

1 Women and the Drama of Social Reformation in African Fiction

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4 *Received: 16 December 2016 Accepted: 5 January 2017 Published: 15 January 2017*

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6 **Abstract**

7 A remarkable feature of feminist criticism in postcolonial Africa is the representation of female
8 characters in African fiction. Within this context, this paper explores women characters?
9 attitude to oppression in marriage in selected African novels. The aim is to investigate the
10 nature of their heroism. Chidi Maduka's concept of hero is mandliberal feminism form the
11 theoretical framework. The paper demonstrates that women characters are not monolithic in
12 their attitude towards oppression in marriage. Those whose ?inner forces? compel the ?outer
13 forces? to succumb are the heroines. The anti-heroines are those who remain in marriage but
14 achieve self-definition and, those who acquiesce to the status quo. The dynamics of heroism
15 highlighted in this paper shows that the African woman does not whole-heartedly accept the
16 patriarchal denigration of her worth. The paper concludes that the novelists under study have
17 used art to advocate for change in the society.

18

19 **Index terms**— women, drama, social reformation, African fiction.

20 that "female writing is replete with characters who have overcome or transcended their stations in life" (127).
21 There are also male novelists like Ousmane Sembène, Henri Lopes, Ayi Kwei Armah and Ngugi wa Thiong'O
22 who lend a hand in delineating a more balanced and plausible image of female characters in African literature.
23 This paper explores the strategies female characters adopt in coping with pressures generated by the drama of
24 social reformation in selected works of Anglophone and Francophone male and female novelists. The aim is to
25 investigate the nature of their heroism. Chidi Maduka's concept of heroism in conjunction with liberal feminism
26 provide the theoretical framework of this study.

27 **1 II. Theoretical Framework**

28 Chukwuma argues that "when the term feminism is applied to literature, it stands for female assertion, an effort
29 by women to claim proper treatment and places in society and the home not out of pity and consideration but
30 by right" (44). There are many strands of feminism but the one chosen for this paper is liberal feminism. Liberal
31 feminism according to Lucy Brookes "is an individualistic form, concentrating on women having the ability
32 to maintain their equality through being responsible for their own actions and choices" (n.p). Put differently,
33 liberal feminists fight against cultural homogeneity and encourage women to arrive at selfdefinition through
34 making informed decisions and choices both at the private and public spheres of life.

35 Maduka delineates the intellectual as a herotype in works dealing with the phenomenon of social change.
36 He argues that the dynamics of the intellectual's heroism depends on the nature of the tension between the
37 intellectual's "inner forces" and the "outer forces" which could take any form within the spectrum of non-
38 conformity and conformity. Thus, an intellectual involved in the process of social change could be a conformist
39 or a non-conformist, a hero, an anti-hero or a mixture of the two . This study will adopt this framework to
40 investigate the different forms of strategies employed by the woman in her struggle against patriarchal oppression
41 in marriage. It would throw some light on whether the woman participating in the drama of social reformation is
42 a heroine or an anti-heroine. This will be discussed under two main categories: non-conformity and conformity.

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2 I. INTRODUCTION

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46 concept of heroism and liberal feminism form the theoretical framework. The paper demonstrates that women
47 characters are not monolithic in their attitude towards oppression in marriage. Those whose 'inner forces' compel
48 the 'outer forces' to succumb are the heroines. The anti-heroines include those who remain in marriage and achieve
49 self-definition, and those who acquiesce to the status quo. The dynamics of heroism highlighted in this paper
50 shows that the African woman does not whole-heartedly accept the patriarchal denigration of her worth. The
51 paper concludes that the novelists under study have used art to advocate for change in the society.

52 2 I. Introduction

53 he representation of female characters in African fiction especially in male-authored works has generated a lot
54 of criticism in postcolonial Africa. Gloria Chukukere for instance, argues that "male novelists, especially have
55 either tended to play down the social significance of women in their writings or otherwise extolled only those
56 traditionally accepted virtues that confine women within family hood" (79). Iniobong Uko posits that the woman
57 is recreated as an "unthinking, uncritical and a helpless being" (83) walking behind her husband, who in Buchi
58 Emecheta's words, "kneels down and drinks the dregs after husband" (qtd in ??umah 7). Amina Bashir avers
59 that "the way male writers treat their female characters reflects the disdainful, indifferent, or cruel manner in
60 which women have been held and are still being regarded in African ?society" (66). However, in the wake of
61 feminism, female writers such as Flora Nwapa, Buchi Emecheta, Mariama Bâ and Aminata Sow Fall voice their
62 opposition to the patriarchal flow of discourse and begin to push back the boundaries of sex-role stereotyping to
63 carve a niche for themselves. Rose Aholonu confirms that "the advent of feminism?has meant new visions or
64 concepts of realism, involving the creation of female characters who are fascinating in their variety, contrariness
65 and complexity" (54). Godwin Uwah asserts T Here, there is a radical confrontation between the woman's "inner
66 forces", i.e. her feminist consciousness and the opposition from the "outer forces", i.e. patriarchy. Her "inner
67 forces" succeed in compelling the "outer forces" to move at their own rate. She triumphs and becomes a heroine.
68 Examples include Arinola and Enitan in Sefi Attah's Everything Good Will Come, Beatrice in Chimamanda
69 Adichie's Purple Hibiscus, Aissatou in Mariama Bâ's Une si Longue Lettre and Rama in Sembène Ousmane's
70 Xala.

71 Arinola married Bandele Sunday Taiwo when she was working as a chartered secretary. Soon after their
72 marriage, Sunday Taiwo stops her from working making her economically dependent on him. Meanwhile, he does
73 not care much about her general wellbeing. Abandoned by Taiwo especially after the death of their only son
74 coupled with his uncaring attitude, Arinola becomes disenchanted with marriage. Her inner forces propel her to
75 get a divorce. Enitan, says this about her mother: my mother had given her reason for falling out with my father;
76 a neglectful and uncaring attitude; withheld housekeeping allowance, on several occasions did not return home
77 and gave no reasonable answer as to his whereabouts? influenced her child to disregard her?made wicked and
78 false allegations about her sanity?colluded with family members to alienate her?caused her much embarrassment
79 and unhappiness. (277).

80 Arinola, drawing from her experience advises her daughter, Enitan, not to "make sacrifices for a man. By
81 the time you say, 'look what I've done for you. It's too late?men never remember" (173). Enitan marries Niyi
82 against her parents' will. Though in love, Enitan refuses to assume the object status that patriarchy imposes
83 on the woman. She muses: "?And the expectation of subordination bothered me most. How could I defer to a
84 man whose naked buttocks I had seen? Touched/ obey him without choking on my humility, like a fish bone
85 down my throat" (184). She does not also believe in giving respect to a man just because he is a biological male.
86 She comments: "In my 29 years no man ever told me to show respect. No man ever needed to. I had seen how
87 women respected men and ended up shouldering burdens?" (184). On domestic drudgery, she comments: "?too
88 many women ended up treating domestic frustrations like mild cases of indigestion?It is an overload of duties,
89 sometimes, self-imposed" (184). Accordingly, when her husband asks her to prepare food for his brothers, she
90 tells him: "you have hands" ??197). Niyi displeased, asks her to show him some respect. She retorts: "go to
91 hell" (197). Again, when Niyi asks her to get some drinks for his brothers, she asks him: "? why can't you ever
92 get them drinks for once? Why can't you go to the kitchen? What will happen if you go? Will a snake bite
93 you?" ??198). She also maintains this stance of defiance by refusing to be the cook her mother-in-law expects
94 her to be.

95 Enitan is also an activist determined to fight all forms of institutionalized oppression of women in her milieu.
96 She fights "to tear every notion they had about women?I would not let go until I am heard" ??197). The husband
97 tries to dissuade her from this course but she sticks to it. Seeing that marriage constitutes a threat to her zeal
98 for self-definition, she opts out of it saying "I was lucky to have survived what I believe I wouldn't, the smell of
99 my mother's death. I couldn't remain as I was before, otherwise my memory of her would be in vain, and my
100 survival would certainly be pointless. Anyone who experienced such a trauma would understand ?One life was
101 gone and I could either mourn it or begin the next?this was the option I choose" (323). Enitan emerges a heroine
102 surmounting the hurdles on her way to self-identity. Beatrice, wife of Eugene, is subjected to continual assaults
103 by her husband. For instance, he slings her "over his shoulder like the jute sacks of rice his factory workers
104 brought in bulk at the Seme border" (41) leading to the abortion of the baby she was carrying. However, despite
105 Eugene's irrational acts of torture, Beatrice retains the posture of a good wife who must be silent and passive
106 in the face of tyranny (Udumukwu 3). She adores Eugene especially "for not choosing to have more sons with

107 another woman, of course, for not choosing to take a second wife" (28). So, she feels obliged to honour him in
108 return by keeping mute in the face of death. Beatrice recounts to her children another act of violence against
109 her by Eugene when she visits them in Nsukka: "you know that small table where we keep the family Bible,
110 ?? Your father broke it on my belly? My blood finished on the floor even before he took me to St. Agnes. My
111 doctor said there was nothing he could do to save it?" (248). On hearing this, Ifeoma, Eugene's sister, advises
112 Beatrice to quit the marriage, but she refuses saying "where would I go if I leave Eugene's house? Tell me, where
113 would I go?" (225). Her attitude corroborates Ander Bergara, Josetxu Riviere & Ritxar Bacete's submission that
114 "the gender based process of socialization? conspires to create a fabric of social expectations and images of what
115 "ought to be' which is the reference system?" (22). However, in due course, Beatrice's inner forces compel her
116 to act against her husband's tyrannical behaviour. With the aid of her cook, Sisi, she poisons Eugene to death.
117 She confesses to the children: "I started putting the poison in his tea before I came to Nsukka. Sisi got it for
118 me; her uncle is a powerful witch doctor" (294). In this way, Beatrice negotiates her freedom from oppression in
119 marriage. Beatrice's violent action corroborates Mezu's argument that "women's voices even when vocally silent
120 can yet make powerful statements through silent "action" (339). Women and the Drama of Social Reformation
121 in African Fiction Aissatou marries Mawdo Bâ and both live happily until his mother, Tante Nabou, a princess,
122 imposes a new wife on him not approving of Aissatou because she is a goldsmith's daughter. Consumed with
123 caste pride, she decides to groom her niece, young Nabou, to be a befitting wife to her son. Mawdo falls prey
124 to his mother's antics and marries young Nabou. Mother and son fail to take into cognizance Aissatou's feelings
125 and dignity. The test for Aissatou at this juncture is whether to remain a good woman by playing the role of
126 the first wife as sanctioned by patriarchy or to become a 'real' woman who speaks out in the face of tyranny
127 (Udumuku 3). Her inner forces dominate positively the identity-construction dialogue and she turns her back on
128 polygamy. She leaves as an explanation a letter which reads: "Je me dépouille de ton amour, de ton nom, vêtue
129 de seul habit valable de la dignité, je poursuis ma route" (50.) (I am stripping myself of your love, your name,
130 clothed in the only valuable garment, my dignity, I go my way.) She leaves for the United States with her four
131 sons. She secures a good job and lives a fulfilled life. In this way, "Aissatou burst the fence of subjugation and
132 nihilism and turned her back to its oppression" (Chukwuma45).

133 Rama's fictional world is a Muslim one where polygamy is celebrated. But she is "une musulmane moderne" (3)
134 (a modern Muslim) and is completely alienated from this culture. Speaking against her father's third marriage,
135 she asserts: "jamais, je ne partagerai mon mari avec une autre femme. Plutôt divorcer" (25). (I will never share
136 my husband with any woman. It's better to get a divorce.) Rama appears to be Sembène's mouth piece with
137 regard to polygamy. For Sembène states in an interview: "Le jour où les femmes auront le courage de dire à leur
138 mari, si tu prend une autre femme, je m'en vais alors, et alors seulement que la polygamie disparaîtra (qtd in
139 Opara 89). (the day women would have the courage to tell their husbands, if you marry another wife, I would
140 leave, it is only then that polygamy would be a thing of the past.) When her father invites her to the ceremony of
141 his third marriage, she turns down the invitation telling him adroitly "je ne viens pas? Je suis contre ce mariage.
142 Un polygame n'est jamais un homme franc" (27). (I will not come? I am against this marriage. A polygamist
143 is never an honest man.) To Pathé, her fiancé, she states her position clearly: "Sache que je suis contre la
144 polygamie" (77). (Know that I'm against polygamy.) Rama's inner forces aid her to effectively challenge the
145 power structure that celebrates polygamy.

146 The inner forces of each of these characters: Arinola, Enitan, Beatrice, Aissatou and Rama compel them
147 to triumph over the pressures of patriarchy that assail them. "They strike a synthesis between thought and
148 action" (Maduka 75) in their journeys towards selfdefinition. They make choices and do not flinch from them the
149 consequences notwithstanding. These are the heroines who reflect changes that are taking place in their different
150 milieus, changes that dramatise the increasing feminist-consciousness of the African woman.

151 **3 IV. Conformity**

152 Here, there is no radical confrontation between the woman's "inner forces" and the "outer forces". The result
153 can be two-fold: I. The "inner forces" of the female may slow down to adjust themselves to the "outer forces".
154 In playing the social reformer, the character chooses the path of compromise to enable her carry out the reform
155 from within. Mumbi dreams of a blissful marriage. Here are her words: "I longed to make my husband happy?"
156 (120). After much competition between Gikonyo and Karanja for her love, Mumbi eventually chooses and marries
157 Gikonyo. Not long after their marriage, Gikonyo is taken to the detention camp. Karanja tries to take advantage
158 of this but she rebuffs his sexual overtures saying "I would wait for him, my husband, even if I was fated to
159 rejoin him in the grave" (131). However, in the course of breaking the news of Gikonyo's homecoming to Mumbi,
160 Karanja takes sexual advantage of her which results into pregnancy. Gikonyo eventually returns from the camp
161 and he, like Elechi Amadi's Ibekwe in Estrangement, refuses to forgive his wife despite all her protracted attempts
162 to win his forgiveness. Matters come to a head when one day Gikonyo maliciously pushes away Karanja's child.
163 Mumbi explodes saying "... what sort of a man do you call yourself? Have you no manly courage to touch me?
164 Why do you turn a coward's anger on a child... you think I am an orphan do you? You think the gates of my
165 parents' hut would be shut against me if I left this tomb? (146). Gikonyo slaps her saying "I'll make you shut
166 this mouth of a whore..." (146). She retorts: "you would have told me that before" (146). She strides out of her
167 matrimonial home into her parents' house. Her parents urge her to go back to her husband but Mumbi's inner
168 forces refuse to give in to the pressure. She says to them "I may be a woman but even the cowardly bitch fights

169 back when cornered against a wall" (158). However, despite the estrangement, she nurses Gikonyo when he falls
170 sick though not without apprehension. She says: "He thinks I am bribing him to take me back... but I will not
171 go back to his house, not even if he kneels before me, she had resolved" (201).

172 Gikonyo realises his folly eventually and suggests to Mumbi to come back home but she refuses saying "we
173 need to talk, to open our hearts to one another, examine them and then together plan future Women and the
174 Drama of Social Reformation in African Fiction we want" (213). Gikonyo recognises the change in his wife and
175 "... knew at once that in future, he would reckon with her feelings, her thoughts, her desires, a new Mumbi"
176 (213). Mumbi's self-assertiveness brings a concomitant change in her husband. He has become a new African
177 man who is ready to cope with the ideals of the new African woman. Mumbi believes in marriage but is not
178 willing to sell her self-worth. Okafor posits that the creation of Mumbi, "underscores Ngugi's view of the woman
179 as a fully individualized person whose humanity and self-worth cannot be compromised" (137).

180 Li like Ngugi's Mumbi longs to be married. So when the occasion arises, her "world was full of wonderful and
181 existing things?eager and ready to enjoy life to the fullness" (207). Unfortunately, her husband, Habu, abandons
182 her shortly after the marriage. Li expects Habu to send for her but seeing that it is becoming a mirage, her
183 inner forces make her to look at life from a different perspective. She wonders: "was she to spend the rest of her
184 life waiting for a man like a dog waiting for a bone from his master's plate ??" (85). She decides to further her
185 education and completes her studies in a teacher's college. But Li like Bâ's Ramatoulaye (*Une si longue lettre*)
186 feels unfulfilled outside marriage. She "knew now that the bond that tied her to the father of her daughter was
187 not ruptured" (104-105). So she resolves to give marriage a second chance. She forgives Habu and decides to
188 search for him. Meanwhile, Habu has become lame as a result of a motor accident. Her sister tries to dissuade
189 her from taking that step saying "Why, Li? The man is lame" (105). But Li resolved, answers: "?I will just hand
190 him the crutches and side by side we will learn to walk" (105). Uduumukwu submits that Li "finally recognizes
191 her own potential, appreciates forgiveness and learns to rebuild" (211).

192 Mam Fatou is a woman who does not hide in her husband's shadow. She reverses the power structure in
193 the family and becomes the one "qui enfourchait les pantalons" (15). (who wore the trousers.) Though from a
194 Muslim background, Mam Fatou is "foncièrement contre la polygamie" (20) (is passionately against polygamy).
195 She makes her husband come to terms with that. Thus, Babacar, though a Muslim, "?n'irait jamais pris une
196 deuxième épouse" (20). (would never have a second wife.) In this way, Mam Fatou negotiates her freedom from
197 polygamy. Further, seeing through her daughter, N'Gone, a soothing solution to their poverty, she negotiates
198 with Ya Bineta for a possible rich man as husband for N'Gone. She only informs her husband about her scheme
199 and he "souservait à la décision de sa femme" (15). (submitted to the decision of his wife.) This seems to validate
200 Chinweizu's assertion that "if the essence of power is ability to get what one wants, then women are far from
201 powerlessness" (11). Mam Fatou's inner forces condition her to triumph over oppression in marriage.

202 Though Mumbi, Li and Mam Fatou operate within the patriarchal constructs, the inner forces of each of them
203 cause them to dispel the myth of subordination associated with the African woman. They remain in marriage
204 but strive for self-definition. Their attitude recalls Chukwuma's submission that "?women need to stand, pitch
205 camp, and fight instead of just bolt away" (xvii). They are the rebellious conformists, the antiheroines.

206 II. Unlike women characters in the first category under conformity, those in this group have no conflict between
207 their "inner forces" and the "outer forces".

208 Their "inner forces" are in harmony with the exigencies from the patriarchal social order. They are in Maduka's
209 words, "the conformists through and through". Examples include Ugadiya in Ikonne's Our Land, Ma'Shingayi
210 in TsiTsi Dangarembga's Nervous Conditions and N' Deye Touti in Ousmane Sembène's *Les Bouts de Bois de
211 Dieu*.

212 Ikonne's Ugadiya is a victim of arranged marriage. Her father believes that "any man who was genuinely
213 interested in his daughter's future should marry her off as soon as she could recognize the difference between
214 her and her brothers, if not sooner" (27). Accordingly, she is given as fourth wife to Okpanku at age 14. She
215 raises no objection to it. Her only source of worry is her inability to conceive after her first son. She takes it
216 "as her personal failure as a wife" (48). When Okpanku died, she is subjected to traditional ways of mourning a
217 husband. She does not like it but does nothing about it so that she will not be termed a bad wife or be accused
218 of killing her husband. She laments: "it was a terrible period?I was not allowed to comb my hair let alone to
219 wash and plate it?And every morning at the first cockcrow, whether I felt like doing so or not, I had to weep in
220 remembrance of my husband. That was the custom" (30). She is also subjected to levirate marriage after her
221 husband's death as tradition demands. She is inherited as wife by Ezumezu, her husband's son, a much younger
222 man to her. Her inner forces do not agitate against this either.

223 Ma' Shingayi, wife of Jeremiah, farms to provide for the family while Jeremiah wastes his life away drinking.
224 Lucia, Ma' Shingayi's sister's remark is to the point: "this man, this Jeremiah? he has a roving eye and a lazy
225 hand. This man who has given her nothing but misery since the age of fifteen" (147). Ma' Shingayi silently
226 carries her burden of womanhood because silence is the virtue of a good wife. Her daughter, Tambu, says this
227 of her: "my mother, lips pressed tight ?would continue silently at her labours?" (7). When she is subjected to a
228 belated wedding by Babamukuru, her husband's brother, Ma'Shingayi though she hates it, is tongue-tied. She
229 ignores the stirring of her inner forces to reject the offer. Rather, she laments: "To wear Women and the Drama
230 of Social Reformation in African Fiction a veil, at my age, to wear a veil! Just imagine -to wear a veil..." (184).
231 Her repetition of the phrase "to wear a veil" shows the degree of her disapproval but she remains passive even in

232 this apparent violation of her privacy. Again, when Lucia tries to talk her into quitting the marriage or taking a
233 stand on the wedding that is being imposed on her, she says with self-pity: "Lucia? why do you keep bothering
234 me with this question? Does it matter what I want? Since when has it mattered what I want. So why should it
235 matter now?... What I have endured for nineteen years I can endure for another nineteen, and nineteen more if
236 need be" (153). Tambu remarks that "?for most of her life my mother's mind belonging first to her father and
237 then to her husband, had not been hers to make up, she was finding it difficult to come to a decision" (153).
238 Charles Sugnet avers that "Tambu's mother, trapped in the role of Jeremiah's wife?reaches a point of paralysis"
239 (39). Accordingly, she makes no attempt at negotiating her self-worth. She rather resigns to the patriarchal
240 oppression. Further, Ma'Shingayi naively plays the role of an agent of patriarchy. She tries to initiate Tambu
241 into the burden of womanhood and advises her: "?these things are not easy, you have to start learning them
242 early, from an early age. The earlier the better so that it is easy later on?What will help you my child, is to learn
243 to carry your burdens with strength" (16). Katrin Berndt asserts that Ma'Shingayi "is a woman who sticks to
244 the narrow space that was intended for her. She never questions her ways and actions but tries to live according
245 to the Shona customs familiar to her" (94).

246 N'Deye Touti is an educated young woman with a Muslim background. Having been socialized into believing
247 that an unmarried woman "is a miserable spinster left on the shelf" to use Flora Nwapa's words, (One is Enough
248 37), she proposes marriage to Bakayoko, a married man, saying "je voudrai devenir ta seconde femme?, comme
249 je suis née mulsulmane, ma religion m' y autorise" (343). (I would like to be your second wife?since I was born a
250 Muslim, my religion permits that).She assures Bakayoko that she will not be jealous of his wife. This means that
251 N'Deye Touti is aware of the plethora of problems associated with polygamy, yet she still wants to stick her neck
252 into it for the obvious reasons, her desire to extricate herself from the stigma of spinsterhood. She derogates self
253 and participates in her subordination. Indeed, N'Deye Touti as Opara asserts "lacks moral purpose" (343).

254 Ugadiya, Ma'Shingayi and N'Deye Touti being rooted in the values of the patriarchal order "are not polarized
255 between thought and action" (Maduka 76). They choose to passively submit to the oppressive patriarchal
256 structures.

257 4 III. Conclusion

258 All in all, this study reveals that it would be presumptuous to assert that female characters in African fiction are
259 monolithic in their attitude towards patriarchal oppression in marriage. Arinola, Enitan, Beatrice, Aissatou, and
260 Rama are heroines whose inner forces push the outer forces to give way on their way to self-definition. There is an
261 interaction between the two categories in the spectrum of conformity. The first category consisting of Mumbi, Li
262 and Mam Fatou do not fully disengage themselves from patriarchy. They choose the path of compromise in their
263 participation in the drama of social reformation while the second category consisting of Ugadiya, Ma'Shingayi
264 and N'Deye Touti acquiesce to the dictates of the patriarchal social order; hence their common classification as
265 antiheroines; though at different degrees.

266 It is evident from the foregoing that there are convergences in the handling of the theme of this study by
267 the novelists under study. The heroines and the antiheroines delineated are drawn from works of both male
268 and female Anglophone and Francophone novelists. For instance, the heroines Attah's Arinola and Enitan, and
269 Adichie's Beatrice are drawn from Anglophone femaleauthored works, while Bâ's Aissatou is an example from a
270 Francophone female-authored work and, Sembène's Rama from a Francophone male-authored work. The large
271 scope of this study cutting across gender, national and linguistic boundaries and also, cutting across rural and
272 urban settings makes possible the assertion of this study that despite the African woman's apparent virtue of
273 passivity and submission, she does not wholeheartedly accept the harsh patriarchal constructs of her society
274 which work against her selfhood; hence her participation in the drama of social reformation. Times are changing
275 and so the woman should not remain the constant factor. The novelists under study have used art to advocate
for this change in the society.

Figure 1:

277 [Ngugi ()] *A grain of wheat*, T Ngugi . 1977. London: Heinemann.

278 [?? ()] *Accents in the African novel*, ?? . 2003. Port Harcourt: Pearls Publishers.

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283 [Amadi ()] E Amadi . *Estrangement*. London: Heinemann, 1986.

284 [Chinweizu ()] *Anatomy of female power: a masculinist dissection of matriarchy*, Chinweizu . 1990. Lagos: Pero Press.

286 [Attah ()] *Everything good will count*, S Attah . 2006. Lagos: Farafina.

287 [Berndt ()] *Female identity in contemporary Zimbabwean fiction*, K Berndt . 2005. Germany; Bayreuth.

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290 [Chukukere ()] *Gender voices and choices: redefining women in contemporary African fiction*, G Chukukere . 1995. Enugu: Fourth Dimension.

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