

BLACK FEMINISM TO POSTCOLONIAL MEMORY: A NEW FROCKING CRITICAL READING OF EYE TO EYE: BLACK WOMAN, HATRED AND ANGER BY AUDRE LORDE

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ABSTRACT

The article critically reads the autobiographical essay titled *Eye to Eye: Black Woman, Hatred, and Anger* written by black feminist theorist Audre Lorde (1984) by means of the prism of two theories, viz., Black Feminism and Postcolonial theory. It delves into the way anger is re-contextualized as an act of resistance and healing by Lorde against white supremacy in the external world and white supremacy in the Black community in the internalized world. Due to the focus on intersectionality of oppression, race, gender, sexuality, and class, the paper has drawn attention to the manner in which Lorde manages the complicated systems of oppression and recovers the emotional and political agony of the Black women. A revolutionary guide to feminist inquiry, confession and empowerment, her writing breaks through white feminist universality and patriarchal silencing not only with her own people, but also amongst others. The article frames Lorde in the broader context of diaspora and African feminism, and addresses how that work both marks a tradition within that tradition but also unmarked a decolonial ethnicity of memory, trauma, and resistance, on behalf of future generations of feminist writers and feminists.

Keywords: Audre Lorde; Black feminist; Postcolonial literature; Intersectionality; Anger as resistance; Internalized oppression; African feminism; Confessional writing; Black womanhood; Decolonial theory.

INTRODUCTION

1.1 Background of the Study

Feminism is a social, political as well as philosophical movement that seeks to advocate and promote equality among women in every aspect of life including social, economic, political and even personal. Feminism is a challenge and reaction to the long-established patriarchal order, a hope towards gender justice. Since its classical origins of liberalism is in the Enlightenment, feminism has undergone several waves to accommodate various worldviews due to its interactions with race, classes, and postcolonial subjects.

Nevertheless, the discourse of mainstream feminism, especially prevalent in the West and one of its dominant narratives created by white middle-class women, has tended to disregard the lives and agenda of women of color. This discrepancy led to emergence of Black feminism as a critical approach that focuses on the lived experiences of black women, their experiences in the ways racism, colonialism and sexism all come together in new and interacting forms. Black feminist theory emphasizes the importance of analyzing oppression through an intersectional lens—a concept introduced by Kimberlé Crenshaw (1989)—to illustrate how various forms

of social hierarchy intersect, shape, and reinforce one another.

1. 2 Black Feminism and African Feminist Thought

Black feminism grew out of these limiting trends of feminism and the civil rights movement to the present chiefly in the United States. Activists, such as Sojourner Truth, Angela Davis, bell hooks and Audre Lorde herself, questioned the mainstream version of history through exposure of the fact that Black women are doubly oppressed: having a female place in patriarchal society and being a black person in racially stratified society. Indeed, as put famously, there are no single-issue struggles, because no one can lead a single-issue life as Audre Lorde opined, "It is a common occurrence to see the deep interconnections of social injustices" (Lorde, 1984).

Meanwhile, African feminism developed within the context of the postcolonial societies, in which the heritage of colonial oppression disdained the gender relationships. The female ideology in Africa is comprised of a variety of varieties namely, Motherism (Acholonu), Womanism (Alice Walker and Chikwenye Okonjo Ogunyemi), Striwanism (Molara Ogundipe-Leslie), and Nego-feminism (Obioma Nnaemeka). These theories refuse the concept of a unitary feminism and instead validate culturally and historically constructed paradigms of womanhood and resistance. As Ama Ata Aidoo (1982) noted, "I shall not protest if you call me a feminist," but she also insisted on a kind of feminism that recognizes African women's specific socio-political and cultural conditions.

African feminism has diverse and numerous strains that include Femalism, Snail-sense Feminism, Womanism and Nego-feminism. This is all an effort to give African women a voice which answers to harms of not only the white colonial patriarchy but also to the harms created by the misogyny they have to bear internally within their own communities. According to the Amina Mama (1995), the societies in postcolonial Africa are faced with a triple bind of struggling with colonial past, restructuring local patriarchies and designing feminist futures.

1.3 Black and African Feminism compared to Western Feminism

The socio-historical context and the target area is one of the important markers of distinction of Western feminism and black/African feminism. The second-wave Western feminism, in particular, is based on the hostile attitude to male dominance and the assumption that female experience is unified and very much oppressed in the same manner. As an example, we can discuss the poem *Lady Lazarus* (1965) by the American poet Sylvia Plath who says:

Ash born out of the ash
I wake up with my red hair
And men eat air,—so I.

Such lines figuratively speak of the feminist uprising against the power which was centered on men. Nevertheless, black and African feminisms articulate that the feminist discourse used in the West lacks the consideration of race, colonialism, and socio-economic lives of non-white women. Western feminism is so bound up in Western ontologies, as Oyáṣṣá received Oyewumi notes (1997), namely in the concept of gender as a universal social category, one that may not have been reflected precolonial contact with Africa.

Black feminism hence is interested not only in patriarchy, but it is also interested in white supremacy and capitalistic exploitation. It deals with the way social and political ideologies created during the colonial rule and looks at the black woman as oppressed and an outsider. This stereotyping portrays the black woman as having less character and identity, ugly and evil in characteristic which remains until nowadays in the form of institutional racism and systematic violence. Black feminism is therefore neither merely a critique of gender, but rather a radical questioning of race, history and power.

1.4 Postcolonialism: A Theoretical Medium

The theory of postcolonialism is an approach that helps to contend with the process of colonial rule in terms of defining contemporary identities, cultures and institutions. Edward Said's *Orientalism* (1978) lays the groundwork for postcolonial studies by exposing how colonial discourse constructs the "Other" through binary oppositions—civilized/uncivilized, rational/irrational, white/black. The concept of hybridity and mimicry is put forward alethically by Homi K. Bhabha, and refers to the

ambivalence of colonial power and the resentment which consciously resists it (Bhabha 1994). Questions such as the seminal one put by Gayatri Spivak in an article titled *Can the Subaltern Speak?* (1988) do focus on whether the colonized can in reality speak out subjectivity in the language of her colonizers.

Audre Lorde presents a work that touches upon the concept of postcolonialism because she criticizes external (white, colonial, institutional) and internal (Black, patriarchal, familial) oppression providers. Hers is a firmly intersectional view, sensitive to race, gender, sexuality, or class. She says in *Sister Outsider* (1984), that black women have been socially exposed since time immemorial, and they are consequently vulnerable due to their color and yet depersonalization of racism technically makes them invisible. Her critique characterizes the postcolonial debate that was about visibility, subjectivity, and politics of representation.

1.5 Audre Lorde and The Autobiographical Essay

Audre Lorde (1934-1992) was a black feminist writer, Caribbean American, and poet whose works put the personal on the political. Her essays on the topic of her autobiography are featured with the explicit truthfulness, poetic insurrection, and absence of the desire to fit into the society. Lorde asserted that she was a black lesbian mother warrior poet who did not belong to the single category. According to Kara Provost (1995), Lorde is well aware how to use confessional narrative as a prerequisite to make the connection between the personal and the political: Lorde refuses to be a passive victim and successfully makes the bridge between personal experiences that she has in life and the broader context of the culture and political environment surrounding her.

The essay *Eye to Eye: Black Women, Hatred, and Anger* (1984), published in *Sister Outsider*, is a deep reflection about how anger is experienced intra-racially by Black women. Lorde explores the trauma and anger that are the result of systemic racism, poverty and patriarchy, and how these divisions are internally caused by the system amongst even the Black women. She makes it clear that Black women cannot repress their anger and that they would have to use their anger to build up to liberation and self-definition. By so

doing, she is not just defying white supremacy, but also discarding silence and repression in Black communities.

The essay strikes a chord with postcolonial outcry against internalized colonialism as examined by Frantz Fanon in *'Black Skin, White Masks'* (1952) where he analyses the psychological repercussions of racial inferiority complex having been wrought by the colonial rule. Lorde extends this aspect by discussing gender-related traumas, especially inheritance of hatred among the Black women that are sometimes passed on to each other through the lack of healing.

1.6 Applicability of Title from Black Feminism to Postcolonial Images

The ability of the essay to go all the way to Black feminism to postcolonial critique adds an extraordinary tact of hybridity and discernment to the essay. It is never limited to a single field, a single school of thought as it moves in between boundaries culturally, theoretically, and even emotionally. It is a piece of writing that breaks down the colonial representation of the angry black women and re-contextualises such anger as empowering. According to bell hooks (1995) in *'Killing Rage: Ending Racism'* the power of being angry and vocalizing this anger is an indication of resistance and agency.

Hence, cured specifically by *Eye to Eye*, the issue of the lived experience of Black women not only reaches its voice, but also breaks the colonial culture of silence, shame, and invisibility. It connects the cultural specificity of identity that is central to the African feminism approach with the deconstruction of imperialist discourse that was common in the postcolonial thought, and does it all within a framework of radical, intersectional feminism. The essay by Lorde turns out to be a prototype of opposition writing as it is a testimony, a confession and a declaration.

Literature Review

African feminism revolts against the monolithic conceptions of womanhood constructed by both the western feminist discourse and colonial past. It stresses the need to place the struggle of women on a background of certain African histories, cultures and social processes. African feminism as a theory, and as a practice, insists on the refusal to acknowledge any universality, especially the Western feminist notion of sameness, and

instead asserts the socio-political conditions that are unique to African and African diasporic women.

In his jeremiad on African feminism, Fayemi (2019) demands that African women should be re-humanized. He emphasizes upon the necessity of a feminist matrix in which African women are not regarded as sexually or racially objectified beings. Fayemi acknowledges that African women need to be considered and treated as fellow human beings and not as sexual beings (Fayemi, 2019, p. 205). The theoretical stance can be well echoed by the analysis offered by Audre Lorde who criticizes the racialized and gendered systems that lead to systemic dehumanization of the Black women. This project of re-humanization is represented in the essay of hers, *Eye to Eye: Black Woman, Hatred, and Anger*. By examining herself and peer reviewing, Lorde questions the manner in which systemic injustice breeds intra-racial hatred against Black women, and calls upon the Black women to heal collectively through the sense of honesty and mutual acceptance.

Tschaepe (2016) does a lengthier discussion of the essays of Lorde in *Sister Outsider* (1984), especially in relation to, *The Uses of Anger, Eye to Eye* and *Learning in the 1960s*. He points out that colorism and epistemic injustice are two fundamental oppressive processes which Lorde addressed. By writing Lorde undermines the silence that white supremacist structures and internalized oppression generated in the Black community. Tschaepe highlights the confessional mode of Lorde as a mode of resistant strategic master move and re-centring of epistemic knowledge.

As Hammadi (2020) notes, the writings of Lorde consist of the shattered but powerful still sounds of colonialism that keep resonating in the mind of the diasporic Black woman. Though having the ethnicity of a Caribbean-American, the lived existence of Lorde reflects the traits of postcolonial order. Her poetry and essays colorfully represent postcolonial trauma and reclamation of perspectives, creating counter-stories of hegemonic white systems. Hammadi believes that the work in the literature Lorde is not only criticizing colonialism but it rebuilt dignity using the cultural memory and ancestry power.

This postcolonial interpretation is similar to the psychological criticism of Frantz Fanon (1952) in *'Black Skin, White Masks'*. The idea of epidermalization of inferiority of Fanon can also be seen in the extent that Lorde discloses the inner racism, colorism units in the Black communities. Her essay, *Eye-to-Eye*, is a literary representation of the theory of Fanon by demonstrating how the collective depreciation of the Black identity is internalized in family and community functions.

In *'Black Feminist Thought'*, Patricia Hill Collins (1990) develops the notion of controlling images- the stereotypical images of the black women, which are used to perpetuate white supremacy. Lorde works hard to deconstruct these pictures through the power of counternarratives based on emotional veracity and political imperative. The individual as a force against the systematic oppression based in the personal that she employs her work affirms the reason why claims by Collins that lived experience is a crucial site of production of Black feminist knowledge are true. bell hooks (1995) also justifies the anger by the Black women as an epistemological weapon. In *'Killing Rage: Ending Racism'*, hooks proclaims that anger is an emotional and logical response to long-lasting injustice. The reframing of anger as a clarifying and transformational process as expressed by Lorde can be replicated in this way of thinking. Her confession is a feminist tool of politicizing emotion to break a stereotype of an angry black woman.

Cheryl Clarke (1981) and Kimberlee Crenshaw (1989) build an interdependence between the categories of identities by reinforcing the argument by Lorde (1981). One thing that Lorde declines to divide or segment comes as a precursor to Crenshaw and her intersectionality theory: her Blackness, womanhood and lesbianism. This experience of living contradicting oppressions and identities acts as an activist epistemology to her. Clarke has conceptualized a lesbian continuum which passionately connects with the breaking of the heteronormative boundaries and the sexual invisibility of the black communities projected by Lorde.

In the article, Barbara Christian (1987), raises her objections to elitism of abstract theory to lived realities in the article otherwise referred to as the race of theory. This is one of the concerns that

reflect the approach by Lorde of theorizing the body, theorizing trauma, and theorizing life. Her writing turns into an embodied theory in which the personal is political and the testimonial is theoretical.

Another concept, internalized oppression, coined by Pheterson (1986) and Lipsky (1977), would add to the comprehension of the essay of Lorde. According to Pheterson, internalized oppression takes place when the representatives of the marginalized groups take onboard the judgments put on them by the rest of society. *Eye to Eye* by Lorde is a very open challenge to this phenomenon as a kind of psychological colonialism hindering unity among Black women.

According to Molaria Ogundipe-Leslie (1994) and Carole Boyce Davies (1994) feminism among people of African descent in Africa and in the Diaspora has to take into consideration colonial legacies and cultural survival. They demand a negotiated feminism which is neither too critical nor too reclaiming culturally. This two-sided approach of ending oppression and rejuvenating the power of collective forces is asserted in the story told by Lorde, wherein the author is driven by pain and empowerment.

In *The Cultural Politics of Emotion*, Sara Ahmed (2004) confirms that anger is a legitimate social emotion which can be mobilized politically. Her construction of anger as a response and as an instrument is well augmented with the belief held by Lorde with regard to emotional veracity as a source of emancipation. The convergence of the affect theory and feminist resistance expounds our comprehension of one rhetoric dimension utilized by Lorde.

The autobiographical approach utilised by Lorde is placed in context by the post memory concept, as advanced by Marianne Hirsch (1997), who defines the concept as an inherited trauma and its healing. *Sister Outsider* works as the post-memory archive that conveys the pain of a generational trauma, and at the same time, it presents the means of opposition.

In her own book, *Eloquent Rage* (2017), Brittney Cooper carries on the tradition of Lorde by again re-emphasizing the power of emotional, and thus Black feminist, criticism. She refers to rage as a superpower and Lorde has the same conviction, stating that emotions are a revolutionary and liberating act.

Last but not least are the decolonial feminist interpretation by Nnaemeka (2004), and Amina Mama (1995) who both support the argument by Lorde to call out the Eurocentric interpretation of feminism. Nnaemeka applies her Nego-feminism, a kind of a feminism of negotiation, which is not there, without having to criticize white patriarchy only, just as Lorde does not favour the criticism of black community structures. The combination of resistance and negotiation is evident in Lorde who is committed to intra-racial accountability and radical honesty. In a nutshell, the sources about the *Eye to Eye* and the rest of the work by Audre Lorde demonstrate that she has established the basis of Black feminism and Postcolonial criticism. She shows a highly dynamic and evolving feminist practice in her use of intersectionality, emotional resistance, cultural memory, and epistemic reclamation. Lorde bases her critique on a variety of theoretical traditions outlining first personal, but broadly applicable, African feminism, then Fanonian psychology. She is not just chronicling pain in her writing but a how-to of a generation and intergenerational women of different classes, races, and places walking in solidarity.

Methodology

3.1 Introduction

The given chapter presents the research methodology that was used to conduct the present study, which aims to interpret the work by Audre Lorde, the autobiographical essay, *Eye to Eye: Black woman, hatred, and anger*, through the prism of the theory of Black feminism and postcolonial literary approach. Since this research belongs to the qualitative and interpretative methodology, the chapter clarifies the type of research paradigm used, the means of textual analysis, theoretical approaches, and the reason on why Lorde essay has been chosen as the main text. The data collection instruments (textual and theoretical) and process of analysis and interpretation go also to this part.

3.2 Design of the Research

This study is a qualitative, interpretive as well as an analytical literature research. The primary aim is to explore the way in which the autobiographical writing of Lorde presents the themes of the Black feminist thought and postcolonial identity. The approach is a

theoretical research and it does not provide any quantitative data or empirical fieldwork. It is based on the analysis and interpretation of written words, or the literary materials accompanied by the useful use of critical theories.

3.3 Method

The methodology employed in this study is a hermeneutic-interpretive analysis- a research methodology that is based on the interpretation of texts especially with reference on how meaning is constructed using factors such as language, structure and personal narrative. This methodology is appropriate in discussing:

- The meanings of Lorde using autobiography as symbolic and political action,
- Her demonstration of rage, self-absorbed subjection and race-bigotry,
- The connections of the issues of race, gender and colonialism in the text.

Interdisciplinary approach is also facilitated by the use of:

- Black feminism theory
- Postcolonial theory
- Literary and cultural criticism

3.4 Theoretical Framework

There are two key theoretical frameworks following this research:

3.4.1 Black Feminism Theory

In the writings of bell hooks, Kimberlee Crenshaw, Patricia Hill Collins, and Cheryl Clarke, black feminism focuses on the particular experience of black women, and speaks to how they exist across the intersection of oppressions (racial, gendered, and by class and sexuality). It is with the help of this structure that one can understand:

- The way in which Lorde forms the personality of the Black woman as victimized but strong.
- The politicization of the emotional lives (and most especially anger) of Black women.
- How the personal history of Lorde demonstrates the tendency of social unfairness.

3.4.2 Postcolonial Theory

Based on Frantz Fanon, Gayatri Spivak and Homi Bhabha, postcolonial theory and its implications advise the interpretation of the essay as a response to the psychological and social legacies of colonialism. The focus on the concept

of internalized racism, colorism, and fragmentation of identity in Black groups stressed and described by Lorde is examined in a postcolonial context. Using this school of thought, the following may be analyzed:

- The persistence of colonial thought under the post-slavery American society.
- The fact that Black women have been marginalized by the white patriarch as well as the black patriarch.
- The heritage of colonial beauty norms and cultural exile.

3.5 Secondary Data Collection

This study mainly involves the use of secondary research data which include:

- Principal text analyzed: Eye to Eye: Black Woman, Hatred, and Anger by Audre Lorde which appeared in her seminal essay collection known as Sister Outsider (1984).
- Consumerism is supported by works by Audre Lorde, including other essays in Sister Outsider and some poems in The Black Unicorn and Coal.
- Criticism, the works on Lorde, black feminism and postcolonial theory: scholarly articles, books and critical essays. These comprise of profiles by Tschaep (2016), Fayemi (2019), and Hammadi (2020) among others.

The information is of a textual and conceptual character analyzed with the help of close reading, annotation, and theoretical application.

3.6 Data Analysis Method

The style of data analysis is categorical and discursive textual analysis and it requires:

- Determining consistent themes (e.g. anger, internalized oppression, colorism, resistance).
- Examine the words, imagery and tone given by Lorde.
- Putting anecdotes and personal experience in context of society and historical trends in general.
- Using feminist and postcolonial theories in analysis of the meaning of the text.

The essay itself and it is not considered to be just autobiography but the artifact of political behavior showing its bigger struggles and ideas. It is not objective interpretation but rather theoretically oriented, paying special care to the textual evidence and academic context.

3.7 Reason behind the Selection of Text

The essay *Eye to Eye: Black Woman, Hatred, and Anger* by Audre Lorde is an unusually dense and multilayered text, bringing a number of critical fields to the fore: feminist criticism, ethnic studies, gender studies, and postcolonial heritage. It was chosen because of the following reasons: The autobiographical form of it offers firsthand access to the individual aspects of structural oppression.

It includes a clear and strong expression of the anger of Black women that react to the marginalization.

- It crosses postcolonial trauma with both gendered and racial violence thus it is applicable to interdisciplinary study.
- This makes Lorde a special voice as a Black, lesbian, Caribbean-American feminist whose voice is otherwise not heard in the mainstream feminist notion.

3.8 Ethical Considerations

Since no form of human subject or human information is involved in this study, it does not run the risk of causing traditional ethical risks. But, in:

- De-sensationalistic yet respectful ways of explicating the life narratives of Audre Lorde.
- Making the primary and secondary sources properly cited and represented.
- Preventing misunderstanding or extreme generalization of multidimensional identities, or even the history.

Analysis and findings.

4.1 Introduction

This chapter lays out an expressive examination of the autobiographical essay of Audre Lorde, her *Eye to Eye: Black Woman, Hatred and Anger* (1984) in the cross sections of Black feminist theory and postcolonial research. Using the close read, the chapter examines how Lorde uses personal narration to turn it into political struggle. Her essay is the place where feminist decolonial thinking is plentiful, and it brings to the fore all the emotional, psychological, and social aspects of being a Black woman in racist, sexist, and colonial societal frameworks. Lorde has not just narrated trauma, the retelling her work has been a theory, a claiming back and a reimagining of trauma as a weapon of rebellion, healing and reinvention.

4.2 Anger as the Tool of Feminism and Decolonization

Anger is one of the most conspicuous themes of the essay. In the very first line of her essay Lorde states, 'According to the words of Adrienne, all black women in America live somewhere on a wide continuum of unspoken and primitive angers' (Sister Outsider, 1984). Lorde re-evaluates anger as a means of illumination and change, alternatively of destruction. Her saying that anger is a proper response towards racist attitudes denies society trying to pathologize Black women in regards to emotions. She rather channels anger into radical epistemology the science of knowing, resisting and surviving.

This method is similar to the arguments made by African feminist theorists like Molara Ogundipe-Leslie (1994), who declared that anger and sorrow are two emotions, which have to be politicized in Africa to meet with historical trauma. Against this background, Lorde can be seen as encompassing her anger not just as an attempt to vent a personal experience of wounding but as a means of decolonial resurgence, protest against systems that maintain the race-gendered order.

4.3 Internalized Hatred and Inter-racial Relationships

Another essential part of the essay is the topic of the internalized oppression in black women themselves. Lorde decodes the interpersonal relationships, especially between women of color that are compromised by colonial and racist constructs. She openly admits her experiences of mistrust and suspicion of other fellow black women and puts them in perspective as conditioning inherited through society.

Such self-probing candor is according to Frantz Fanon in *Black Skin, White Masks* (1952), where insights into the minds of colonized subjects who internalize the values of their oppressors such that they develop an identity with no consistency and at war with themselves. Lorde's term "internalized hatred" operates as a powerful description of how structural racism becomes personalized and perpetuated within the community.

According to Pheterson (1986), internalized oppression results in what he calls the incorporation and acceptance by the individuals occupying an oppressed group of the prejudices

against them in the dominant community. The exploration depicted by Lorde is not incriminating but healing, as it conveys the need to heal as a unit by means of radical integrity.

4.4 Anecdotal Evidence: The Personal as Political

The autobiographical anecdotes used by Lorde help to elaborate upon her theoretical claims and are a manifestation of the feminist slogan that, the personal is political. The accounts are not memoir alone; they are cultural texts, which serve as criticisms of institutionalized racism, colorism and patriarchal oppression.

4.4.1 White woman on Train

When Lorde is five years old, she feels racially humiliated because a white female yanks her coat to evade being touched by her. Lorde recounts, 'She twitches her mouth and gazes at me, she even jerks her coat away' (Sister Outsider, p. 147). Such a motivation is the remnant of colonial thinking that considers Blackness as polluting and subpar. Slavery was not allowed anymore but the act of ripping up the coat can be seen as a form of segregation present in society. Lorde interprets this moment as a place where coloniality still survives in the country of post-slavery America.

4.4.2 Belonging and Beauty in School

Lorde is even ridiculed because of her dark skin and curly hair in a Catholic school. The teacher says to her, 'Pigtails are not a proper dress code' and she thinks, 'I have to teach myself how to brush my hair in more becoming ways' (Sister Outsider, p. 148).

The scene is an excellent demonstration of the institutionalization of colonial beauty ideals in education. The white peers are not the only ones to influence the self-image of Lorde, as they are also followed by grown-ups in the position of authority and enforcers of the whiteness.

4.4.3 Sex Objectification in the Workplace

At some point later in life, Lorde has to deal with sexual objectification during a job interview, 'Up to down he was looking at me and he comes to a stop at my breast'.

A situation like this constitutes intersectional violence, as she is not only devalued because she is a black person, but she is gendered, that is, she

is objectified as female. It shows a reiteration of colonial stereotypes of Black woman as perversely sexual.

4.5 Colorism and Intra-Family Oppression

Lorde even writes about intra-racial conflicts in her own family, according to skin color. She recalls, 'They were attractive and I was dark and evil, she said' (Sister Outsider, p. 149).

In this case, Lorde is criticizing colorism which is an aberration of colonial aesthetics, which equate white skin with being virtuous and black skin with being deviant. This separation is manifested between Blacks and is easy to reproduce within the Blacks themselves, as the psychological remains of colonialism. These processes substantiate the theory of epidermalization of inferiority by Fanon where skin color serves as the carrier of racial identities.

4.6 Visibility, Invisibility, the Colonial Gaze

One of the strongest contradictions that Lorde talks about is the fact that Black women are hyper-visible and invisible at the same time. She writes, 'Black women are also socially visible at all times they have been there but ironically, they have been made invisible due to the depersonalization caused by racism' (Sister Outsider, 1984).

Lorde's critique intersects with Gayatri Spivak's (1988) notion of epistemic violence—the erasure of colonized subjects' voices and knowledge. Lorde confronts this violence and asserts her voice and narrative and does not want to be silenced and invisible.

Her experience can be understood as a counter-discourse to find agency and subjectivity, which are rooted in her own experience. She requests her body to be represented in her own way and disrupts both colonial and patriarchal discourse which has always suppressed black women.

4.7 Intersecting identities: Race, Gender and Sexuality

The declaration of identity as a black, lesbian, mother, warrior, poet by Lorde serves as evidence of an identity that cannot be broken down into two or three dimensions. Her rejection to divide herself into distinct compartments suggests the theory of intersectionality presented by Kimberle

Crenshaw (1989) explaining the interaction of various discrimination types.

Her lesbianism, seen to as a stigma both in the white and the black society, does not fit into the normal roles of a woman. The writing by Lorde is the product of the so-called lesbian continuum, which was described by Cheryl Clarke (1981) in order to contribute to the silences around sexuality, thus reinterpreting queer Black womanhood as revolutionary.

4.8 The Cultural Memory and the Postcolonial Reconstruction

In spite of being American born, the Caribbean ancestry of Lorde places her work within the African dispersion of consciousness. Her writing serves as a cultural memory—a reclamation and rearticulation of what colonialism has dismembered.

According to Hammadi (2020), the essays written by Lorde are reassembled pieces of the colonial era; they are being put back together in the form of power narratives. Lorde appeals to ancient African communalist and feminine principles and offers a postcolonial re-invention of identity, which takes its strength in lineage as opposed to colonial heritage.

4.9 Black is Beautiful- Movement and its Borders

Lorde does not deny the importance of the Black is Beautiful movement, however she claims that it is not enough to be just skin deep, 'The Black women have to demand their own Black kinmen to grant them equal rights first... the fight of rights will be continued'.

The point made by Lorde is that there should be accountability within the community. The liberation should not rely only on resistance to the external enemies but should eliminate the patriarchal systems inside the Black community. She believes in internal revolution; by means of solidarity, equity, and radical truth-telling.

4.10 Confession as Kind of Collective Pedagogy

Autobiography is not self-indulgent as Lorde may be thinking. Instead, it is strategic and pedagogical. Her confessions, as Kara Provost (1995) confirms, relate the individual traumas to the structures constructed by the society. In *Eye to Eye*, confession is an act of mutual

empowerment; it opens the mouth of people who have been socialistically silenced.

Thus, her essay is an example of so-called feminist confessional writing, which does not relieve but politically raises awareness. Using her story, Lorde develops a clarity of identification, group like and rebellion.

To sum up, *Eye to Eye: Black Woman, Hatred, and Anger* by Audre Lorde is not a mere autobiographical musing. In a way, it is a theory and a revolutionary work of literature. It spans the intellectual history of Black feminism and African womanism as well as postcolonial theory and is a tantalizing example of revolutionary resistance based in personal reflection, historical memory and truth-telling in a personal emotional context.

By use of anger, confession, intersectionality, and cultural critique Lorde always recovers the voice and agency of black women since time immemorial who were denied a voice within the colonial and patriarchal order. Her message is explicit and it is time-less that liberation starts with a look, with one another, with ourselves, with history, eye to eye.

Her essay, then, stands out as an early monument of both feminist and postcolonial literature traditions, encouraging the readers not only to resist oppression as something alien and imposed, but to untangle the internalized structures of oppression that should be examined, and discarded, as inert forms of societal oppression that could only be undone with the help of collective effort, as well as the stories of transformations with which this effort must then translate.

Study Conclusion

5.1 Conclusion

Eye to Eye: Black Woman, Hatred, and Anger is an autobiographical essay that can be considered as one of the most monumental works within the context of the Black feminist literature and postcolonial literature. Using personal examples, intersectional comparison, and emotional spill-the-tea, Lorde helps the reader explore the mutable levels of oppression that Black women experience: the external in the form of systemic racism and impact of colonialism, and the inner forms of colorism, misogyny and internalized hatred within their communities.

The essay expresses that Black women rage is not only a reaction to their own experiences of prejudice however rather a historical and generational impact of being subordinated because of race and gender. Lorde is reinstating anger as a powerful entity, a change agent, a means of creating political awareness, unity, and the end of a chain of silence.

In addition, the research shows that the feminist voice as a concept by Lorde is not opposite to western feminism but rather is closer to the African and black feminism as cultural memory, spiritual identity, and shared healing. Her speculations uproot colonial and patriarchal thinking, which still dictates not only a white attitude towards Black women but also the self-image of the latter community. Her criticism of internalized oppression, white beauty standards, and the disintegration of black identities in the black experience reaffirm the importance of its self-examination and reconstruction.

The essay is an autobiographical statement which acts as personal liberation, and political intervention at the same time. The confessions by Lorde open that window in which people can oppose themselves against their inherited prejudice and take their suppressed voices back. Her essay is timeless and geographically limited-addressing the Black women across the world and reminding that the struggle against dignity, representation, and equality is still there.

5.2 Suggestions for Future Research

In accordance with the results of the current research, it is suggested that the following pieces of advice should be offered:

1. Use of Black Feminist Texts in the Teaching and Learning of Diverse Courses and Subjects: The works of a Black feminist novelist like Audre Lorde and other Black feminist authors should be included in the university/ scholastic syllabus to facilitate the practice of intersectional knowledge and inclusive pedagogy.
2. Community-Based Healing Programs: Community healing circles and discussions on internalized racism, colorism, and gendered violence may be initiated by social organizations and cultural institutions to discuss such issues within Black and minority communities.
3. Intersectional Feminist Theory: Academics and activists ought to develop a larger body of knowledge and consciousness about Black and

African feminism as not just a sub-discourse of more widely understood Western feminism and further focus on the post-colonial universe.

4. Promotion of Autobiographical Writing by Marginalized Groups It is standard practice that autobiographical writing can be a potent form of resistance as illustrated in Lorde. Writing, storytelling and publishing programs, especially with marginalized women, can help amplify voices that are usually drowned out on mainstream platforms.

5. Media and Popular Culture: Colorism in the media needs to be addressed by acting against the negativity of discriminatory beauty ideals and giving visibility to dark-skinned women and changing the colonial beauty legacies that were perceived in the essay by Lorde.

6. Additional Interdisciplinary Investigations: Additional future research should be informed by psychology, sociology, literature, and postcolonial theory in order to better understand how overlapping systems of oppression have constructed the identity and lived experience of black women.

5.3 Limitations of the Study

Although the study under consideration sheds light on some important aspects of the essay by Audre Lorde with references to the frameworks of Black feminist approach and postcolonial theory, some limitations are to be mentioned:

- Textual Scope: The focus is restricted to one particular essay, the author has no intention to discuss the work of Lorde as a whole, but only one of her essays, namely, Eye to Eye: Black Woman, Hatred, and Anger. All of which means that even though throughout Sister Outsider and poetry cross-references exist to her other works, a more thorough examination of her oeuvre would provide even greater insight.
- Theories and Range: Theoretically, the article borrows the influences of Black feminism and postcolonialism and dealings of intersectionality, but does not enter into the psychoanalytic or queer theoretical aspects, which would provide additional color to reading the work of Lorde as she herself was an openly lesbian writer.
- Geographical Situation: The study is based on American background, and there are certain mentions of African and Caribbean feminist perspective. More thorough comparative treatment with African continental feminism or

other writers in the postcolonial world, however, may provide a wider picture.

- **Language and Cultural Translation:** Because of the fact that the study is done in English and is firmly situated within Western traditions of the academy, it is not likely that the research is capable of grasping fully the cultural particulars and oral traditions that underlie African or Caribbean epistemologies which Lorde draws upon in her writing.
- **Time Restraints:** The condition of study is within an academic portfolio, which does not create space to make a more in depth longitudinal or empirical study, so as to conduct interviews or survey on contemporary black women activists or readers of Lorde.

5.4 Thoughts in Conclusion

Audre Lorde provocatively asks us to identify the ways we bear the legs of history not just in our social institutions but in our very bodies with the startling sentence of eye to eye confrontation of Eye to eye in the poem of the same title in the book *Poems: 1976-1992* written by Audre Lorde published by W.W.Norton in 1992. The essay is an eloquent appeal to fearlessness, empathy and critical awareness. The anger Lorde writes about is justified as long as the systems of oppression continue their existence, although this kind of anger is not a way of destroying, but it is a way to start something new, to be recognized, and become emancipated simultaneously.

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