearly immortal being with amazing abilities. She is given a decision by the stranger: fight for the Emperor alongside other people who are similar to her, or perish.

"The emperors of Otera have oppressed our kind for too long. Proclaimed us demons. But now their turn has come. Once you wake the goddesses, they'll make Otera back to what it once was: a land of freedom, a land where men and women ruled equally, where women weren't abused, beaten, raped. Where they

weren't imprisoned in their homes, told that they were sinful and unholy."

It can be seen from the conversation above, the white hand, a hidden representative of the emperor who invited deka to become the emperor's soldier, shows that black women all this time being treated unequally. they were oppressed and abused for a long time. (page 301)

"Demons!" I shout, pointing at the soldiers now turning around in confusion. "They called us demons, even though we are the daughters of goddesses! The Gilded Ones were never infernal beings. They were the goddesses who founded Otera – goddesses the jatu imprisoned in these very mountains. Today is the day we free ourselves from the jatu's lies. Alaki, fight with the deathshrieks, your sisters! Free yourselves from the jatu!" This time, the truth in my voice cannot be denied. A rustling begins as alaki break ranks, headed towards the deathshrieks. The alaki at my back begin marching down from the mountain, led by the elder alaki from before. There are hundreds and hundreds of them. Panicked, the generals shout to their soldiers, "Destroy the alaki! Kill all the traitors! And kill her!

From the quotes above, we can see how the black women fight and show resistance to men (soldiers). (page 307-308)

Some researchers have done the similar research with different data source. According to Yaamini (2020) who analysed the oppression and resistance of black woman in novels, stated that African Americans were treated unfairly by white society. Not only did whites destroy black life, but black people also caused internal harm to their own relatives via continuous familial abuse. As a result, the oppression wheel continues to spin throughout their lives. The authors, who are powerful women in their own right, have made indelible marks on the history of black feminism and have been crucial in bringing about positive change in society by shattering stereotypes about black women in literature.

Another previous research is done by Asmarani (2017). The purpose of this study is to examine the female protagonist character in Iola Leroy's work. The spirit shape of the characters linked with black feminism is reflected in the story. The researchers employed feminist critique as an analytical framework for Gynocriticism in their research. For the result, Asmarani (2015) depicts a female mulatto heroine who is unaware of her Black ancestry having to endure tyranny similar to

slavery. The problems stated above make the researchers interested in analysing black women oppressions and resistance shown in the novel "A Gilded One" by Namina Forna. The researchers do the research based on the theory from Collins (2000) which stated that there are two types of oppressions faced by black women which are matrix of domination and controlling images and there are two types of black women resistance which are women's consciousness and standpoint. The researchers therefore entitled this research with Black Women's Oppression and Resistance in Namina Forna "A Gilded One": Feminist Approach. Based on Collins (2000) theory, we draw our conclusion that Black women's working conditions, including racial discrimination at work, helps us comprehend the significance of this group's occupation. She explains that black feminism includes both the oppression of women and their resistance. In addition to describing how women are oppressed, black feminists also highlight how they fight back against the discrimination they face simply because they are female and of colour.

LITERATURE REVIEW

Feminist Approach

Feminism is derived from the word "femme," which means "woman." As previously stated, the term "woman" refers to all females. One of the branches of feminism is Black feminism. The phrase "black feminism" has become a symbol of optimism for Coloured Women in achieving a significant change in social justice, based on the historical and ongoing struggle of black African-American women against racial and gender oppression (Collins, 2000). Feminism, on the other hand, only represented the majority in the postcolonial era, and this can still be seen now. As we all know, they were subjected to oppression not only at home, but also in their communities.

As we all know, the tyranny women faced was not limited to their homes; it extended to a larger range of environments, including their workplaces, towns, and even the entire society. We can deduce that this movement hasn't been properly implemented. This is what prompted Patricia Hill Collins to propose the "Black Feminist Thought" idea. This philosophy promotes gender equality, which should be achieved without regard to race or ethnicity. Rooney (2006) stated that when feminism made its first move and exposed the fact that the literary heritage, as defined by the British and US universities, excluded a significant proportion of fiction, particularly that written by women, few realized that much more was at stake than the cultural capital of women academics. A successful twenty-year campaign to raise the number of women in the academy and advance them from the disproportionately low-paying jobs they had previously held in British and American colleges included feminist literary theory as a key component. Whether or whether academic feminists had a true affinity for women in general, they couched their specific interest in terms of a broader interest - "woman." Feminism acquired another rhetorical element in order to broaden its appeal, which would ultimately define the form and extent of its success. Throughout this article, I've

used the word "lack" to describe women, writing, and the feminine sphere. I demonstrated how feminism initially pushed women's lack of economic and political control over their life outward, resulting in a surplus of bullying power in the other, dominating party due to a lack of masculine prerogative within the self, the book, or the family.

Black Feminist Thought

Most African-American women arrived in the country as slaves and were forced to labour under harsh conditions. According to Collins (2000), oppression is any unfair situation in which one group consistently limits access to another group's resources over an extended period of time. The main forms of oppression in the United States are based on factors like race, class, gender, sexual orientation, nation, age, and ethnicity. On the other hand, all future interactions that women of African origin had with Black American families, communities, employers, and other women of similar backgrounds were impacted by the convergence of racial, class, and gender oppression that constituted American slavery. Additionally, it created the political environment necessary for Black women's intellectual endeavours to succeed.

Collins (2000) Additionally, it was noted that when taken as a whole, the purportedly seamless network of commerce, politics, and ideology serves as a very effective social control mechanism designed to maintain African-American women in their designated, subordinate place. While defending the interests and worldviews of affluent White males, this larger system of oppression seeks to repress the voices of Black women academics. The majority of African-American women were denied the qualifications necessary to pursue careers as academics, instructors, writers, poets, and critics. Additionally, despite the fact that Black women have long been historians, novelists, and social scientists, they have never held executive roles in academic institutions, professional organizations, publishing companies, broadcast media, or other knowledge-validating organizations. Collins (2000) described how the repression of Black women's thoughts and interests in traditional study as well as the elevation of elite White male ideas and interests have been caused by the absence of Black women from positions of leadership inside mainstream institutions. Additionally, as a result of this historical marginalization, stereotypes of Black women are present in both popular culture and governmental initiatives. Black women intellectuals today in the United States are working to rethink every aspect of the oppression and activism dialectic as it relates to African-American women, starting with the premise that we have developed independent, oppositional, yet subjugated knowledges about our own subordination. The core of this effort is reclaiming Black feminist intellectual traditions.

Black Woman Oppression

According to a less researched but equally important theory, Collins (2000) asserted that Black women's domestic work is both a constraint and a liberation for them.

Black feminist ideology is less pervasive when it comes to paid employment for Black women in the US than it is when it comes to unpaid labour done by Black women in extended families. This kind of scholarship suggests that unpaid work done for their families is seen as a form of resistance to oppression rather than as exploitation by men by highlighting African-American women's contributions to the well-being of their families, such as maintaining family units and teaching kids survival skills. Despite these perceptions, little is known about the ways in which African-American family networks, including lovers, relatives, and even government-backed social initiatives, take advantage of the unpaid labor of Black women. The issue of how hard Black women work is typically disregarded in Black family studies, which either criticize or exalt Black mothers (Collins, 2000).

Matrix of Domination

Even though race, class, and gender are defined as different social classifications, the matrix of dominance or matrix of oppression is a sociological concept that demonstrates the problems of oppression that deal with race, class, and gender that are 15 interrelated. Other forms of categorisation, such as sexual identity, religion, or age, are also mentioned in the theory (Collins, 2000). As previously said, domination can occur in people with a variety of traits. Race, age, and gender are three characteristics that might have an impact on an individual. The Matrix of Domination conceptualizes the notion that privilege causes oppression, and that we are all classed into a number of privileged categories, regardless of whether we are oppressed or not (Collins, 2000). A unique form of social constructionist argument is produced as a result of contextualizing power relationships, one that views Black women's sexualities as emerging from a historically distinct matrix of dominance characterized by several oppressions. It could be more relevant to talk about the sexual politics of Black womanhood, specifically how sexuality and power are intertwined in the production of Black women's sexualities, in order to comprehend this Black feminist contextualization.

Controlling Images

Negative stereotyped depiction and image of black women are controlling images (Collins, 2000). Patricia Hill Collins intended to demonstrate how society sees Black women as having bad characteristics when others see themselves as superior. Black women are associated with stereotypes that cause them to be subjected to various forms of oppression. Controlling Images like this make societal inequalities appear normal and natural, and they can't be avoided as a "part" of black women's lives. When compared to the Privilege who think themselves superior, Black women are always positioned and classified as something beneath. Collins (2000) further claimed that long-held ideas about people of African descent's intense sexual desire that White people conjure up lead to myths about Black hypersexuality and gender-specific controlling images of the Black male rapist and the Black female jezebel. Being White denotes the usual category of heterosexuality within norms of normative heterosexuality, independent of individual action. Being Black, on the

other hand, indicates tremendous sexual appetite and an out-of-control hyper heterosexuality.

Resistance

Collins (2000) stated that the multiple forms of oppression faced by black women prompted them to rise up and fight back. Various sorts of pressure, as well as unfavourable preconceptions, make people tired of being treated badly throughout their life. Undoubtedly, the desire for change and the realization of equal rights and chances in life drives their form of resistance. Additionally, this kind of resistance clearly reflects self-appreciation, or understanding your value as a person. Collins' concept of self-definition, which is related to this, also reflects this. Collins (2000) defined self-definition as "the power to name one's own reality."

For her, practicing self-definition requires articulating Black Women's resistance to unfavorable stereotypes about them. For Black women, knowing their own value is crucial. Despite appearing unbreakable, this way of thinking can foster opposition by promoting injustice. American Black women, for instance, have long understood the basic injustice of a system that consistently forces them to the bottom of the social ladder. Many Black women have argued that we are free to establish our own realities, identities, and histories in the face of the systemic injustice that is directed at us. An essential component to the study on domestic workers is the documentation of Black women's daily resistance to this attempted objectification. Through an examination of the precise controlling images used on African-American women, the nuances of their objectification and the interactions between racial, gender, sexual, and class oppression are made clear. The photos could also be used as a starting point for research into emerging kinds of control that emerge in a transnational setting where selling images has gained more important in the global economy because they are dynamic and always changing.

Women's Consciousness

Many Black women are completely aware of the need for change and are willing to speak up about what they are experiencing, but not because they see themselves as victims but as powerful survivors. Their behavior and attitudes show that it is crucial for their representation in society as well as for their point of view and sense of self. Black women activists and intellectuals frequently acknowledge the relationship between experience and consciousness that molds individual African-American women's everyday lives. Ida B. Wells-Barnett tells in Collins (2000) about how the lynching of her friends had such an impact on her worldview that she dedicated most of her life to the anti-lynching movement in her autobiography. Considered in order to assist African-American women in achieving their full potential. Collins realized that when a Black woman's consciousness about how she perceives her daily life changes, she might become empowered. Collins (2000) stated that even if it begins mostly in her thoughts, such consciousness may inspire her to go on a path of personal liberation. If the woman is fortunate enough to meet

others who are on similar paths, she and they have the potential to alter the world. What impact may ideas, knowledge, and consciousness have on black women as a collective if they can have such an impact on individual black women.

Standpoint

Resistance is influenced not only by the awakening of consciousness that people get, but also by the strength of their position. [This idea is explained by Collins (2000) about standpoint. The Black Women's shared thoughts and experiences gave them the confidence to express themselves and the fortitude to fight. Taken together, Black women's contributions to the construction of African-American culture in all-Black contexts, as well as the particular viewpoints derived from their outsider-within location in domestic work, provide the material backdrop for a distinct Black women's perspective. Many Black women who found themselves undertaking domestic chores formed separate views on the contradictions between the dominant group's actions and ideas when they were armed with cultural values cultivated in Black civil society.

Previous Related Study

There are some previous researches taken by the researcher which discussed the same topic of gender issue faced by woman. Some are specifically meant to analyse black oppression and resistance, and some generally discussed the gender issue in novel. The differences of these previous research with this research are the theory as well as the data source. The first previous research is from Yaamini (2020) who analysed the oppression and resistance of black woman in novels, stated that African Americans were treated unfairly by white society. Not only did whites destroy black life, but black people also caused internal harm to their own relatives via continuous familial abuse.

As a result, the oppression wheel continues to spin throughout their lives. The authors, who are powerful women in their own right, have made indelible marks on the history of black feminism and have been crucial in bringing about positive change in society by shattering stereotypes about black women in literature. The second is from Asmarani (2017) The purpose of this study is to examine the female protagonist character in Iola Leroy's work. The spirit shape of the characters linked with black feminism is reflected in the story. The researchers employed feminist critique as an analytical framework for Gynocritics in their research. for the result, Asmarani (2015) depicts a female mulatto heroine who is unaware of her Black ancestry having to endure tyranny similar to slavery. The third is from Febrianti et al (2012) who examined the revolt of black women against the patriarchal system, racism, and social class conversion as societal norms in their research.

Tony Morrison writes data from Sula's novels for the researcher, who utilizes a qualitative technique. Slavery and its collaborator, the "one-drop rule," have caused many inconceivable hardships for black people and those with one drop of black

blood in their veins. The terrible course of events that turns free mulattoes into slaves may not simply force the victims to accept their fate. In Harper's *Iola Leroy*, Iola attests to the agency of a female mulatto who was formerly a slave. The fourth is from Asmarani (2017).

The purpose of this research is to examine how *Iola Leroy*, although being a mulatto, exemplifies the spirit of black feminism in Harper's work. Feminist literary criticism, which is connected to gynocritics, is utilized to carry out the analysis. To reinforce the frame of study, several notions related to black feminism are employed, including empowerment, solidarity, and sisterhood. The outcome demonstrates that the female mulatto protagonist, who is unaware of her black heritage, is suddenly subjected to true slavery. This jarring change in her formerly tranquil life leads to new understandings about slavery, race, and her own personal existence as a woman.

The fifth is from Septiaji & Nuraeni (2020) this research discusses about Merry Riana, a persona created by Beauvoir, has brought Beauvoir's ideas to life. Merry Riana's character is deeply infused with existentialist feminist notions. According to the findings, Alberthiene has combined reality (in this case, a woman named Merry Riana who can achieve a million-dollar dream) with Simone de Beauvoir's thoughts. Merry's bravery to act, her ability to work, her willingness to strive, and her sincere search for chances is an example of conduct in line with Beauvoir's notion. *A Million Dollar Dream*, by Merry Riana, is a hybrid tale that combines realistic and ideal realities. Sixth previous research is taken from Nusantara et al. (2021). The gender struggle Lily Bart, the lead female character in Edith Wharton's *The House of Mirth* novel, experienced and shown was examined using feminist theory, which focuses on gender struggles and evidence of character development. According to the findings of this study, Lily Bart's gender conflict in *The House of Mirth* is a struggle for aspirations, love, affection, and realism. Lily Bart's character was also determined to have been shaped by a number of the activities she performed in her quest for dreams, love, affection, and the reality of life, according to this study. The character of Lily Bart, who progressively started to alter from the beginning, can be seen doing this through her actions, experiences, and comments.

The seventh is from Saputri (2017) This study looked at Anne Bronte's book *Agnes Grey*. A young girl whose family's financial situation forces her to work as a governess. She experienced gender discrimination from both her family and her employer as a result of her incapacity. The Eighth previous study from TAŞ (2021) this article seeks to demonstrate the interconnectedness of the three pernicious ideologies of racism, capitalism, and patriarchy in their efforts to subjugate, conquer, and exploit one another. The study concludes that one of the most basic aspects of human nature is the urge for oppression, subjugation, colonization, and exploitation—often referred to as "the imperial desire." The problem is a thirst for power. The last previous study is a Arianto & Ambalegin (2018) An critique of Jhumpa Lahiri's novel *Lowland*, which details how indoctrination restricts women in India "voluntarily," is given. Indoctrination is manifested in customs, traditions,

and other practices. Gauri, a made-up figure, is a metaphor for the fact that almost all of the decisions in her life are made by men.

METHOD

Design and Sample

This study used content analysis as its method of choice, a descriptive qualitative approach. The *Gilded Ones* novel by Namina Forna are the sample.

Instrument and Procedure

There are several steps that the researcher uses in order to collect the data which are reading in order to understand the story and plot of the novel. First, the researcher reads the novel several times and putting attention to important plot related with the data needed. By doing this the researcher may get more understanding of the deeper meaning in the novel. Second, Highlighting the important and related part of the novel which shows the data needed related with the oppression and resistance toward black woman implemented in the intrinsic elements of the novel. Third, taking notes, after highlighting the data the researcher noted the important part of the novel as the quotations that include black feminist element. By using this technique, the context of the novel will be well understood by the researcher.

Data Analysis

The data analysis process begins by examining all data related to what will be analysed from various sources. The novel, *The Gilded Ones* has fundamental characteristics such as theme, place, storyline, and point of view, which the researcher discovered. Reading the story, the researcher discovered a number of issues and facts that may be linked to theory. In the *Gilded Ones*, the second sort of finding extrinsic factors, the researcher should describe and analyse the data using Collins theory, and then make it clear to the reader what the researcher's goal is. Analyse the novel and try to demonstrate how to apply it.

RESULT AND DISCUSSION

Theme

According to Nurgiantoro (2002) Theme is a form of basis of the story. It always related to various life experiences, such as problems of love, adoration, longing, fear, death, religious etc. In some cases, often theme can be synonymous with the main idea or purpose of the story. Themes in a story explain events, conflicts, and circumstances. Themes are more comprehensive, larger, and abstract in character. The theme in the “*A Gilded One*” by Namina Forna is gender inequality, oppression, resistance, feminism, and patriarchy.

Character

Characters are the individuals portrayed in a dramatic or narrative work that the reader understands to have certain moral, intellectual, and emotional qualities based on what they say and how they say it (the dialogue), as well as what they do (the action) (Abrams & Geoffrey, 2012). There are major character and minor character. Major character often becomes the focus of the story. The major characters in this novel is Deka.

Plot

According to (Abrams & Geoffrey, 2012) Plot is always connected with its events and actions to create an emotional and artistic effect and done by certain characters. Exposition, rising action, climax, falling action, and resolution are the five sections that make up the plot.

Exposition

Exposition is an introduction to the story. Figures and settings are introduced.

Rising Action

Increased action presents a central conflict in character or between one or more characters. Conflicts are built as the action intensifies.

Climax

The struggle reaches its height at the climax, and it appears that there is no hope of resolving it.

Falling Action

After the climax, there is a period of falling action during which the reader wonders whether the protagonist will be able to resolve the dilemma.

Resolution

Resolution (also called denouement) is the conclusion of the plot. Usually, the conflict is resolved at this time.

Setting

Setting is everything that characters know, have, and otherwise experience in relation to the physical, artificial, political, cultural, and temporal surroundings. Characters may be aided or hindered by their environment, and they may quarrel over possessions and objectives. Characters also demonstrate how much they share

the beliefs and practices of their eras as they converse with one another (Roberts, V, 2008)

Point of View

Point of view refers to the method by which a story is told—the mode (or modes) that the author chooses to use to present to the reader the characters, dialogue, actions, setting, and events. First person point of view, third person point of view, and mixed point of view are the three categories that make up the point of view.

Oppression toward black women reflected in the “A Gilded One” by Namina Forna

*“The emperors of Otera have oppressed our kind for too long. Proclaimed us demons. But now their turn has come. Once you wake the goddesses, they’ll make Otera back to what it once was: a land of freedom, a land **where men and women ruled equally, where women weren’t abused, beaten, raped. Where they weren’t imprisoned in their homes, told that they were sinful and unholy.** (page 301)*

It can be seen from the conversation above, the white hand, a hidden representative of the emperor who invited deka to become the emperor's soldier, shows that black women all this time being treated unequally. they were oppressed and abused for a long time.

*“Blessed are the meek and subservient, the humble and true daughters of man, for they are unsullied in the face of the Infinite Father”. Every girl knows it by heart. We recite it whenever we enter a temple – **a constant reminder that women were created to be helpmeets to men, subservient to their desires and commands.** (page 11)*

the belief is instilled in the minds of otera women that they seem destined to be born to help and obey men's orders.

One of the visiting men is staring down at me, a thin, wolfish smirk on his lips. “What’s this, another sweet morsel?” He grins, stepping closer. I hurriedly step back. How could I be so stupid? Men from outside villages aren’t used to seeing unaccompanied women and can make

awful assumptions. "I'm sorry, I must go," I whisper, but he grabs me before I can retreat, his fingers greedily reaching for the button fastening the top of my cloak. "Don't be that way, little morsel. Be a nice girl, take off the cloak so we can see what we've come—" (page 14)

There is oppression from a stranger man to Deka. He forced Deka to obey him that clearly something that can be called abusive act by verbal.

Even if it weren't for that, most men won't marry girls who have scars, especially ones with scars from their fifteenth year. It's considered taboo. "Despised are the marked or scarred, the wounded and the bleeding girls, for they have polluted the temple of the Infinite Father." (page 19)

The man of Otera believed a taboo that girls who have scars would have polluted the temple of infinite father, therefore, they won't marry the girls and it makes the women feel oppressed to have to always be extra careful all of their life.

I look up at Elder Olam. "Kill me," I whisper, the tears sliding down my cheeks. "I know you must know how. I am an abomination in the eyes of Oyomo. I am an abomination." A grim smile slices Elder Olam's lips. Victory. "They say fire is cleansing for the spirit," he murmurs, taking a torch from the wall and staring meaningfully at the flames. (page 34)

The Elder Olam who is a man threatened Deka and made her feel powerless and pressured by using the act of violence towards Deka, a girl that barely can fight at that time of the story. It is the sign that women always treated as a powerless being that can be oppressed by man.

*"And I intend for you to survive long enough to fulfil it, which is why you must understand – truly – how fickle your position is. The jatu, my cousin the emperor, and his courtiers – they'll all love you now, when there are deathshrieks to conquer. **The moment that changes, they'll remember that you're a woman. That you're unnatural... That is how they are. That is always how such men are.**" (page 238)*

Conveyed as if that woman is easily deceived and can be treated arbitrarily by men in times of need. Woman seen as a second gender below man.

Form of Resistance to the Oppression Experienced by Black Women reflected in the novel “A Gilded One” by Namina Forna

The shabby man has whipped himself into such a frothing rage, he launches at Britta. “Demon-whores! I’ll kill—” I pull him up by the front of his robes. **“Don’t touch my friends,” I growl. “I’ll break you to pieces before you can land a single blow.” “An’ I’ll help her scatter them all across Otera when she’s done,” Britta sniffs beside me.** (page 179)

In this quote, we can see how Deka and Britta have tried to fight the ill-mannered man. They support each other to protect themselves from oppression.

“As you should,” Baxo jeers. “Women don’t belong here – especially not your lot – and the more of you that die, the sooner you’ll know it.” **I unsheathe my atika, advancing closer, a growling Ixa at my side. A smile slices my lips when Baxo’s face turns ever paler. “See, that’s the amusing thing,” I say. “Death is a common thing for our kind, which is why we welcome it, consider it an old friend.”** I point my atika at him. “Do you welcome death, Bax—” (264)

Deka shows her power and threatened baxo jeers whom is a man. She believed in herself and stand her ground to protect herself from danger.

“Deka,” Belcalis gasps, shocked. She ignores the sputters of the generals, the tense movements of the other soldiers, as she looks up at me. “Deka, is that you?” I nod. “I haven’t forgotten, Belcalis,” **I say. “I’ll never forget what happened to you – to all of us.”** I turn to the gathered alaki, using my ability to amplify my voice: **“NEVER FORGET HOW THE HUMANS TREATED US! NEVER FORGET WHAT THEY CALLED US!”** I stab my palm, holding it up when the blood begins to run. (page 307)

Tired of being oppressed, Deka resist her fate of being women of Otera that all this time being oppressed and have no power of their own choice. She proved that woman can be powerful too.

“You will be at the forefront of the emperor’s armies,” she declares. **“You will ride into battle and fight for the glory of Otera, and you will win the war against the deathshrieks or you will die trying – however many times that may take.”** (page 104)

This is where Deka have to chose whether she fight or die without trying. And she chose to fight rather than being a useless woman after being cast out. This is also resistance towards what happened to her caused by patriarchal system.

“My kind, we don’t have a choice,” I say.
“Fight or die – either way, our lives are not our own. Belcalis is right, you know. They call us demons, but are we really?” (page 173)

At this point, Deka must decide whether to fight or perish naturally. She decided to fight rather than accept her fate as a useless woman after being expelled. This is also a form of protest against what occurred to her as a result of the patriarchal society.

*“Demons!” I shout, pointing at the soldiers now turning around in confusion. “They called us demons, even though we are the daughters of goddesses! The Gilded Ones were never infernal beings. They were the goddesses who founded Otera – goddesses the jatu imprisoned in these very mountains. Today is the day we free ourselves from the jatu’s lies. **Alaki, fight with the deathshrieks, your sisters! Free yourselves from the jatu!**”* This time, the truth in my voice cannot be denied. A rustling begins as alaki break ranks, headed towards the deathshrieks. The alaki at my back begin marching down from the mountain, led by the elder alaki from before. There are hundreds and hundreds of them. Panicked, the generals shout to their soldiers, “Destroy the alaki! Kill all the traitors! And kill her!” (page 307-308)

After Deka knowing that the emperor, Jatu, is a liar and made her and her sisters suffer, she decided to stand with her sisters to fight the emperor and the soldiers.

Research Findings

There were several data that supported and related to the topic chosen by the researcher after analyzing the data source that used for this research. There are four data in total. First, there is one data shows woman in oppression, Second, there are three data shows women resistance towards oppression. after analyzing the novel "The Gilded Ones" by Forna (2021), The researchers conclude that the data as a whole demonstrate that women experienced oppression. Deka, on the other hand, exemplifies what a woman ought to be. She had to fight for her life in a patriarchal society.

CONCLUSION

After analysing black women's oppression and resistance in Namina Forna The Gilded Ones, using the theory of Black Feminist by Patricia Hill Collins, the researchers concluded that black women experience oppressions in the form of sexism and racism. but black women also showed resistance to such oppressions. based on Collins (2000) theory, there are 2 categories of female oppression, the matrix of domination and controlling images. There are 2 categories of female resistance, women consciousness and standpoint. Black women show oppression and resistance appear in the novel, a young girl who has just discovered that she possesses demon-like abilities. Her journey is one of self-discovery as she relocates to the Warthu Bera to train in the Emperor's privileged Alaki army. Deka, who lives in the incredibly patriarchal ancient nation of Otera, is of the opinion that a woman's worth is predicated on her purity, which she must prove by killing. However, Deka's fate is worse than death because she bleeds a demon and impurity-colored gold. Deka is saved by a mysterious woman who identifies herself as an Alaki, a practically immortal creature with extraordinary talents. She is offered a choice: fight for the Emperor with those who are like her, or die. And she chose to fight with her friends and win the war. The narrations and dialogues characterization, which reflected the actions, ideas, and outward look of these persons, served to illustrate these oppressions. Given these facts, black women in the third world experienced more oppression as a result of their color, gender, and class than did women in the first world.

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