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A Reformist-Feminist Approach to Chimamanda Ngozi Adichie's *Purple Hibiscus* (Pp. 261-274)

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Abstract

*Feminism has not received unanimous acceptance in Africa and women that associate themselves with this movement are regarded as radicals and going against African norms and traditions. The study has closely examined the exploitation and suppression of women, revealing the subjugating conditions that sometimes reduce women to mental wrecks. The research has also created awareness on the need for the entrenchment of societal reforms in order to improve the lot of women in patriarchal societies. The outcome of this study implicitly encourages the necessity of cooperation between men and women in contemporary social and political transformations on the continent. Ngozi Adichie's *Purple Hibiscus* can be regarded as radical, considering the method used by the protagonist to liberate herself. A reformist feminist analysis has been adopted as a theoretical framework for this academic quest. While it is true that women are oppressed, dehumanized and face various forms of cruelty in the hands of men, this feminist frame of reference equally recognizes certain positive aspects of patriarchal societies which foster peaceful coexistence between men and women. Thus, reformist feminism uses positive male characters to challenge men with oppressive*

tendencies towards women to change and regard women as complementary partners in progress. The study concludes that oppression of women by the men-folk is to the detriment of the family and the society at large.

Introduction

Women in Africa, to a large extent, are virtually regarded as ‘second class’ human beings who are meant to be seen and not heard, or are simply a pair of eyes behind the veil in the Islamic world. Their lives revolve solely around procreation, motherhood, merging into the man’s world without protesting, and “brainwashed into accepting their slavish status” (Fonchingong 136). Acholonu (217) opines that the African woman is “trapped in the claws of the taboos and the restrictions that only help to propel male chauvinism.” The oppression and suppression of women is not peculiar to the African woman alone. It is a worldwide phenomenon that women have had to grapple with in the last few centuries. Katrack (163) has further stated that “as a female child grows from childhood to womanhood to motherhood, she is controlled and owned by her father, her husband, then her sons”, thereby ensuring the continuation of the subjugation of women in the patriarchal society.

In a bid to liberate themselves from male oppression and dominance and also to better their lot in the society, women have tended to organize themselves into socio- political groups. This later metamorphosed into feminist movements. Through this process, they strive towards emancipating themselves and ensuring the attainment of equal social status and access to opportunities with the men.

It is in the context of this feminist-reformist theoretical background that *Purple Hibiscus* (2004) is analysed. In this novel, the stifling and oppressive social environments that women live in are aptly portrayed. Indeed, Ngugi (1982) has rightly put it that “Literature does not grow or develop in a vacuum; it is given impetus, shape, direction and even area of concern by social and economic forces in a particular society” (XV). This statement lends credence to the fact that literature is a mirror of the society and draws from human experiences in order to give the true reflections of realities in the society. This social context thus explains why the term ‘verisimilitude’ aptly defines literature; for it is basically an imitation of life, as is lived in the physical world. The oppressive and dehumanizing situations women undergo in this novel seem extraordinary, but these are real life stories that have been modified and recreated for the society’s awareness. This novel is, in effect, a

dramatic indictment of the oppressive attitudes of men towards women and children that they are supposed to love and care for. It therefore has direct relevance to our contemporary society.

According to Judith Astellara, quoted in Azuike(2002), “feminism is a proposal for social transformation as well as a movement that strives to end the oppression of women.” (3). The passive, docile and insignificant woman is thus replaced by an assertive, strong willed, courageous and hardworking woman who is ready to take her destiny in her own hands and to decide her own fate. Women are, in this changing role of social consciousness, refusing to be “somebody else’s appendage” (Palmer 39).

The writer therefore has the responsibility of shaping the minds and social awareness of members of every society in order to ensure the emergence of a society that does not discriminate on the basis of one’s gender. Molaria Ogundipe-Leslie’s STIWANISM, an acronym for Social Transformation Including Women in Africa, seeks the transformation of the society that fully integrates women. This is aimed at changing and reshaping the minds of people, especially men, with regards to gender discrimination and inequality. Female writers are therefore concerned with the amelioration of the unfavourable condition of women by trying to change all political, economic, societal beliefs, norms and values that are detrimental to women. In other words, there is the need for reforms that can change the mindset of men and their prejudiced notions about women. These reforms and their enforcement will help reduce and eventually eradicate the subjugation of women that drives them to such extremes of anguish and despair that some even resort to murder as the only option for the attainment of freedom.

In spite of the obvious radical feminist perspectives portrayed in Adichie’s novel, the reformist feminist critique of the text has helped to demonstrate that men with oppressive tendencies and habits can change. This angle of approach stems from the fact that reformist feminists believe in the possibility of a reformation of the criticized society and individuals in particular. Reformist feminists are also of the view that the movement towards the full equality of men and women should be gradual and incremental. The current patriarchal structures are not as terrible as depicted in some of the positive male characters. Indeed, there are non-patriarchal aspects of the past and the current culture that can be retrieved, reinvented and used in the contemporary society

Reformist feminism equally censors “the patriarchal-molded attitudes, norms and conventions that hinder their self realisation”(Arndt 362). The foundations of the patriarchal society are not attacked because they accept the fact that patriarchal orientation is fundamental in society. Reformist feminists seek to negotiate with the patriarchal society to gain a new scope for women and end their oppression. Men are criticised as individuals and the movement believes that men can overcome their reprehensible behaviour if reforms take place and they make a conscious effort towards an attitudinal change. The survival of the good men over the bad ones, it is believed, will lead to the transformation of the society.

In as much as reformist feminists believe that there are good marriages where husbands love and care for their wives, they emphasize the need for the liberation of women from an oppressive and abusive marriage. Although the antagonist in this novel is murdered, it is worthy to note that reformist feminist literature does not always end in the murder of men. This is because of the belief that bad men can change in character, values and behaviour, which will in turn, lead to a better and improved society. In other words, it does not encourage crime, murder and sexual promiscuity. This is portrayed in the text where individuals are made to suffer the consequences of their actions.

The various forms of abuse women and children undergo include physical assault, child abuse, unwholesome widowhood practices, social beliefs and customs that make women vulnerable and insecure in patriarchal society. The facts are discussed below in the given order.

Physical Assault

Domestic violence is the most common form of gender abuse in *Purple Hibiscus*. Beatrice experiences this abuse in the hands of her husband and bears it in silence. The shame associated with domestic violence, rape and other forms of indignity meted to women persist because they are afraid of the repercussions and stigma. Beatrice endures physical battering in the hands of Eugene yet she never tells anyone. The only available proofs are the ‘jagged scar on her forehead’ (15), the swollen eye and the fact that she polishes the figurines on the étagère after every episode of beating. Kambili ‘used to wonder why she polished them each time I heard sounds from their bedroom, like something being banged against the door’ (10). In one of the episodes, Eugene tells his family members to visit Father Benedict, their parish priest, after a Sunday Mass. Beatrice expresses her desire to stay in the

car because of her feelings of nausea and dizziness. Eugene sees this as an affront to his authority. Beatrice decides to follow them when she notices the change in her husband's countenance, yet she is later brutally beaten at home for that initial act of dissent and suffers a miscarriage. On another occasion, he flogs her with a belt for watching Kambili 'desecrate the Eucharistic fast...the Eucharist fast mandated that the faithful not eat solid food an hour before Mass' (100-102). Although Kambili takes little cornflakes to enable her take a pain relieving drug to ease her stomach discomfort, Eugene believes this law should not be broken, not even on health grounds.

Child Abuse

Child abuse is human rights violation that ranges from child marriages, incest, rape, female genital mutilation, physical abuse and lack of parental love and care, amongst others. This usually leaves a negative psychological effect on the victim. Some children die in the process while others, after surviving the traumatic experience, usually feel insecure and mistrust people because they were abused by close relations and people they trusted in their days of unwary innocence. These aspects of child abuse as portrayed in Ngozi's Adichie's *Purple Hibiscus* form the subject of this section.

Kambili and Jaja are physically violated by their father and live in constant fear of his violent attacks. Although Eugene expresses his love for them and caters for their needs, the inhuman treatment he metes out to them at the slightest provocation far surpasses the love he claims to have for them. When Eugene discovers that Kambili and Jaja stayed in the same house with his heathen father-Pa Nnukwu-during their visit to Auntie Ifeoma, he boils water in a kettle and scalds their feet with it. According to him, 'You should strive for perfection. You should not see sin and walk into it' (194). Living with Pa Nnukwu, from Eugene's perspective, is tantamount to wilful evil. While leaving for Enugu, Amaka, Auntie Ifeoma's daughter, gives Kambili the painting of Pa Nnukwu as a parting gift. Kambili suffers a brutal attack for bringing the painting of Pa Nnukwu to their house and trying to protect it from destruction. Eugene kicks her, and

the metal buckles on his slippers stung like mosquito bite. He talked non-stop, in a mix of Igbo and English...Godlessness. Heathen worship. Hellfire. The kicking increased in tempo...The stinging was raw now, even more like bites, because the metal landed on open skin by my side, my back, my legs.

Kicking. Kicking. Kicking. Perhaps it was a belt now because the metal buckle seemed too heavy...More stings. More slaps. A salty wetness warmed my mouth. I closed my eyes and slipped away into quiet (210-211).

Kambili remains unconscious for some days and is hospitalised as a result of this cruel attack from her father. This is because Eugene does not want any heathen object in his home, not even the painting of his father. Jaja has a deformed finger as an evidence of Eugene's assault on him. The fact is stated thus:

When he was ten, he had missed two questions on his catechism test and was not named the best in his First Holy Communion class. Papa took him upstairs and locked the door. Jaja, in tears, came out supporting his left hand with his right, and Papa drove him to St. Agnes hospital' (145).

Challenges of Widowhood

The death of a loved one, especially a spouse, is one of the most devastating and stressful experiences in life. Widows at this time need all the emotional and physical support in order to be strong and endure the irreparable loss. But in some traditional African societies, the reverse is the case. The widow is made to go through certain traditional mourning rituals, which in most cases are injurious to her health. She is at times accused of killing her husband, and to prove her innocence, she is made to drink the water that has been used to wash her late husband's corpse and to take an oath. The belongings of the family are confiscated by members of the dead husband's extended family and the bereaved family is dispossessed of their inheritance. Family relations abandon the widow and the children for fear of relying on them for financial or material support. The widow is thus left to cater for the needs of the children alone.

Ifeoma, the assertive, courageous, strong and hardworking sister of Eugene in *Purple Hibiscus* is accused of killing the husband she loved dearly. She is not bothered by this accusation because she knows that she cannot 'orchestrate a car accident in which a trailer rams into your husband's car' (74). Her late husband's relations believe that Ifediora left money somewhere and demand for it. They assume that she is hiding it. Ifeoma is not perturbed by these

pressures from her in-laws because she is fearless, strong-willed, educated and knows her rights. She single-handedly caters for the needs of her three children-Amaka, Obiora and Chima. She makes up for what she cannot provide for her children by showering them with unconditional love, care and attention. From the same meagre salary, she also tries to meet the needs of her old father-Pa Nnukwu. She refuses to accept Eugene's conditional gifts that will ease her financial difficulty. During one of her discussions with Beatrice while in the village for Christmas, she reminds Beatrice of an incident that transpired between her and Eugene:

Have you forgotten that Eugene offered to buy me a car?... But first he wanted us to join the Knights of St. John. He wanted us to send Amaka to convent school. He even wanted me to stop wearing makeup! I want a new car, *nwunye m*, and I want to use my gas cooker again and I want a new freezer and I want money so that I will not have to unravel the seams of Chima's trousers when he outgrows them. But I will not ask my brother to bend over so that I can lick his buttocks to get these things' (95).

In the given circumstances, she rejects Eugene's offer; and on his part, refuses to give her the support she needs as a widow.

Vulnerability in Marriage

Early marriage, abusive relationships, violence and fear of poverty make women susceptible in marriage. They lack the courage to say 'NO' to an abusive and oppressive husband. Although Beatrice's family background is not revealed in *Purple Hibiscus*, it is obvious that she is scared of life outside marriage. She tells Ifeoma after another episode of Eugene's brutal beatings:

'Where would I go if I leave Eugene's house? Tell me where would I go? ... Do you know how many mothers pushed their daughters at him? Do you know how many told him to impregnate them even, and not bother paying a bride price? (123).

She feels threatened by pressures from relations and her fear of the unknown conspires to compound her situation, thereby exposing her to life threatening attacks. She does not question Eugene's orders and authority even if obeying them is detrimental to her health. She never talks about the frequent disgrace

she encounters with her children. When Eugene scolds his children's feet for living with Pa Nnukwu, Beatrice only weeps and mixes salt with cold water to rub on their feet as a form of first aid. This portrays her as a docile, weak and helpless woman because she is equally economically dependent on Eugene.

Cultural Invisibility

Women are denied so many rights and privileges because they are sometimes regarded as second-class human beings. Traditional beliefs and myths ensure that she is permanently placed in the secondary position. The sole aim of a woman's existence, according to this erroneous belief, is to satisfy the man. It is believed that a woman has no worth or honour outside marriage in an African society because 'A husband crowns a woman's life' (75). No matter the level of a woman's achievement, she is owned by her father or husband. Since the woman is meant to be seen and not heard, she remains culturally invisible in a male dominated society.

When Pa Nnukwu in *Purple Hibiscus* expresses regret for allowing Eugene to follow the missionaries and the fact that Eugene lives in a mansion and yet the son denies hi his basic needs, Ifeoma is quick to remind him that she is also a beneficiary of the missionaries' sojourn in Africa, but she has not abandoned him like Eugene. In spite of Ifeoma's efforts towards providing the needs of her family and the old father, Pa Nnukwu tells her that 'You are a woman. You do not count.' (83). He fails to realise that achievements, whether attained by man or woman, are the same.

The phallogocentric notion that a woman must have many male sons in order to be valued culturally makes Beatrice to feel insecure. The villagers believe that a man with Eugene's wealth and position in the society should not have just two children. This belief contributes to Beatrice's trauma after the second miscarriage.

A disturbing issue about the men that perpetrate these crimes against women is that they are supposedly very religious. Eugene is a staunch catholic-a religious fanatic-and a philanthropist who uses his newspaper, *The Standard*, to champion human rights activities. In spite of these, he is so stern and authoritarian in dealing with his household. He is the courageous, generous and compassionate citizen who receives recognition from local as well as international organisations, yet is the most unforgiving tyrant at the home front. His religious fanaticism and overbearing hand end up in imprisoning and incapacitating those he professes to love the most.

It is important at this point to state that there are also positive male characters who, in one way or the other, have contributed to the well-being of the women-folk. They protect the women from social injustices, treat them with love, care and respect, and give them the needed encouragement and emotional support as complementary partners in progress.

Jaja, though himself a victim of the father's tyrannical and abusive control, cares for his mother, Beatrice, and his younger sister, Kambili in *Purple Hibiscus*. He refuses to take after his father in molesting and abusing women emotionally, physically and psychologically. In the first episode of violence where Eugene throws the missal at Jaja for not participating in the mass, the missal narrowly misses him and it shatters the figurines on the étagère. Jaja assists his mother to pick the broken pieces of figurines from the ground. Because of his desire to protect his mother from harm and ensure that she is not hurt, he tells her: 'Careful Mama, or those pieces will cut your finger' (8). When Jaja discovers that his mother is pregnant, he expresses his concern for the unborn baby and Beatrice. He plans to protect the unborn baby from his father's cruelty.

When Kambili brings home the painting of Pa Nnukwu from Nsukka and Eugene is enraged at the sight of a 'heathen' object in his house, Eugene demands an immediate answer to know who dared to commit such 'abominable' offence. Since Jaja is aware of the dire consequences that await the culprit, he takes responsibility for the action in a bid to protect Kambili from his father's punishment. Although Eugene brutally beats Kambili for protecting the painting from being destroyed and is eventually hospitalized, it is obvious that Jaja would rather suffer the punishment for his sister.

During Jaja and Kambili's visit to Nsukka, he observes the strong support that Obiora, Ifeoma's first son gives his mother after their father's demise. He tells Kambili: 'I should have taken care of Mama. Look at how Obiora balances Auntie Ifeoma's family on his head, and I am older than he is. I should have taken care of Mama' (289).

This desire to protect his mother and sister from their Eugene's cruelty eventually leads to Jaja's taking responsibility for his mother's actions with all its dire consequences. In a bid to put an end to Eugene's oppression and subjugation, Beatrice slowly poisons Eugene to death by adding poison to his tea daily. He eventually slumps on the desk in his office and dies. An autopsy is carried out and the cause of his death is revealed. When the police come to ask questions and arrest the suspect, Jaja takes responsibility for his mother's

actions and is incarcerated for this selfless act. He decides to forfeit the comfort of his home, education and ambition so that Beatrice would not go through the harsh prison conditions after the harrowing experiences in her marriage. This makes Kambili to hold Jaja in high esteem and to regard him as 'my hero, the brother who tried always to protect me the best he could. "He will never think that he did enough, and he will never understand that I do not think he should have done more" (305).

It is significant to note that Jaja is not only concerned about protecting women and giving them the needed emotional and physical support, but is also concerned about the feelings of men and their happiness, thereby extending this milk of human kindness to all humanity. During his family's visit to the village for Christmas celebrations, Eugene allows Jaja and Kambili to visit Pa Nnukwu for only fifteen minutes. This brief visit reveals his desire to make Pa Nnukwu happy, despite his father's hostility towards the old man. He asks after Pa Nnukwu's health, which is already deteriorating. When Pa Nnukwu offers to give them soft drinks since he has no meat in his food, they decline his offer with gratitude. Pa Nnukwu reminds them that they are refusing his offer because Eugene will not allow them to eat or drink in his home because he offers his food to the ancestors. Jaja is aware of the tone of sadness with which their grandfather speaks. In a bid to cheer him up, Jaja replies: 'Papa Nnukwu, we just ate before we came here...if we're thirsty, we will drink in your house' (66). This wise, pacifist response brings a smile to Pa Nnukwu's face.

Jaja and Kambili's visit to Nsukka also gives them the opportunity to join their cousins in showing love and care to Pa Nnukwu. When grandfather dies, Jaja expresses grief for the oldman he had little time to care for because of the father's alienation from Pa Nnukwu on grounds of a deeply entrenched religious gulf that separates them.

Father Amadi also proves to be a selfless and caring Catholic priest who is concerned about the welfare of his laity, just as Jaja is to the immediate family at home front. This selflessness makes him to be invited regularly to the homes of his followers. His relationship with Auntie Ifeoma's family reveals a lot about his character. He gives Ifeoma's family assistance when needed and spends quality time with them, which they cherish and enjoy. His kind and encouraging words to Kambili enable her to discover the potentials in her that have been suppressed by her father's abuse. She realizes that she

can play volleyball and engage in athletics. Father Amadi also encourages Kambili to develop her self-esteem, feel free with her cousins and subsequently her school mates. For the first time in her life, she goes for an outing with a man-Father Amadi- and enjoys it.

Father Amadi, in his own little way, assists the less privileged in the society. He creates time to take the children of the less privileged to the field and plays games with them. The children usually look forward to this outing which makes them feel desirable in the society, despite their material poverty. Father Amadi's resolve to make everyone happy enables him to know more about Eugene from Jaja. Although Kambili and Jaja never tell anyone about the cruelty they undergo in their father's hands, Father Amadi is able to get this information from Jaja. This eventually helps him to relate well with Kambili and Jaja and to know the kind of help they need.

Pa Nnukwu's prayer for his children, during his stay in Nsukka, reveals that he still loves his son dearly despite the ill-treatment. He prays for his descendants as follows: 'Chineke...Bless my daughter, Ifeoma, and give her enough for her family...Bless my son Eugene. Let the sun not set on his prosperity. Lift the curse they have put on him'(168). Kambili, who was watching from a distance, 'was surprised that he prayed for Papa with the same earnestness that he prayed for himself and Auntie Ifeoma' (168). Pa Nnukwu refuses to repay evil with evil; rather he leaves an example for others to emulate. By this humane and practical show of love, Pa Nnukwu the 'heathen', proves in reality that he is the true believer in the universal God and Creator of heaven and earth; whereas, Eugene's fanaticism and hard-heartedness towards the father shows him as the true unbeliever who has long forfeited his Christian faith as enshrined in 1 Timothy 5:8, especially by the singular gesture of refusing to meet the material needs of his father.

Self Assertion and Reclamation Of Self Worth

Women are generally regarded as docile, passive and weak in most male-dominated societies. In this novel, the women work hard to debunk this age-long myth by asserting themselves and proving their mettle, regardless of the obstacles they face.

Ifeoma, Eugene's sister, is bold, hardworking, economically independent, strong and assertive. Although her late husband's family members put her under pressure for different reasons, she is not upset. She refuses to succumb to male intimidation and threats from the in-laws. She is also bold enough to tell Eugene the truth about his unfair treatment of their father. She takes over

the role of Eugene in taking care of their father despite her lean resources. After Pa Nnukwu's demise, Eugene refuses to organize a befitting burial for him because he was a traditionalist. Ifeoma single-handedly ensures that their father is honourably buried despite being a woman in a patriarchal Igbo society. She asserts herself to prove that a woman can also take on a vital role when men abdicate their responsibilities.

Kambili asserts herself after her father's death by ensuring that the various business concerns of the family are well organized. She knows that the responsibility of making decisions for the family lies with her because of her brother's incarceration and the mother's mental instability. Initially, she seemed weak and incapacitated, but is later able to rise to the challenge to manage the affairs of her home alone.

Beatrice, *who* feels insecure outside Eugene's home and hides behind her husband's identity, resolves to carve a niche for herself by breaking from that position. After her initial demonstration of weakness and docility, 'she did not lower her voice to a whisper...she did not sneak Jaja's food to his room, wrapped in cloth so it would appear that she had simply brought his laundry in' (257). She decides to be bold and assert herself as the mother and wife in the home.

Trousers are culturally seen as men's clothes in traditional African societies. Eugene ensures that Kambili wears long skirts and cuts her nails to a chaffing shortness. When she goes to Nsukka to visit Ifeoma's family, she experiments with lipstick for the first time and borrows a pair of shorts from Amaka to use for exercise. Although she feels odd, she eventually adjusts to her new physical appearance. Ifeoma and Amaka continue to wear lipsticks and trousers in spite of Eugene's assertion that he will only assist them when they stop wearing such clothes. In corroboration of this position, Opara (105-107) affirms that 'clothing is a gauge of female assertiveness ... and emblem of docility and femininity.'

Individual and Societal Transformations

A characteristic of reformist feminism is that it does not encourage crime and oppression from individuals, irrespective of gender. This section of our discourse looks at the consequences of male oppression to the women-folk, as portrayed in the text. In as much as Beatrice resorts, in the final analysis, to murder her husband as a means of liberating herself, her action has serious consequences on her family and the society at large.

Although Beatrice sees her desperate and extreme actions as better options than the oppression she has to endure from her husband, she is, in an ironic twist of fate, also separated from the children she loves. Although Beatrice is not imprisoned because Jaja willfully takes the blame for her actions, she suffers mental instability and depression. She suffers the trauma of seeing her son in prison because of her action.

Jaja is imprisoned at an adolescent age and stays with hardened criminals. This affects his character negatively. Due to the harsh prison conditions, 'The skin of his neck is covered with scabs that look dry until he scratches them and the yellowish pus underneath seeps out. Mama has bribed all kinds of ointment in and none seems to work' (304-305). Kambili, at a tender age, has to shoulder the responsibilities of her family and their numerous business concerns because of the actions of her parents. Although she tries to ensure that everything moves fine, it is obvious that she lacks the experience to handle such delicate affairs.

Conclusion

The novel, *Purple Hibiscus*, has been analyzed from a reformist feminist perspective with a view to encouraging men with negative attitudes towards women to change. Feminists in Africa are sometimes erroneously regarded as radical and adopting western lifestyle which is alien to African culture. The reformist feminist theory, unlike other types of feminist theories, does not condemn all men or sees them as oppressive towards women, but addresses individual men with oppressive tendencies towards women. Reformist feminists are not antagonistic nor are they out to usurp men's positions but recognize the fact that in African traditions, men and women are complementary partners in the general development of the society. The reformist-feminist postulation also recognizes the fact that there are positive aspects of the patriarchal society that encourage women and give them the opportunity to develop themselves intellectually, socially, and politically. Hence, this discourse identifies those factors militating against women in patriarchal societies in order to alleviate their plight or putting a total stop to women's oppression. Nonetheless, with all the advocacy for women to be granted social justice and equality with men, it is still a factual reality that women are

still doubly oppressed. Firstly...by colonialism and neocolonialism like her male counterpart and secondly, by the patriarchal arrangement whereby the

women and the children belong to the minority group in the sense that they are denied some privileges and freedom, which society normally allows for the dominant group (Adebayo 281).

But imbibing positive attitudes towards women, as portrayed in the characters of Father Amadi, Ifediora and Jaja *will* be helpful to women in the society. If men with oppressive tendencies regard women as partners in progress and make a conscious effort towards changing their negative attitudes, the society will be the better for it. Children will not be made orphans and exposed to social vices that can endanger their lives and other citizens as a result of the wrong actions of their parents.

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