Feminist Perspective of Ngugi Wa Thiongo's *Devil on the Cross*

By

Dr. Abdullahi Haruna

Department of English,

School of General Studies

Modibbo Adama University of Technology, Yola, Nigeria

Email: harunaabdullahi481@gmail.com

Abstract

This essay examines the feminist perspective of Ngugi Wa Thiongo's *Devil on the Cross*. A lot of critical studies exist on the novel. Literary critics have deployed literary theories and concepts like Marxism, Social Realism and Structuralism to examine the thematic preoccupations of the work. Little or no attention however is given to the feminist perspective of the story. This is what informs the present study. Towards this end, the concept of feminism and its tenets are discussed and applied to the interpretation of the novel. The outcome of the study indicates that *Devil on the Cross* is a novel that has as its major preoccupation the problems women face in a patriarchal society which the concept of feminism encapsulates.

Keywords: feminism, novel, devil on the cross, social emancipation, gender equality,

patriarchal society, education, revolutionary approach.

Introduction

In his *Writers in Politics* (1981), Ngugi Wa Thiongo stresses the belief that literature is a reflection of society. This belief holds that writers depict in their literary works problems facing their societies with a view to mitigating the problems. Wright, (1973) is emphatic that there exists a symbiotic relationship between a literary piece and the critical comments on it. Wright holds a strong view that a literary work requires criticism for its growth and criticism requires a literary work upon which to validate its usefulness. The novel especially, according to Palmer (1986), is meant to enlarge our understanding of life and deepen our knowledge of the social, political and historical issues of our societies. Palmer (1986) describes a realistic novel as one that deals with issues and modes of conduct applicable to human beings. The relevance of literary criticism in the understanding and appreciation of the worth of a given literary work, as captured in Wright (1973) cannot be overemphasized.

A lot of critical studies exist on Ngugi Wa Thiongo's *Devil on the Cross* aimed at clarifying the social issues raised in the novel. Literary critics have deployed literary theories and concepts like Marxism, Social Realism and Structuralism to examine the thematic preoccupations of the novel. Little or no attention however is given to the feminist perspective of the story. It is the belief of this study that the concept of Feminism could equally be deployed in the interpretation of the novel; hence the focus of this study.

On the surface, or so it seems, the novel is principally concerned with the denunciation of capitalism as it relates to the Kenyan society. The story appears to solely depict the exploitation of the Kenyan people and their natural resources by foreign interest groups in collaboration with their local acolytes. If this assumption is upheld there could be no better literary theories that could explain it better than Marxism and Social Realism. A closer reading of the story however accords the novel the status of a work espousing the tenets of Feminism in its preoccupation with the problems of women in a patriarchal society. This study therefore adopts the feminist

perspective in analyzing the subject matter of the story.

Discussing the literary theory of feminism, Bressler (1999) begins by reviewing Judith Viorst's revised version of *Cinderella*, (1972) to illustrate that for centuries women all over the world have been dehumanized by their male counterparts and the struggles for emancipation by the women. The subject matter of Viorst's *Cinderella* relates to a character in a fairy tale, Cinderella, who was oppressed by society for being a woman. Viorst however in her revised version of the story in the fairy tale reconstructs a new Cinderella who does not accept the roles assigned to her by society. According to feminist criticism, as highlighted in Bressler (1999),

> … the roots of prejudice against women have long been embedded in Western culture. Such gender discrimination may have begun, say some feminists, with the Biblical narrative that places the blame for the fall of humanity on Eve, not Adam. In similar fashion, the ancient Greeks abetted such gender discrimination when Aristotle, one of their leading philosophers and teachers, asserted that "the male is by nature superior, and the female inferior; and the one rules and the other is ruled".

The thrust of feminism is to change this degrading view of women so that all women would realize that they are not insignificant beings in the process of nation building.

The question of gender equality which is encapsulated in the concept of feminism has been a recurring issue in global social discourse. Nnolim (2010) cites the National Organization of Women and The National American Woman's Association both in the United States of America as organizations which aim, among others, is to ensure equality between men and women, in the socioeconomic and political activities of America. In Africa, says Nnolim, "a Decade of Women's Conference in Nairobi was fully backed by the United Nations in 1985". There is also The Movement for Muslim Women, Association of University Women, Women in Nigeria, and the National Council for Women's Societies. The objective of these groups in Africa, like their American and Chinese counterparts, is to change the future of and create an atmosphere of self-definition for all women. Through these organizations and conferences, Nnolim asserts,

women have built a formidable case for feminism.

Literature, says Lukacs, (1988), should be utilized as a potent tool for the liberation of the oppressed from his oppressor and that the literary artist has the responsibility of showing the desired direction. While many feminist critics have decried the literary works written by men for their depiction of women as marginal, docile and subservient, to men's interests and emotional needs and fear, as noted in Abrams and Harpham (2005), feminist critics have also identified male writers who have risen above the sexual prejudices of their time to understand and represent the cultural pressures that have shaped the characters of women and forced upon them their negative perceptions. Nnolim, (2010) again, cites Ngugi Wa Thiong'o, Isidore Okpewho and Sembene Ousmane as some of the African male writers who are known for championing the feminist cause. Writers, males or females, (Bressler, 1999) with feminist sensitivity utilize the literary form to depict the social problems of women with a view to effecting social change.

Literature Review

As noted in the introduction of this study, Ngugi Wa Thiongo's *Devil on the Cross* has received numerous critical comments from scholars who have deployed various literary theories to interpret the novel. However little or no attention has been focused on using the concept of feminism in interrogating the novel. This section of the present paper reviews a few such critical comments on the novel to contextualize its discussions.

Killam, (1984) utilizes the concept of Social Realism to appraise the novel and considers *Devil on the Cross* as a satirical commentary on the exploitation of the Kenyan people and their natural resources by foreign interest groups in collaboration with local acolytes. While emphasizing the satirical undertone of the novel, Killam notes that "Ngugi's satire is relentless, sustained and unflinching. As with all satire of the first order, the correspondence between the fantasy world and models and situations in real world are plain" (P.141).

Honore, (2018) adopts the Marxist approach while examining the structure of

Devil on the Cross. Following his analysis of the structure of the novel, Honore concludes that "The novel reveals many elements related to Marxism or the class struggle between the rich and capitalist upper class and the proletarian working low class".

Like Killam (1984) before him, Malembanie, (2012) also deploys the concept of Social Realism and considers Ngugi's *Devil on the Cross* as a satirical commentary on the Kenyan society. According to Malembanie, the novel traces the root cause of Africa's underdevelopment and the disillusionments following the independence of its countries. Malembanie's analysis concludes that the novel indicts the African leaders who have replaced the erstwhile colonial masters of betrayal of the masses.

Another study on Ngugi's *Devil on the Cross* using the concept of Social Realism is that of Birungi, (2011) where Birungi's attention is focused on the exploitation of the Kenyan society as depicted in the novel. Birungi, (2011) maintains that

> … Ngugi Wa Thiongo's *Devil on the Cross* depicts irony at its peak – with the devil on the cross instead of Jesus. Written entirely in Ngugi Wa Thiongo's Gikuyu language after he declared he would no longer write in English, the book is a critical examination of Kenyan society. Deeply allegorical, it was written, allegedly on toilet paper, while the author was detained in prison. Through the characters of Wangari, Wariinga, Gatuiria, Mwaura and Muturi, Ngugi explores various themes including exploitation, independence (sham freedom), education, religious hypocrisy and sexual harassment.

Concluding his assessment of the novel, Birungi (2011) asserts that Ngugi's message in *Devil on the Cross* is for the Kenyan people to be hopeful and not to succumb to the present social problems.

As could be noted, the scholars reviewed use either Marxism, Social Realism or Structuralism to explore the broad themes of social exploitation without focusing specifically on the feminist literary theory in the interpretation of the novel; hence the relevance of the present study.

Tenets of Feminism

Flora Nwapa, a Nigerian feminist novelist of note, in an essay entitled "Women and Creative Writing in Africa" (2010), provides ideological insights into the tenets of feminism in African literature. Nwapa, in her essay, is emphatic that the subject matter of African feminist literature should be the projection of the image of the female in the society. While illustrating the tenets of feminism, she accuses some Nigerian male novelists of failure to conform to the tenets of feminism by downplaying the roles of women in their literary works. Nwapa names Chinua Achebe, Cyprian Ekwensi, Wole Soyinka, J.P. Clark and Elechi Amadi as some of the African writers who have downplayed the roles of women in their earlier works. These writers, according to Nwapa, have in many instances portrayed women negatively or in their subordination to men. In the works of these writers, Nwapa cries, women are portrayed as prostitutes, witches or beings who do not hesitate to deploy their sex appeal to attain their desired objectives. The negative portrayal of women in such works, Nwapa insists, run counter to the tenets of feminism.

There are male African writers however whose works uphold the tenets of feminism says Nwapa (2010). She cites Peter Abrahams, and Sembene Ousmane as examples of the few male African writers who

> "… have tried to project an objective image of women, an image that actually reflects the reality of women's role in the society. Peter Abraham's *A Wreath for Udoma* and Sembene Ousmane's *God's Bits of Wood* recognize the 'full and complete woman' and provides role models for the female readership.

It could be summed up that feminism in literary works emphasizes the depiction of the social roles of both male and female members of society on the basis of equality. Ngugi Wa Thiongo's *Devil on the Cross*, (1982), is an African novel that has as its focus the thrust of feminism.

Feminism in *Devil on the Cross*

As an African male author with feminist sensitivity, Ngugi Wa Thiong'o is concerned with the plight of women in Africa in general and his Kenyan society in particular. His concern and quest for equality between men and women is the central preoccupation of his *Devil on the Cross*. Kenya, as depicted in the novel, is a patriarchal society that attaches little or no importance to its female members in the process of nation building. The story in *Devil on the Cross* is therefore an attempt at dismantling the patriarchal system and to forge for a more egalitarian society. Ngugi Wa Thiong'o in this novel creates the characters of Wariinga and Wangari to highlight the social problems faced by women in patriarchal societies and to demonstrate that given the opportunity and support, women could positively contribute to nation building just like their male counterparts.

In *Devil on the Cross*, Ngugi creates the character of Wariinga especially, to underpin the difficulties women face in such a perverse patriarchal social setting and to demonstrate that women could emancipate themselves from the clutches of male domination and exploitation if they struggle for it. Wariinga's parents are arrested and detained for six years by the British colonial authorities for participating in the agitation for Kenyan political independence. Wariinga was then only two years old. Her aunt who is married in the city takes over the care of the little girl. The aunt enrolls Wariinga in the local school where she shows an exceptional appetite for learning. Ngugi or the narrator of the story in *Devil on the Cross* says that "Wariinga was quick at learning, and she was often top of her class. In fact, it was Wariinga who often coached her cousins at Maths, even those who were a class ahead" (P. 140). At an early age, the reader of *Devil on the Cross* notices that Wariinga questions why females in Kenya are kept out of some jobs. The narrator continues that Wariinga's

> … dream of dreams was to finish school successfully and win a place at the university. Her ambition was to study electrical, mechanical or civil engineering. The word 'engineer' was what made her heart beat whenever she shut her eyes and tried to look into the tomorrow of her life. Wariinga could not understand why girls hardly ever opted for such challenging jobs, leaving the whole field open to men. There is no job that a girl cannot

> accomplish if she sets her mind to it and believes she can do it: that was what Wariinga told the other girls, who would often laugh at the daring of her thoughts (P.140 -141).

It is at this stage that Wariinga unwittingly begins to learn some of the reasons why girls in Kenya could not accomplish some jobs of their dreams. It is at this stage of her life, full of dreams of social accomplishment that forces of patriarchy and male exploitation creep in; for it is at this stage that her physical developments begin to manifest. The narrator of the story says, “By that time her breast had developed. Her hair had grown long and brilliantly black” (P. 141). The husband of her aunt, whom she addresses as Uncle, is a man who lives above his means and so he considers Wariinga to be an article of commercial value to fill up the gaps in his financial deficiency. He craftily introduces and link up Wariinga to a rich old rogue who is always on the look for young innocent girls to corrupt. The rich old man lures the young Wariinga into the world of materialism and sexual pleasure. Wariinga’s dream of educational and social accomplishments is therefore frustrated when she is impregnated and spurned by the Rich Old Man from Ngorika, to whom her uncle had sold her out.

It is from this stage in her life that Wariinga begins to experience in concrete terms what it really means to be a woman in a male dominated society. Ngugi Wa Thiong’o artistically incorporates this episode into the story in *Devil on the Cross* to provide the reader with the cause and effect relationship in the struggles of women under such social settings. Having been betrayed by the old man responsible for her pregnancy and feeling ashamed and neglected, Wariinga feels that the last option left to her is to kill herself as a final protest to an unjust world. Her attempt at drowning herself in a school swimming pool is aborted by the school watchman. The same school watchman (later on in the story to be introduced as Muturi), prevents her second attempt at suicide when Wariinga decides to get herself crushed by a moving train. Having failed twice at her suicide bid, Wariinga decides to leave the aunt and her husband and to go back to her parents in the village who are by then released from detention. (Wariinga and Muturi would later on in the story meet again and travel together in the company of Wangari, Gatuiria, and Muireri Wa Mukiraai from Nairobi to

Ilmorog).

The concept of Feminism in literature urges women to recreate themselves and to defeat frustration from their male counterparts. Ngugi incorporates this tenet in the story to spur women readers to greater highs despite initial and recurrent disappointments. The frustration of her studies following her disastrous encounter with the rich old man does not deter Wariinga from pursuing her dreams. After giving birth to Wambui, the child resulting from that unholy relationship with the old man, Wariinga enrolls for a correspondence course at the university for a secretarial course. Equipped with the certificate and her skills in secretarial work, Wariinga is set to continue the pursuance of her dreams and happiness. But again she is confronted by the problem of being a woman in a corrupt patriarchal society; the sexual predatory disposition of perverted men. Every office she visits in her quest for work and the legitimate means of earning some money, had men in charge. And the qualification for eligibility is not her academic credential or her work skills but her willingness to provide sexual pleasure to the corrupt men in charge.

Her resolve never to submit to sexual exploitation again after her experience with the rich old man keeps her going from one office to the other. It is after several fruitless searches, that she is able to secure a job with the Champion Construction Company in Nairobi. Boss Kihara, a church elder is the managing director of the company. Wariinga believes that she would be safe working under an elder of the church – a custodian of moral and ethical values. But even here, under a man of God, sexual exploitation does not draw a boundary between laymen and the men of God. So, when Wariinga rejects the sexual advances of Boss Kihara, she is promptly dismissed from the work. Wariinga does not only suffer the humiliation of dismissal from work; she is also rejected by her fiancé after she narrates to him her experience with Boss Kihara at the office. Seized by irrational jealousy, instead of sympathizing with Wariinga, John Kimwana accuses her of being Boss Kihara's mistress. A day after her dismissal from work and rejection by her fiancé, Wariinga is forcefully ejected from her rented room by the landlord. "The landlord told Wariinga that he was increasing her rent. She refused to pay more. He ordered her to quit the premises that instant (p.10)". With all these problems weighting

on her mind, Wariinga “wanders dazed in Nairobi streets, and is saved from a fatal motor accident by a man who gives her invitation to the devil’s feast” (Killam, 1984).

After losing her job, her fiancé and her accommodation and being saved from a near fatal or another attempt at suicide, Wariinga realizes that the city of Nairobi is not a friendly environment especially to a woman who upholds her moral virtues. She therefore decides to go back to the village. It is on her way back to the village that she meets Wangari, a former Mau Mau female freedom fighter, Muturi, a worker and activist, Gatuiria, a university teacher and Muireri wa Mukiraai, a local industrialist – all travelling from Nairobi to Ilmorog where local and international thieves and robbers are meeting to showcase their skills in robbery and other forms of social exploitation.

Bressler (1999) as highlighted earlier in this article traces the roots of the prejudice against women to the biblical narrative that apportions blame for the fall of humanity to women. In *Devil on the Cross*, Ngugi Wa Thiong'o artistically incorporates a similar biblical narrative into the story with a to view to demonstrating that religious dogmas contribute in the psychological imprisonments of women. He indicts modern religions, especially Christianity, of contributing in the creation of docility in the psyche of women to make them easily accept their discrimination as a divine law that cannot change. Ngugi does this by the creation of the mystical voice referred to in the story as The Voice. The Voice is an invisible character in the story whose voice could be heard by Wariinga in a trance/dream state and whose prophetic pronouncements find fulfillments when Wariinga wakes up. In the conversation between Wariinga and the mystical voice, The Voice refers to religious dogmas as being effective tools in the hands of oppressors. The Voice cites a biblical verse which says

> I say unto you
>
> That ye resists not evil,
>
> But whoever shall smite thee on thy right cheek,
>
> Turn to him the other also,
>
> And if any man will sue thee at the law,

> And take away thy coat,
>
> Let him have thy cloak also.

The voice describes such religious injunctions as the catechism of slavery designed by men to psyche the women into accepting their oppression as a God-ordained law which they dare not challenge. Addressing Wariinga specifically, the voice says:

> Take, yourself, for instance. When the Rich Old Man from Ngorika snatched your body, what did you do? You decided that you wouldn't put up a fight. You said to yourself that since he had taken away your body, he might as well take your life too.

When Wariinga replies that being a weak woman without any man to help her, there is nothing she could do about her problems, The Voice promptly points out to Wariinga that the oppression of women is deliberately designed by men for their own benefits and that she shouldn't expect the same men to come to her rescue. In this episode of the story Ngugi Wa Thiong'o is making a clarion call to women to take their destinies into their own hands if they want to liberate themselves from the shackles of patriarchal system. Ngugi is implying in the novel that women should do away with the traditional and religious injunctions that tend to pin them down to the level of dependent creatures and sub human beings for a more radical approach to life. The artistic incorporation of the scene depicting the role of The Voice in the story serves its feminist objective as it has served as an agent of galvanization to Wariinga to adopt a more radical and concrete plan of action towards recreating and redefining herself. She is spurred to "… returns to Nairobi, trains as a motor mechanic and proves she can take a place in what has been heretofore essentially a man's world" (Killam, 1984).

Wangari is also another important character whose story and experience Ngugi incorporates into the story to espouse the thrust of feminism in *Devil on the Cross.* Wangari, despite being a woman, had fought in the war for Kenya's independence. As a young girl, Wangari had carried bullets and guns to help the supply line of the Mau Mau fighters for independence. At the end of the Mau Mau armed struggle culminating in the independence of Kenya, Wangari who has now advanced in age, could not secure any

work with the government or nongovernmental organizations. She has gone to the city to look for a manual job she could do to cater for her needs. Like Wariinga, the problem of being a woman in Kenya could not spare even an old woman. Every office she had visited had men in charge who spell it out to her that the only work they could offer Wangari is that of being their mistress. She had rejected the offers outright on each occasion and had continued with the search until she is arrested and detained on the charge of vagrancy. Wangari is released that afternoon after promising to assist the police to arrest the thieves troubling Ilmorog. Wangari proceeds to invite the police to the cave where the international thieves and robbers are having a competition to select the most expert robbers and thieves. Even though she is arrested by the same police she had helped in identifying the robbers, her arrest precipitates the mass protest that disrupts the competition in the cave. Her heroic exploits, during the war for independence and struggle to get the international thieves and robbers arrested, identifies Wangari as a conscientious leader of the masses who could sacrifice her freedom and life for the liberation of her society.

Ngugi denounces gender discrimination and demonstrates clearly in *Devil on the Cross* that the process of nation building requires the collective involvements and cooperation of both men and women. This is artistically depicted in the relationship between Muturi and Wariinga. It is Muturi who had saved Wariinga's life on two previous occasions when she had considered suicide as the last available option to her problems. During the clash between the police and the workers and before he is arrested, Muturi had seized a gun from Kihaahu wa Gatheeca, one of the international thieves who had attempted to shoot him. Because of the confidence Muturi has come develop in Wariinga, he gives her the small pistol for safekeeping. It is the same gun that Wariinga eventually use to bring down the oppressive forces responsible for her tribulations.

Ngugi Wa Thiong'o demonstrates in *Devil on the Cross* that education is the principal tool for the emancipation of the oppressed class especially women. He does this by developing to character profile of Wariinga the central character of the story to be preoccupied with the undying love for education. Right from childhood Wariinga had manifested an unusual interest in education. We have seen that even after her dream of

pursuing education is ruthlessly frustrated she does not give up on learning. The character of Wariinga could be authoritatively said to be created by the novelist to provide a role model especially for female readership of *Devil on the Cross* which accords with the tenets of feminism as espoused in Nwapa (2010).

The end of the story in *Devil on the Cross* appears to suggest an inevitable revolutionary approach to the emancipation process of the female members of the society from their oppressors. Following the journey together from Nairobi to Ilmorog and their mutual interactions while watching the scenario of the devil's competition at the cave, Wariinga and Gatuiria develop mutual attractions for each other and have finalized the plan to get married. When they set out on their way to Gatuiria's village for formal introduction to Gatuiria's parents and subsequent wedding, neither of them had the slightest idea that Gatuiria's father is the same Rich Old Man from Ngorika who had made Wariinga pregnant and has been responsible for her subsequent tribulations. On reaching Gatuiria's father's house and coming face to face with the devil responsible for her troubles, Wariinga shoots him dead with the gun given to her by Muturi for safe keeping. Significantly, some of the other oppressive individuals that have oppressed and exploited women are also there at the anticipated wedding venue. Kihaahu Wa Gatheeca, Gitutu Wa Gataanguru and Wariinga's uncle who had sold her out to Mr. Hispaniora Greenway Ghitahy, the Rich Old Man and Gatuiria's father, are all there to celebrate a wedding that never takes place. Instead, they all receive their shares of the vengeance from the exploited class.

After leading the police to the cave where the international thieves and robbers are having a competition, Wangari is arrested by the same policemen she had led to the cave. The arrest and humiliation of Wangari however precipitates a mass protest culminating in the disruption of the competition. Putting the incidents of the mass protest and the eventual killing of the Rich Old Man by Wariinga together gives us the final message in *Devil on the Cross*. The message is that social change is necessary; if however peaceful protests like the one following Wangari's arrest could not suffice, then violent means becomes necessary. This assumption accords with the concept of revolutionary feminism.

Summary and Conclusion

Several theoretical approaches have been deployed by different critics in the interpretation of Ngugi Wa Thiongo's *Devil on the Cross*. Little or no attention however is given to the concept of feminism in the interpretation of the novel. The feminist critical approach is adopted in this study to discuss the major thematic concerns of the novel. The discourse establishes that Ngugi Wa Thiongo's *Devil on the Cross* is principally concerned with the plight of women in a patriarchal social setting.

The author of *Devil on the Cross* creates the characters of Wariinga and Wangari in the novel to illustrate the difficulties women face in their quest to pursue decent means of livelihood and contribute to nation building. The story in *Devil on the Cross* is meant to draw the attention of the world generally to the plights of women in Africa in general and Kenya in particular. It is also aimed at galvanizing women into realizing their potentials and to struggle for equality with men in all fields of human endeavour. Stories are told to elicit belief and to inspire action. Ngugi's *Devil on the Cross* is therefore a means of inspiring the female members of society to wake up and take their destinies into their own hands if they desire for social equality with men.

The end of the story in *Devil on the Cross*, where the Rich Old Man from Ngorika is killed, and his friends shot and injured by Wariinga, seems to suggest a revolutionary means to social liberation of women. It is depicted that when peaceful means like the demonstration that follows the arrest of Wangari does not solve the problems of women, violent means becomes necessary.

References

Abrams, M.H. and Geoffrey Harpham, (2005), *A Glossary of Literary Terms*. Boston: Thomson Wadsworth.

Bressler, C. E, (1999), *Literary Criticism: An Introduction to Theory and Practice.* New

Jersey: Prentice Hall.

Honore, N.M (2018) “Women’s Fight in Ngugi Wa Thiongo’s *Devil on the Cross*: A Structural Analysis” Greener Journal of Language and Literature Research 4(1): 01-11 http://doi.org

Killam, G.D, (1980), An *Introduction to the Writings of Ngugi*. London: Heinemann.

… (Ed), (1984), *The Writings of East and Central Africa*. London: Heinemann.

Lukacs, G. (1988) “Marxist Aesthetics and Literary Realism.” *Essentials of the Theory of Fiction*. Eds. Michael Hoffman and Patrick Murphy, Durham: Duke University Press.

Malembanie, N.K (2012) “Satirical Art in Ngugi Wa Thiongo’s Novel *Devil on the Cross*” http://ssm.com

Muzigirwa, B. (2010) “Devil on the Cross: Ngugi’s Marxist Invitation” http://m.grin.com

Ngugi Wa Thiong’o, (1981) *Writers in Politics.* London: Heinemann.

…, (1982) *Devil on the Cross*. London: Heinemann.

Nnolim, C. (2010) *Issues in African Literature*. Lagos: Malthouse.

Nwapa, F. (2010) “Women and Creative Writing in Africa”. *Landmark and New Essays in Literary and Linguistic Theories and Analysis*. Eds. F.B.O Akporobaro et al. Lagos: Princeton publishing co.

Palmer, E. (1986) *Studies on the English Novel*. Ibadan: A.U.P.

Wright, E. (ed.) (1973) *The Critical Evaluation of African Literature*. London: Heinemann.