

IMPLICATIONS OF AFRICAN VALUES ON FEMINISM: ILLUSTRATIONS FROM SELECTED WORKS FROM NORTHERN NIGERIA

Ibrahim Muhammad Abdullahi

Abstract

This paper aims to highlight the contribution of women writing from northern Nigeria to women liberation movements. It also elucidates the impact of Western feminism on the hitherto traditional gender social relationship and complementarity in Nigeria/Africa. However, the paper is conceived on the premise of Homi K. Bhabha (2001) notion of hybridity in postcolonial space which allows for the interrogation of colonial histories and legacies by the colonised. It deploys the qualitative text based method of analysis as its tool of analysis. The paper argues that feminism, as conceived and propagated by the West is alien to Africa. Feminism, derive from the construct of imperialist ideology of gender fragmentation is a covert extension of imperialism which conflicts with the African philosophies of collectivism, family system and gender relationship. It is discovered that the postcolonial writings of African women in northern Nigeria have, instead, sought to redefine the woman and her goals within the context of African milieu, values, worldview and philosophy as their unique contribution to the global feminine discourse. The paper concludes by recommending the adoption of the lofty direction taken by the writing women as ideal.

Keywords: Feminism, African values, Women writing, Post colonialism.

Introduction

Feminism is a structured ideological engagement that seeks the description and establishment of the political, economic, personal and social equality of the female (Brunell and Laura 19; Lengermann and Niebrugge 223; Mendus 291; Hawkesworth 25-27; Beasley 3-11). It is built on the prior assumption which integrates the view that societies

prioritise the masculine point of view, and that women are unreasonably segregated and socially reduced through tactful employment of cultural elements in their societies (Gamble vii). Struggles to alter this situation include fighting perceived stereotypes against the woman and establishing educational, professional, and empowerment programmes for women which, in most cases, either exclude or neglect the male. This selective treatment raises crucial ethical value questions: what is the ethical justification for this preferential gender treatment? To what extent is this in conformity with ethical principles of social equality or gender equality in the context of social justice? In other words, are feminism's endeavours aimed at achieving gender equality or a striving for social justice amongst social equals? To stabilise the society, gender social justice is imperative for integrated social development.

Various feminist groups of differing feminist ideologies have therefore, emerged over the years, with different viewpoints and objectives. The 19th century has witnessed the emergence of the first-wave liberal feminism that aims at political and legal equality through reforms within the liberal democratic framework. It was juxtaposed with labour-based proletarian women's movements. These movements, over time, metamorphosed into socialist and Marxist feminism, which is built on class struggle theory (Artwinska and Mroziak 13). Meanwhile, in the 1960s, both of these movements were further juxtaposed with radical feminism that grew out of the radical wing of second wave feminism that agitates for radical reform of society to eradicate male supremacy. These three: liberal, social and radical feminism are occasionally referred to as the "Big Three" schools of feminist thought (Maynard 260).

African feminism, to some extent, is a unique category fashioned by African women which explicitly addresses the peculiar social circumstances and desires of African women in the African continent (Nkealah 63). African feminism comprises of many categories: Motherism, Femalism, Snail-sense Feminism, Womanism or woman palaverism, Nego-feminism and African womanism (Nkealah

67). For the reasons of Africa's heterogeneity, these feminisms are not all reflective of the experiences of the entire African women. In Nigeria, for instance, there is great theoretical and conceptual disparity between Southern feminist preoccupations from Northern women's perceptions of the essence of the woman as a person, the notion of motherhood and indeed womanhood. The difference is the direct result of different sociocultural experiences which, as a consequence, informed and influenced social value formation worldview. Hence, feminist movement in the country is basically perceived on the premise of prevailing and polarising values that informed gender social value perception, relationship and practice from amongst the component regions.

Therefore, the rise of Western ideologically defined feminist sensibilities in Africa has created a critical interrogation of history in the literature written by both male and female writers of fiction. Feminist sensibility of western mode in Africa results from the Eurocentrism which influenced the entire African psyche and, imposed cultural and historical determinism. This, according to Edward Said is the "Western style for dominating, restructuring and having authority over the Orient" (2-12). It grows as the consequence of the oppressive social and material conditioning of man in society through glaring mass poverty and hunger, lack of realistic national political objectives, economic mismanagement, persisting social insecurity and growing social and gender confrontations through vicious stereotypical conditioning "where the disavowal of difference turns the colonial subject into a misfit - a grotesque mimicry ... the stereotype is ... a false representation of a given reality ... and limited form of otherness" (Bhabha 75-77). This gender social conflict, due largely to the passive reception of foreign values and norms by African intelligentsia and the political power elites, has created collusion of socioeconomic interest in gender relationships in Africa. The situation is deeply confounded as African leaders now resort to the more vicious mode of capitalist imperialism which further reduces living standards and escalates the repression of the mass of the people: consequently, creating from

within, a formidable struggle for economic survival which destroys the traditional gender complementarity that existed prior to colonisation. More pervasive are the increasing spread of lack of social justice, gender inequality, the suppression of man by man and socio-cultural groups. Lamenting this despicable phenomena, Achebe decries that “The old white master was still in power. He had got himself a bunch of black stooges to do his dirty work for a commission” (qtd in Ezenwa 137). This discourse intends to open up on the devastating influences of these subservient attitudes from strictly the lenses of literature and criticism. Making people aware of these, I believe, is a monumental effort of raising the consciousness of an entire people, culture and continent.

This discourse is therefore, conceived on the initial value judgement that, the emergence of feminist sensibility in Africa, especially as conceived in its western construct, is a political one. Feminism is here seen as the extension of the same ideology of secular material colonisation which metamorphosed to neo-colonial imperialism which devastates African socio-political and economic system. It aims at creating social friction and discord in gender social relationships and eventually, destroy the hitherto intrinsic social and cordial gender cooperation as plot to disintegrate the African family system. Literature, especially the novel, suggests materials of “literary value which invariably deal with certain aspects of the social situation which the writer deems important but is not written deliberately with the sole aim of expounding some specific social or political idea” (Blotner 7). Yet, as a work of art, gives the reader the possibility for the derivation of social and political conclusions. This is in view of the strikingly stalwart feature of the African novel, as Pandurang, while commenting on the novel says, “It is a genre developed as a particular body of imaginative discourse primarily occupied with the mode of resisting the role of western cultural hegemony in determining African state of consciousness” (1).

Therefore, this paper aims to highlight the implication of Afrocentrism on Eurocentrism. Eurocentrism implies the Western styled ideological feminism or the “woman question”. Its appearance in

Africa is the result of a larger network of Martian planned socioeconomic, political and cultural denials which repressed Africa with significantly devastating multiplier effects on both gender social relation in the unit family and the larger society. This includes cultural prejudices which find expression in racial chauvinism and the subjection of man and gender in every social relationship. These prejudices combine to adulterate African vision and conception of social justice which later extend to the disruption of the hitherto existing gender relationship. To this end, gender equality is to be cognate to justice. This is in recognition of the need for ethical justification of our actions and the implications of relativity in cultural and philosophical values and worldviews.

Conceptual Framework

Homi K Bhabha (2001) defines hybridity as:

...the sign of the productivity of colonial power, it's shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal, that is, the production of discriminatory identities that secure the 'pure' and original identity of authority". It is "the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. (122)

Postcolonial theory is developed from anti-colonial philosophy, which in itself is a hybrid construct (Bhabha 112-116; Young 69-90). The mixture of concepts from the past and the present has given rise to a new foundation for socio-political identities. As a result, postcolonial theory, unfortunately, does not reproduce the old native culture, nor does it bring a new culture, but it produces a dislocated culture, a mixture of worlds - a "fragmented and hybrid theoretical language" within a "conflictual cultural interaction" (Young 69; cf Loomba 15). Postcolonial culture is "inevitably a hybridised" phenomenon that involves a dialectal relationship of the "grafted" Western cultural systems and a native ontology, which (re)create a new local identity (Ashcroft et al 195). The construction of a new identity is based on this

bitter reality of interaction between the colonial hegemonic systems and the colonised individual's perverted peripheries.

African Values and Feminism

African culture is diverse and multifarious, comprising multiplicity of countries with numerous tribes each with a unique characteristic in the continent. African culture is expressed in its arts and crafts, folklore and religion, clothing, cuisine, music and languages. While describing this diversity, Lynch notes that:

To refer to 'Africa' or 'African culture' as if the inhabitants of this enormous continent represent one people is an error. People's ways of life, religions, traditions, and mythologies vary greatly from region to region and even from one tribe to a neighboring tribe. Wherever they lived, Africans developed lifestyles, worldviews, religions, tradition, and mythologies that were as different from one another as their physical environments. (vii)

Even though African cultures are widely diverse, they are also, when closely studied, seen to have many homogeneities; morality, love and respect for the culture, strong respect for elders and people in authority as elements of specific value consensus which function as the social ligament that holds the society together. Colonisation did not only disrupt these cultural values but tactfully replaced them. In his expressed poetic concern and response to the withering of these specific values in the then Igbo society, Achebe titled his first novel to symbolically signify this gradual cultural disintegration. *Things Fall Apart* is thus a literary signification envisioning cultural and value decadence in Africa. This is portrayed in the willingness to adapt to the ever-changing modern world rather than staying rooted to the indigenous culture and develop in line with its dictates through experimentation, cultural recovery and renewal. The westernised few were persuaded by encroaching Eurocentric culture (Tajudeen 53).

Values form an important part of the culture of a people or society. Values generally account for the stability of social order. They

provide for the general guidelines for social conduct. According to Peter Worsley, “Values are general conceptions of ‘the good’ ideas about the kind of ends that people should pursue throughout their lives and throughout the many different activities in which they engage” (Worsley np 2021). As vital constituent part of culture, values constitute the essential descriptive quality of the identity of a people.

To this end, values provide goals or ends for the members of a society to aim at. They also provide for stabilities and uniformities in group interaction. Values hold a society together because they are shared and enable members of a social group to have a sense of belonging to the group and loyalty to the larger community. Values bring legitimacy to the rule that guides specific activities and conducts. The rules are accepted as rules and followed mainly because they embody the values that most people accept and respect.

The post 2nd world war Europe has witnessed the emergence of capitalism, a condition which has compelled the participation of women in the capitalist economy as a source of cheap labour for production. As such, women have become actively integrated into national and international economic activities. Prior to this, the European woman was seen as naturally “unfit for serious social responsibility” (Omolara 130).

The French revolution is primarily aimed at reactivating justice, equality, fraternity and the declaration of basic human rights. This situation allows for the rise of women like Codery and De-Marl Court, to champion the liberation of women in line with the ideals of the revolution. De-marl Court is concerned with woman’s right to own properties, rights to education and participatory rights in the political affairs of their society. Consequently, this has resulted in the extension of fundamental human rights to women in this regards (Wanjiku 113).

Simone de Beauvoir, one of the leading female intellectuals of the 20th century Europe, had laid the theoretical foundation of feminist movement in her novel, *The Second Sex* (1988), an English translation of *Le Deuxieme Sex* as the ideological foundation of feminism in

Europe. Her existentialist view is derived from “concrete experience within a particular Eurocentric economic context” (Omolara 135).

African Literature Today, devoted its issue No. 15 to feminism and the woman question. It contains articles on the nature and implication of a global feminine outcry, particularly on the African continent (6). Katherine Frank’s article, “Women Without Men: The Feminist Novel in Africa”, sees the depiction of educated, highly westernised heroines, set in modern environments, with acquired personal and economic means and capable of living without men (10) as evidence of the attainment of feminine social independence and consciousness through the acceptance and adoption of Eurocentric values: individualism and materialism. Similar acceptance and adoption of social quest for material existence enables Aishatou to, not only live “without man” but exiles herself from the mainstream of her culture and values in *So Long a Letter*. This material and individualistic attitude is in line with the Eurocentric ideology of secular materialism and egocentric individual existence. Perhaps, Achebe was referring to this value confusion when he talked about African “crisis of the soul”. A crisis within as created from the outer spaces.

Chinwezu’s *Anatomy of Female Power* (1990) explores the psychoanalytic power of woman over the man. He argues that male power in most circumstances is to pay tribute to the woman. Man’s wealth, power, fame and status are for the satisfaction of the love of a woman. Accordingly, “men may rule the world, but women rule the men who rule the world” (114). This view only sustains the tide of literary and critical curiosity regarding the essence and implication of feminism in Africa.

In the *Nsuka Studies of African Literature* No. 4 (1993), Ola, in “The Essence of African Motherhood”, views the woman as “...the living embodiment of the society and its values...”. He maintains that, in a civilized society, the woman, by all moral ethics, is “a treasure”, “a symbol of hope” and, “an object worth striving for”. She, as a result, stands for love, for some form of human contract and value. The thought of her, according to this view, whether of her “taunt” or “love”,

extorts a positive pull on the man and this forces him to continue his fight, even after the “most depressing form of experience” (3-14). This suggests that the African woman is not only a treasure of value but a source of inspiration and, is cooperatively complementing the man’s efforts in the struggle for the social reconstruction of society at the same time, providing motivation for the masculine social success.

Feminism as Ideology and Politics

In the context of the history of contemporary women liberation movements, a number of clearly defined political ideologies are discernible. These ideologies conflict on the basic questions of what constitute justice, freedom, and equality as regards the woman. However, none of these ideological dispositions considers what constitutes the woman as a person and as a being or, whether sex/gender is the only factor in the determination of what constitutes the humanity and person in us. Therefore, western feminism is another imperialist system of ideological creation of conflictual social values which contradicts the inherent gender harmony, gender complementary relationships and value choices in Africa. Consequently, it creates social value conflict between gender groups which dislocate the hitherto existing social complementarity and hegemony that sustained gender social cohesion in the African society. Ellison highlights the necessity for a western secular ideology in the consideration of feminism and feminist discourse thus:

The feminist ideologies which are currently most influential and show how these give rise to differences on some particular issues. Doing this will indicate why specific debates over feminist questions cannot be settled in isolation but can only resolved in the context of a theoretical framework derived from reflection on the fundamental issues of social and political philosophy (Mary, Ellison with English. 5)

Feminism in Africa

Most studies on feminism reveal that, feminism, especially in the context of traditional Africa, was unknown until Africa was

colonised. This is due to the differences in the social and economic condition of the African woman, her cultural flexibility and the integrative social values which allow women to fully participate in public life and to compete, on equal basis with men. This is the result of the inherent “sex role balance” (Alkali 21) which places emphasis on an individual’s personal achievements and not on gender disparities. Until such a time when colonialism disrupts this hitherto existing cultural balance in gender relationships, women are fully engaged in social constructions of their societies. Alkali argues that:

It is believed that before colonization, most Countries had their own high cultures, but imperialism ruined cultural and economic development by upsetting the sex role balance between the sexes, thus weakening existing social structures and lowering the status of women in their societies (21).

Prior to the 20th century, women in Africa were active agents of socioeconomic, political and cultural transformation which was a result of their active participation in the activities of national development. Hence, the African woman was a dynamic initiator of social, cultural and national change and progress. This was due to the fact that, women then partook in “art”, “government”, “politics”, “commerce” etc. This traditional system, argues Alkali “(which)... had allowed women to participate fully in public sphere was seriously disrupted by the new colonial policy which removed women from the higher rungs of civil services...” (22).

This, Alkali insists, is very much characteristic of the historical obstruction of the women of “salon culture” and reminiscent of the Victorian view of the “delicate lady”. She concludes that “...the long term effect of this colonial interference with the traditional system was that social value change” (23). Thus, feminism began in Africa and it also began to identify with the world’s most influential ideologies, especially those that had direct colonial control over the society in question. By extension therefore, the cultural alienation of the woman is symbolic to cultural colonisation of Africa’s “high culture” which not

only weakens collective African intellectual sense of purpose and independence, but ignites Africa's acceptance of Eurocentric cultural imperialism and social value shift.

In a study, "African Women: Their Struggles for Economic Independence." Obbo identifies the acquisition of western "education" and "urbanization" as the major factors responsible for setting the African woman on a collision course with men, as women now struggle for "the same object" as men. Since the traditional structure of the pre-colonial Africa did not question sex role issues, women, in their efforts to avoid self-negation and "social friction" with men have resorted to using various feminine antics in settling and achieving their social goals (79). These feminine antics were later re-echoed in the work of a great scholar, Chinweizu, *The Anatomy of Female Power: A Masculinist Dissection of Matriarchy*. He identified feminine use of their antics to achieve what might be called tactful reversal because: "Men may rule the world, but women rule the men who rule the world" (56). These female antics enable the woman to complement the creation of great Africa which is the envy of Europe.

Professor Arnold, in his outright rejection of western feminist ideals, argues in Mcfarlane's that:

In history the ages of disintegration were usually the ages in which women had left the home. In fifth century Greece, the light point of classical history, women stayed in the home. But after Alexander's time when city states were breaking up, there was a feminist movement like our own. (70)

This view thus linked this ideological phenomenon to the historic fall and or, the disintegration of unit families and nation states. In a similar vein, Africa is gradually disintegrating as much as the constituent unit families are falling asunder: as is demonstrated in the imperialist's secular ideology of fragmenting the hitherto homogeneous societies, cultures and gender for reasons of economic exploitation and domination. This ideology of the destruction of man by man on racial and cultural grounds, is the consequence of "... the strongly areligious

or anti-religious thrust of much of the enlightenment, of rationalism ... which tended to belittle the significance of non-rational or non-scientific” (Gouldner 11). Therefore, this ideology of secular materialism that informs feminist’s discourses is opposed to other elements of social and cultural discourses, including religion.

Leopold Sedar Senghor, the first president of Senegal and negritude poet, holds that: “Contrary to what is often thought to-day, the African woman does not need to be liberated. She has been free for many thousands of years” (qtd in Stratton 54). This position suggests that there was no gender-specific conflict in Africa, prior to colonization. The transportation of feminist attitude to Africa is an extension of the withered diabolical ideology of imperialism and repression. Chinweizu argues that:

Feminism is a movement of bored matriarchists, frustrated tomboys and natural termagants; each of these types has its reasons for being discontented in the matriarchist paradise that is women’s traditional world ... feminism is a revolt in paradise; and the feminist rebels jeopardise the ancient matriarchist privileges of all women. (118)

Therefore, African women, as represented by the under listed authors, have variously represented their different societies, highlighting the fundamental issues of concern to the woman and so have charted a unique feminine discursive perimeter in the global dialogue about the woman question in society and development. These protuberant female writers: Razinat Muhammad, Zaynab Alkali, Veronica Phebe, Hauwa Ali, Asabe Kabir Usman, Maryam Bobi, to say the very notable few of female writers from northern Nigeria. Through their pens, they have identified a unique approach to patriarchy, gender violence, gender social injustice, the realisation of gender social equality and freedom. They collectively believed that through education, the woman can salvage these ills all by herself. To these women, it is only through education that the African woman can be socially inculcated to take the responsibilities of her social self-redemption. Egya holds that:

Feminist writers in Nigeria ... deploy diverse tropes to unsettle male invented conventions considered inimical to self-development of the girl child in her society. Tropes here...have to do with the background of the authors in which case the feminist author tells her own story from her own ethnic/regional background. Alkali from northern Nigeria, dramatizes in her fiction the struggle of the girl child to acquire education and empower herself in northern Nigeria. (211)

Therefore, female writers from Nigeria, particularly from northern Nigeria, have represented different issues of social significance which combine to bedevil the condition of not only the Nigerian woman but the entire womanhood in Africa. Towards this end, Veronica Phebe Jatau, in her *The Hound* (2020), portrays the northern woman strictly from a Christian background - a Christian girl child in contrast with the usual Muslim hence, exonerating Islam from the cultural barriers that oppress the woman. Veronica also rejects poverty as yet another factor in the woman's social predicament. She stresses feminine personal initiative and struggle for self-reliance and excellence in pursuit of her social longings. In this novel, Veronica creates a protagonist, Rebecca, who is fully aware of the imperative significance of the woman in social development. Veronica reverses character portrayal and shows an independent and striving girl-child protagonist in northern Nigeria. To both Rebecca and Baba, her father, education is the only viable route out of poverty. Thus, Veronica advocates for the education of the girl-child in the liberation of the northern Nigerian woman. As a core value, Rebecca has to withstand and contends with all forms of sociocultural challenges for her to achieve her life mission; a Ph.D. - a symbol of accomplishment and independence.

Similarly, Asabe Kabiru Usman, in her *Destinies of Life* (2005), depicts the image of an intelligent, purposeful, self-assertive, determined, humbly responsible and ambitious protagonist in Aisha. Aisha is both the embodiment of respect for tradition and repulsive revolt against chauvinisms and cultural mystification. She struggles or contends with her step mother and sister's hostilities on the one hand

and remains submissive and obedient to Baba, her father on the other. Aisha nurtures the dream of becoming a university lecturer (*Destinies of life* 46). This ambition constitutes the necessary motivation for her success. As a woman, Aisha revolts against injustice, hostility and strives to remain adherent of the traditional expectations and realities of her people and society. Her resolve to end her marriage with Umar politely (*Destinies of life* 73) provides her with the chance of not only living her life but also consolidating the realisation of her set goal. Aisha thus represents the person of the assertive female personality of the new African woman, who, though has respects for the traditional institutions, yet resists being consumed or enslaved by it.

Education is therefore, seen to constitute the only realistic and viable security for the woman against encroaching gender discrimination, sociocultural degradation and imposed patriarchy. Equally important is the intrinsic and individualistic self-will and determination to freedom and the achievement of the envisioned personal goal. These traits have combined to enable Aisha to survive the deaths of both her son Mukhtar and father Baba, with temporal devastation on her psych and the focus of her mission.

Another representation of the struggle to redefine the woman from Northern Nigeria and, in conformity with tradition and society, one that also emphasises the intervention of education as basic requirement in reimagining the Nigerian/African woman from northern Nigeria is the collection of Zaynab Alkali's novels: *The Stillborn* (1984), *The Virtuous Woman* (1987) and other works. Alkali represents a society in which the only viable option for social self-redemption and a lasting emotional survival is the acquisition of functional education by the girl-child. In both texts, Alkali represents her protagonist girl-child struggling in the context of the intricacies of male lusts chauvinism, patriarchy, and traditional subjections. This trait, coupled with self-determination, respect for institutions and traditions allow each of these characters to realise their life ambition as each has to contend and subdue one or the other impediments in their unique journeys to self-realisation.

As earlier mentioned in this discourse, true modern African woman's contribution to the woman issue is not uniform all over the continent. Women writing from Northern Nigeria have collectively identified the significance of education as a necessary tool in the absolute social liberation of the woman.

Conclusion

Feminism in Africa, especially of the Western style is alien to Africa. It signifies colonial ideology that seeks the obstruction of independence in various African colonies. Gender social value conflict negates the traditional spirit of gender complementarity, which is necessary for not only national transformation of the constituent African states but the integration and development of the entire continent. The hitherto independent and competing African woman is engulfed in imaginary gender conflicts at the detriment of man, society and development. The concept of universal culture, practice or economy, which results from Eurocentric universalism, did not provide common universal experiences and benefits. It only constitutes cultural alienation that amounts to global deceit and subjection of subaltern culture, values, history and identity; including female cognition.

Gender, as shown in the select women works is not a factor in the traditional African sense of social equality. Instead, justice and fairness in the dissemination of social responsibilities and the distribution of benefits. Competence, excellence and achievements are the essential cardinal qualities for social attainment and mobility. The already envisioned education centred self-redemptive efforts by women across social groups, cultures, nations and civilisations in all aspects of human and material endeavour, is the only viable thesis to socioeconomic, political and cultural justice in the world. Education is the only pathway to social justice and development. Sex or gender must not be seen as a value in this dispensation. Instead, the humanity in man, is the only universal value for justice, equality, global fraternity and cultural relationships.

Works Cited

- Alkali, Zaynan. *Feminism and The Novels of Nawal Elsa'adawi*. BUK: (Unpublished Ph. D Thesis). 21; 22; 23. 1995. Print.
- *The Still Born*. Ibadan: Addison Wesley Publishing. 1995. Print.
- *The Virtuous Woman*. Nigeria: Longman. 1987. Print.
- Artwinska, Anna., Mroziak, Agnieszka. *Gender, Generations, and Communism in Central and Eastern Europe and Beyond*. London: Routledge. 13. 2020. Print.
- Ashcroft, B., Griffiths, G., and Tiffin H. *The Empire Writes Back: Theory and Practice in Post-Colonial Literature*. London: Routledge. 195. 1989. Print.
- Bar, Mariama. *So Long a Letter*. London: Heinemann. 1989. Print.
- Beasley, Chris. *What is Feminism*. New York: Sage. 3-11. 1999. Print.
- Bhabha, H. K. *The Location of Culture*. London: Routledge. 122-173. 2001. Print.
- Blotner, Joseph. *The political Novel*. London: Doubleday and Co. 7. 1955. Print.
- Brunell, Laura., Brurk, Elinor. "Feminism" in *Encyclopaedia Britannica*. www.britannica.com 19. Retrieved 13 March, 2022. Web.
- Achebe, Chinua. *Things Fall Apart*. London: Heinemann. 1958. Print.
- Chinweizu, *Anatomy of Female Power: A Study of Masculinist Dissection of Matriarchy*. Lagos: Pero Press. 56; 114. 1990. Print.
- Ellison, F. A., Mary, V-B., with English, J. (Ed). *Feminism and Philosophy*. New Jersey: Littlefield. 1. 1977. Print.
- Ezenwa, Ohaeto. *Chinua Achebe: A Bibliography*. Bloomington: Indiana University Press. 137. 1997. Print.
- Frank, Kethering. "Women Without Men: The Feminist Novel in Africa." In *African Literature Today*. Vol. 15. Eldred Durosimi Jones, Eustace, Palmer., and Majrjori, Jones. (Eds.). African World press Books. 1968 - 2001.
- Gamble, Sarah. "Introduction." *The Routledge Companion to Feminism and Postfeminism*. UK: Routledge. Vii. 1998. Print.

- Gouldner, Alvin. *The Dialectic of Ideology and Technology: The Origin, Grammar and Future of Ideology*. London: Macmillan. 11. 1978. Print.
- Hawkesworth, Mary E. *Globalisation and Feminist Activism*. Rowman and Littlefield. 25-27. 2006. Print.
- Jatau, Phebe Veronica. *The Hound*. London: Longman. 2020. Print.
- Lengermann, Patricia., Niebrugge, Gillian. "Feminism" in Ritzer, G., Ryan, J. M. (eds.). *The Concise Encyclopaedia of Sociology*. New York: John Wiley and Sons. 223. 2010. Print.
- Loomba, A. *Colonialism/Post colonialism*. London: Routledge. 15. 1998. Print.
- Lynch, Patricia Ann. *African Mythology A to Z. (2nd Ed)*. New York: Chelsea House Publishers. Vii. 2010. Print. Maynard, Mary. "Beyond 'The Big Three': Development of Feminist Theory into the 1990s" in *Women History Review*. 4(3). 259-281. 1995. www.tandfonline.com Retrieved 14 March, 2022. Web.
- Mcfarlane, Jones. *The Case for Polygamy or The Case Against the System of Monogamous Marriages*. New York: Unwin. 70. 1970. Print.
- Nkealah, Naomi. "(West) African Feminism and Their Challenges" in *Journal of Literary Studies*. 32(2): 61-74 2016 www.tandfonline.com Retrieved 13 March 2022. Web.
- Obbo, Christine. *African Women: Their Struggle for Economic Independence*. London: Hutchinson University Library for Africa. 79. 1980. Print.
- Ola. V. U. "The Essence of Motherhood" in *Nsuka Studies in African Literature No. 4*. Enugu: Fourth Dimension Publication Co. Ltd. 3 - 14. 1993. Print.
- Omolara, Ogundipe - Lesili "African Woman, Culture and Another Development". In *Presence Africaine*. No. 141. 130. 1987. Print.
- Pandurang, Mala. *Post-Colonial African Fiction: The Crisis of Consciousness*. Pencraft int'l Publishers. 1. 1997. Print.
- Said, Edward W. *Orientalism*. Vintage Books Edition. New York: Random House inc. 2-12; 71.1979. Print.

- Stratton, Florence. *Contemporary Africa Literature and Politics of Gender*. New York: Routledge. 54. 1994. Print.
- Tajudeen, Abdul Raheem. *Pan Africanism: Politics, Economy and Social Change in the Twenty-First Century*. London: Pluto Press. 53. 1996. Print.
- Usman, Kabir Asabe. *Destinies of Life*. Nigeria: Caltop Publications. 2004. Print.
- Wanjiku, Mwangiru. "The Women: So Strong a force" in *Presence Africaine* No. 141. 113. 1987. Print.
- Young, R. J. C. *Post colonialism: A Very Short Introduction*. Oxford: Oxford University Press. 69-90. 2003. Print.