SEXISM AND PARTRIACHAL POWER STRUGGLE IN ZAYNAB ALKALI'S *THE STILL BORN* AND FATIMA BA'ARAM ALKALI'S *PESONAL ANGLE*

Daniel Mole PHILIP
philipdm@nsuk.edu.ng

English Department, Nasarawa State University, Keffi

Abstract
This paper examines the fiction of Zaynab Alkali and that of her biological and generational successor, Fatima Ba'aram Alkali with a view to observing their sensitivity to the plight of women in the Nigerian society. While the older Alkali depicts her heroines as timid and passive, the younger writer demonstrates that education and cosmopolitan living and drastically changed women's outlook about life and their reaction to marriage, sex, and patriarchy. The paper thus believes there is a theological and chronological development amongst Nigerian female writers shifting from moderate to radical agitations for women's rights in the 21st century. The researcher uses sexism which is an aspect of the feminist theory to explore and analyse the literary books in question.

Keywords: Feminism, sexism, patriarchy, and womanism

Introduction

Sexism is an offshoot of Feminism. Feminism is a movement which evolved in response to unjust laws and attitudes towards women, this movement advocates for equal rights for both genders. It challenges the subjection of women in different patriarchal societies. These groups of people or persons who advocated for this are said to be Feminists. In most primitive societies, men dominate most political, socio-economic and educational positions. Most traditions believe that a woman should be tied down to domestic and marital responsibilities. One of the major problems facing women today according to Chesaina :

> Is the chauvinistic traditional attitude towards women's view as unimportant Feminine dislocation in the society has now become a current post colonial discourse in the present day Nigeria. The issues concerning women began to

> generate awareness and receive attention globally as one of the last two decades, the world community began to consider this issue as grave. (196)

The global idea of feminism refers to the belief that men and women deserve equal opportunities, treatment, respect and socio rights. In other words, a feminist is one who acknowledges social inequality based on gender and tries to stop it from continuing. Most people mistake emancipation programmes for rebellious activities. To them a woman who struggles to free herself from the claws of slavery is actually initiating a rebellion. They believe the woman intends to sabotage the government of the male ruling class. According to Alkali :

> The world thought women nothing skilful and then said her work is valueless, it permitted her no opions and said she did not know how to think. It forbade her to speak in public and said her sex has no genius ; It robbed her of every vestige of responsibility and then called her weak ((32)

Sexism**,** according to Wikipedia, is discrimination made based on a person's sex or gender. It may include the belief that a person of one sex is more superior to a person of another gender. The Merriam Webster Dictionary defines sexism as the unfair treatment of people because of their sex ; especially the unfair treatment of women with a secondary meaning as behaviour, conditions or attitudes that foster stereotypes of social role based on sex. Macquarie Dictionary redefined the word sexism in 2012 as both the hatred of women and entrenched prejudice against women. No matter what country they belong to and no matter how economically and academically advanced a society is, gender discrimination - be it in terms of race, ethnicity, religion, politics and age continues to exist in contemporary societies

Patriarchy, according to feminist theory is an unjust social system that enforces gender roles and is oppressive to both men and women. Wikipedia defines it as a social system in which men holdup primary power, males are dominant in roles of political leadership, moral authority, social privilege and control of property. In the domain of family, the father figure holds authority over women and children. It is from the perspectives giving above that Zaynab Alkali's *Stillborn* and Fatima Ba'aram Alkali's *Personal Angle* are critically analysed

Biographies of Zaynab Alkali and Fatima Ba'aram Alkali

Zaynab Alkali was born in 1950 in Garkida in Adamawa State to parents of Borno and Adamawa States. She started her Primary Education at Waka Girls Boarding School Biu before proceeding to Queen Elizabeth Secondary School Ilorin and Ahmadu Bello University Zaria where she studied English as well as African literature in English en 1980.She obitained a docterate degree in African Literature from Bayero University, Kano in 1995. Zaynab Alkali sapent most of her life in the University system. She started her carreler as a lecture at university of Maiduguri Where her husband, mohammed Nur Alkali was the Vice Chancellor. She rose the rank of senior lecturer. In 1999, she ventured outside of the world of the academia and became a founding member of the Women's Rights Advancement and Protection Alternative (WRAPA). She also served as a Deputy Director at National Primary Health Care Development Agency (NPHCDA). Alkali, returns back to the university system in 2003 and rose to become a full Professor of African literature in English in 2004.

Between the years of 2005 – 2009, she also served as Deputy Vice Chancellor (Admin) briefly acting as a Vice Chancellor in 2006. She also served as the Dean of Arts and the Dean of Post - Graduate Studies all at the Nasarawa State University, Keffi. Zaynab Alkali is a multiple Ward winner, author and women's rights advocate. Most of her writings examine the roles of females within a patriahal society. Notable amongst her novels are : *Stillborn, The virtuos Woman, Cobwebs and Other Stories, The Descendants, The Initiates, and The Invisible Borders.*

Fatima Ba'aram Alkali

Fatima Alkali is a biological daughter of Zaynab Alkali. She is a lawyer and a lecturer with 19 years of experience in teaching, She is currently an Associate professor of Law and Deputy Dean at the Abuja University. Personal Angle is her debut novel. She is one of the emerging female writers from Northern Nigeria writing in English giving a voice to the newer generation of writers, Fatima is the first daughter of Zaynab Alkali,

Sexism and **the Patriarcal Power Struggle in Zaynab Alkali's *The Stilborn'***

It is a well-known fact that Zaynab Alkali is one of the first Northern Nigerian female writers writing in English. Primarily, she promotes and depicts Northern cultures and traditions to advocate for the rights of women in the society. Unlike other female writers, she does not agitate

for equality between men and women. As a liberal feminist or womanist, she attempts to redeem the image of the African women with a view to making them re-discover themselves and become responsible in the society through the acquisition of formal education. This explains why Nnolim (19) has repeatedly classified her as a womanist a term which Alkali herself has not denied. The womanist, according to Nnolim are mainly creative writers - Flora Nwapa, Mariama Ba, Ifeoma Okoye, Zaynab Alkali, and Helen Obiageli.

Chikwenye Ogunyemi (acerbic, erudite, disturbingly incisive, and critically acute) defines womanism thus.

> Womanism is black-centred, it is accommodationist. It believes in the freedom and independence of woman, like feminism [but] unlike radical feminism, it wants meaningful union between black women and black men and black children, and will see to it that men will change from their sexist stand... This ideological position explains why women writers do not end their plot with feminist victory *(5).*

Marie Umeh adds that in a womanist novel, "whereas feminist plots end with the separation of the man and woman... womanist novels are committed to the survival and unity of males and females" *(265).* As a result of the variety of woman issues Alkali (7) has harped upon, she has equally been classified as an accommodationist. Nnolim argues that these accommodationists are all creative writers who are not out to preach total equality with men. While they advocate some measure of equality, they concede a leadership role to the man and does not contest his leadership of the family in their works, they stress as womanists do, the unity of man and woman despite bickering, misunderstandings, and the jostling for power. They accept the fact that reconciliation, not separation; convergence, not divergence; love, not hatred; affection, not mere passion; a pooling together of resources, not a scattering; a building together, not a destruction of the latent love between the sexes; an establishment of the family under patriarchy, not advocacy for a new arrangement. These tenets form the focus of their own ideological praxis. Nnolim argues that in accommodation, there is no question of the male's authority and hegemony in the family under a loving, mutual respect relationship. He contended that the champions of this sub-ideology are Ifeoma Okoye, Zaynab Alkali, Helen Obiageli and [equivocally and unqualifiedly]

Mariama Ba. Though it is claimed that ***The Stillborn*** "has received critical attention because it is one of the first novels to be written by a Northern Nigerian female author in English" (Amba 91), We would rather insist that the critical attention the novel has received is as a result of the fact that Alkali explores in detail the plight of the woman as it exist in the predominantly Muslim Northern Nigeria in particular and Africa in general.

The stillborn sets out to explore the travails of Zaynab Alkali's young female characters. It explores adolescent girls' quest for new selves in their respective African communities. It describes the compromises made by these girls in other to accomplish personal goals; their dilemmas in male-female relationships; and when necessary, their constant struggle with multidimensional oppression. The ability to assert one's identity without been crushed by the weight of indigenous and hybrid cultures cannot be over emphasized. Cultural crossroads can be treacherous even for the bravest of people. The novel highlights and fights aspects of patriarchal constructs created to perpetuate male dominance over women in the predominantly Muslim society. Women are expected to remain at home and wait for proposals, or for their husbands to come home while the men go out in search of their destinies. Alkali's female protagonist, Li, and her independence of thought and action run her into a head-on collision with her highly conservative male dominant society. Li's choices contrast with those of her sister who accepts the down-trodden status of Muslim women as normal. As she goes out in search of what she wants, she encounters a handsome new kid in the village and does not waste time in leaving a gaping hole in the fence through which she escapes to be at a dance with him. She follows her heart though it is a serious struggle between her very strict and conservative father and the expectations of the society. Though, things do not work out for her in most cases, she is a woman struggling and reaching out for her dreams. Though she grieves in the process, she also grows. Through Li's choice of achieving economic independence, through education, Alkali points the way to female emancipation through constricting patriarchal control. The title of the text ***(The Stillborn)*** is a reference to the dreams that women have. The point driven at here is that while some of such childhood dreams are realized, others are stillborn. The issues addressed here are issues of women and modernization in contemporary Nigeria.

In Zaynab Alkali's ***The Stillborn,*** there is hardly any female character who could be said to be a fulfilled one. This is basically since they all encounter one difficulty or the other. Li, right

from the beginning had never experienced joy at home. As she travels home after her boarding primary school, after her graduation, she "felt alone although she was among friends and age-mates none of whom was much older than herself' (1). All the other children except Li were happy children, singing, clapping. The thought of going home after school does not excite her. She finds the atmosphere in her father's compound "suffocating" and she felt "trapped". Life at home is full of restrictions thereby making them to be restless and dissatisfied. This is in sharp contrast to that of her boarding school in which life is said to be 'free' and 'gay'. To her, life is meaningless. She finds no love at home, not from her parents. Her mother "was always rebuking her for what she called her forward and tactless manner" (12). Things were far from right between her parents and her mother was always very unhappy. Their father would punish the children whenever they do anything wrong and afterwards lash at their mother with words. Baba runs his home like a barrack. The children could not join others without some form of punishment; not even the dances when other children; their age-mate were looking up to such occasions. Li uses such words as suffocating, trapped, restrictions and prison to describe the kind of restrictions she faces at home. This description "create images of entrapment and asphyxia which aptly describes Li's claustrophobic feelings about her home and [the] stifling effects of restrictive norms on [the] woman" (Okereke 100).

The Stillborn establishes two separate codes: one for the male child and one for the female child. When Sule confronts his father by admitting the responsibility for the broken fence, Baba's dilemma is:

> What was he to do with this man-child? He was a man now and it wasn't just his age, what he stood for. He could beat Awa easily if she erred, no matter how old she was, but not Sule, his firstborn male child. And to beat a man for going out to dance at night was outrageous (23).

Simply put, this could be said to be a case of different strokes for different folks. It is this fact that has established the patriarchal dichotomy and discrimination against the female child. This explains why feminists are always of the opinion that the women should extricate themselves from what Okereke refers to as "the entanglement of the ticket of patriarchal society's sexist norms" (97). According to her, these sexist norms "view [the] woman as a male appendage, a

male adjunct with no identity of her own apart from her father, husband and male relations in the family, and [is often seen] as not achieving in the society's power structures, especially, education and economy" (97). The fact that Awa is older than Sule by many years does not accord her any respect and for this, Li reasons that "Awa had a mortal fear of Baba, a fear which made her humble and submissive beyond reason" (13). If Awa who is humble and submissive 'beyond reason' has nothing to show for it, Li's expressed rebelliousness therefore is a reaction to Baba's suffocating interpretation of traditional values, the restrictions and general prison-like atmosphere at home, an atmosphere which Li describes to Sule saying "as for me, big brother, I can't wait to get out of this hell" (4).

Several years after her bride price had been paid by Habu's parents, she is still in the village waiting for Habu, her heart throb to come and take her to the city. When that too did not materialize, she became a subject of ridicule especially when she refuses advances from fresh suitors. "With each passing day, her hopes waned, and her hard protective shell began to crack a little at a time" *(58)*. When she is finally reunited with her estranged husband, the shocking revelation that Habu could not make it as a medical doctor contrary to their earlier childhood dream turns out to be a big disappointment. Habu's cold reception becomes the last straw that broke the camel's back. The boyish man with an incredible smile and a mischievous twinkle in the eye, that proud, self-confident, half-necked lover that defied the laughter of the villagers and walked the length and breadth of the village just to see Li had become a shadow of his former self. From this point, she gradually realizes that she had lost her man to the city. Surely "The man lying on the other side of the room was a well-dressed stranger who did not talk to a village woman" (70). It dawned on her that her childhood dreams of "the qualified doctor, the grade I teacher, the big European house full of servants, the smooth body, the long silky heir... There was no end to the luxury the city could offer" *(57)*. In her dream, the future was in their hands. The world was full of wonderful and exciting things. All these have turned into a mirage. She wished she could just wake up from this nightmare only to realize that everything she is going through is just a bad dream. At this point, the burden is so intense that she seeks escape just like Sule. She realizes that "her burden to escape sprang from many sources. She experienced an intense desire to escape from them all" (63). As she reflects on how fate has been so cruel to her, hot tears trickle down her cheeks. She held her breast and her sobs stabbed deeper and deeper

into her heart. Not even the child she is expecting is a source of happiness for according to her, "What happiness would a child bring that was conceived out in drunkenness and silence?" (72).

Hajiya, the landlady and Li's only friend and confident has her own tale of woes. She is barren though the eldest wife of her late husband. She tries to be more like an elder sister to her husband and a mother to the younger wives but in spite of all that, instead of been given a respectable position in the family, she is relegated to the background because she has no child. She says she had no child and no man to hug yet, she remained in her home for thirty years. In all those years, she learnt that patience is the watch word and that a patient person could cook a rock and drink the soup.

In Kano, Faku is equally not faring any better. Li describes her as gaunt looking; her face is thin and haggard. She is "famished in body and no doubt in soul" (77). The house is filled with tiny feet, running in and out of the outer room, but no feet came into Faku's room. She does not know the kind of business her husband (Garba) does. Her co-mate, Garba's first wife is domineering; she is 'the mother-of-the-house as well as the master of the house too'. Li realizes that she had found at last someone who is much lonelier than she is. Li's dream that night reflects Faku's message to her mother "the land is still brown and unyielding. Not until it is covered with green will I come to the village" (80). This suggests that life is difficult and unyielding. This message does not only reflect life as it relates to Faku alone since all the other female characters in the novel do not fare any better. Sule impregnates the village blacksmith's daughter and refuses to do the proper thing by marrying her as the society expects a proper man to do thereby saving the image of his family. Though he is disowned by his father, the damage has been done.

Grandma, barren, accused of been a witch and been behind some of Baba's problems and half the family's woes, vents her anger on anybody who crosses her path. Only the other day, she had sat on top of her barn and had insulted everybody calling them names and pilling insults on her neighbours. Her relationship with Kaka, her husband could best be described as a cat and mouse relationship. There is no love lost between them as they are always quarreling.

Sexism and Patriarchal Power Struggle in Fatima Ba'aram Alkali's *Personal Angle*

Fatima Ba'aram Alkali is one of the emerging female writers from Northern Nigeria writing in English. In ***Personal Angle,*** she delves headlong into problems encountered in modern day marriages. Zaria, her heroine is wife of Balarabe Jr., the eldest son of the late patriarch Alhaji Balarabe. She has been married to Alhaji Balarabe Jr. for over a year but rarely meets intimately with her husband. Ever since their marriage, she has lived an abnormal married life. Her husband Balarabe Jr. lives most of his life in the Middle East while she lives in Nigeria. She has no means of keeping track of her husband's movement even while he is in the country except through Rakiya, a younger member of the family. She hardly has any private moments with him without one brother or the other intruding. When she requests to have audience with *him,* "All she heard was Balarabe reiterating to her that if she had any problem she should meet Abd-Baqi and tell him" (Alkali 12). She became content to remain in oblivion of anything happening outside the sphere of her profession.

Balarabe Jr. may be a highly successful businessman; he is not a successful husband. He treats Zaria, his wife like one of his younger siblings. It is obvious that the family business is of more importance to him than his wife. The lukewarm attitude of her husband towards her makes her to be practically married to the courtroom.

Contrary to the conservative female characters in ***The Stillborn,*** the ones in ***Personal Angle*** especially Zaria is highly assertive and is described by Alhaji Tela as "very military and opinionated" (26). She is seen as a voice to be respected. Alkali, Ba'aram differs in her portrayal of her male characters unlike other feminist writers who use the negative portrayal of male characters as their literary device in their attempt to address or highlight gender issues. They argue that this negative portrayal of negative male characters as against the positive portrayal of female characters has brought about an enormous change in the perception of gender issues and the attendant peculiarities. Most of their young male characters are portrayed as adulterous, drunkards, liars and cheats, irresponsible and to some extent lazy men. In ***Personal Angle,*** we find a reversal of that kind of casting. The characters here are very educated and politically enlightened. Yusuf Talib, the gubernatorial aspirant remains on his own, refusing to return to the

civil service after he had earlier resigned to contest his first gubernatorial elections in which he lost out in the primaries. Besides his farming projects which attracted the attention and sponsorship of many foreign donor agencies, he engages in many community welfare activities. The meeting of the National Democratic Alliance held at the Federal Capital Territory, and which had all the political heavy weights in attendance is a clear attestation to this fact. Their analysis of current issues in the country leaves no one in doubt that they are abreast of the current happenings in the polity. One can hardly mention any major player in the text that is not well read. This is a major shift from the views of her predecessors.

Like her mother, Fatima believes ". . . that men should be the leaders. We women should support them" (86). But on the other hand, she opines that the men themselves are so drunk with this idea that they feel "threatened when they see an assertive woman expressing themselves" (100). This explains why the judges are taken aback by Barr. Talib's attitude in the high court presided over by Akilu (a.k.a AK). Even when judge Quadr knows the truth about AK's corrupt tendencies, he (Quadr) could not condemn him on account that he is a colleague in the bench. Feminists argue that men do not give women a chance to pursue their ambition politically, economically and otherwise which is one of the cardinal reasons for the establishment of the Women's Political and Economic Empowerment Movement. Mr. Humphrey who is the zonal coordinator of the movement argues that ". . . our men are backward with regards to giving women a proper place in the society. Men still treat women as though they are meant just to get married, give birth and raise the children" (164 - 5). Hajiya Laila is portrayed as a woman who has travelled round the world, has the connection, a 'fatter' bank account than most men in the economic sector but who has refused to accept the society's definition of her role that she should marry and raise children. Instead, she defines whom she wants to be with, where to go and how to control her money. She is depicted as the African equivalent of the western woman. The kind of freedom she has as a woman who is not married is said to be exactly what men exercise. She encourages Basheika to find an independent means of livelihood but as Basheika goes home, she finds her youngest child Sani in a state she does not anticipate. That raises another question; when a man is out struggling to put food on the table and the woman wants to do the same, who takes responsibility for the children? In the light of her earlier discussion with Laila, Basheika begins to examine herself as a sober, educated woman with a degree she could not use and a supermarket her husband has

refused to acknowledge. She sees the only way to be acceptable to her husband as having to succumb and let herself be defined on his own terms.

There is equally a juxtaposition of the old verses the young generation. In ***Personal Angle,*** the old generation is represented by such characters as MalarnaTasalla and her husband. Her views about family matters are clearly quite different from the views of the new generation. In her advice to her daughter (Basheika), she tells her that a woman cannot put more emphasis on material benefits at the detriment of her family and hope to remain a happy woman for long. These views contrast sharply with Basheika and Laila's views about family issues. ***Personal Angle*** attempts to establish a balance between the extents to which a woman should seek material benefits. While agreeing that there is nothing wrong with hard work, the woman and her husband should always plan things together and agree on certain things. What Basheika considers as a feeling of significance, "the pride of been an earner and not just a docile housewife" (206) is tearing her family apart because she has not applied the right methods as advised by her mother. At this point, she reasons that "to possess earning power was one of the most pleasurable powers a woman could have" (206). This, she considers as being second only to possessing the power to constantly have a hold on a man's desire which she refers to as 'that almost impossible power'.

Hajiya Laila's views about marriage are such that she could rightly be adjudged to be a radical feminist. Her stance on female emancipation can never take root in the African culture because they are at complete variance. The fact is that as Basheika puts it, "a woman cannot put her head together with a man and say they will do the same thing, it is not possible" (209). Laila on the other hand, is of the opinion that the world is changing and that they must have to change along with it as well because they cannot continue to live in the past like their parents.

Sexism and patriarchal power struggle in ***Person Angle*** is addressed at various levels. Basheika examines promises made by men during courtship and how they easily forget everything after they have married the one who had once been the centre of their attraction. Her mother outlines three basic issues that will make a man adore his wife perennially "a woman who marries her husband chaste belongs absolutely to him" (104), she sees her wedding night as being the second most intimate bond, when she brings forth his child and when as a good wife she raises his

children well; according to her, "he would respect her forever" (104). Basheika thinks differently. Respect alone is too saintly. In her opinion, "she wanted her man to want her as a woman forever" (104). Her values stern from how a woman can keep herself perpetually young in other to be desired perennially by her man. She wonders how that is possible when she has to go through the trauma of childbirth and rearing.

Another issue explored by Fatima is the inability of women to come together as one. This is exemplified by Sauda's appearance at the gold dealer's shop. The two other women she meets in the shop became openly hostile to her because she looks prettier and wealthier than they are. Saudat herself displays an open jealousy when she encounter's Yusuf Talib's wife in the market; "within a few minutes, her whole world had crashed right before her in the gold shop. A raging jealousy had within a short time erupted in her mind... "(137). All these are happening, yet feminists are bickering about female emancipation. They prefer to blame men for their inability to unite.

Conclusion

In conclusion, Alkali's handling of her subject which revolves around what she refers to as 'womanism' is remarkably new - an emphasis which is different in degree, if not in kind from Flora Nwapa, Buchi Emecheta, Ifeoma Okoye, Tess Onweme etc. Alkali's ascetic feminist or womanist vision in ***The Stillborn*** is that "...the image of the new woman [is] not a stillborn but [that of] a fully formed, independent person" (Koroye 46). The vision is in Koroye's words inscribed all over with the ascetic ideals of 'determination and virtue'. This means that the woman in her opinion should negate the roles and identity allotted to her by the male dominated society. Alkali's womanism goes beyond these in ***The Stillborn.*** She emphasizes the fact that the woman, besides this negation of the role allotted to her, should imbibe virtues that at the same time enable her to forgive and redeem the man or men in her life who cannot, desist from inflicting upon her the most vicious form of oppression and brutalization. Li is an embodiment of this new image - an embodiment which she bears in her thin frame like a huge burden of aborted dreams until she is able, at thirty, resolve to dream dreams that "would not be stillborn". In Fatima Ba'aram Alkali's fiction, the modern woman lives in a modern world in which the challenges faced are quite different from those faced by their parents. They are presently living in times when women are increasingly exposed to wider experiences and to the work field, which

had hitherto been the exclusive preserve of men. With the integration of women into the work field came the independence of the woman's spirit. This, in turn led to the gradual displacement of man as the sole owner of the work field resulting in the ongoing competition between the sexes. This has also led to the struggles of the contemporary woman which has manifested in a major way by the universal women's rights movements; their ideology being victims of men's gross misconduct and abuse of power. This ideology has taken root and gradually embedded itself on the woman's psyche, so that, coupled with the hurtful marital experiences of some women, they think of and live through marriage in the defensive. In consequence of this fear of eventually been hurt, she took up arms to defend herself without even being attacked.

W**orks Cited**

Alkali, Fatima-Ba'aram. *Personal Angle.* Ababa Press ltd, 2008.

Alkali, Zaynab. *The Stillborn.* Longman, 1984

---------- "Feminism: Radical Theme in West African Literature" in *African Women Write.* (ed) Guida Jackson. Touchstone, Vol. 15. Pp. 7-13, 1990.

----------"Gender Politics and Sexual Dynamics, imaging Men in African Women's Writing" eds Yerima and Aliyu in *Gender Politics, Women's Writing in Northern Nigeria* kraft Books.

Ferguson, Kathy E. "Patriarchy" in Tierney, Helen. *Women's Studies Encyclopedia***.** Vol.2. Greenwood Publishing, 1999

Chesaina Ciarunji. "The Development of Women's Studies in Kenya" *Women's Studies Quarterly* 22(3/4) 180- 196, 1994

Koroye, Seiyifa. *"The Ascetic Feminist Vision of Zaynab Alkali***"** in Otukunefo, Henrietta and Nwodo, Obiageli. *"Nigeria Female Writers: A Critical Perspective"***.** Malthouse Press Ltd., 1989

Nnolim, Charles. *Issues on African Literature.* Malthouse Press Ltd., 2010

Ogunyemi, Chikwenyo. *Wo/Man Palava*. Chicago University Press, 1995.

Okereke, Grace. "Children in the Nigerian Feminist Novel" in Ikonne, Emelia and Onwudinjo, Peter (eds.) *Children and Literature in Nigeria: Calabar in African Literature***.** Heinemann, 1992

Wikipedia (2010) the free Encyclopedia.