

Female Enslavement in Rezinat Muhammad's *Habiba* and Veronica

Phebe Jatau's *The Hound*

AISHA M. UMAR

Abstract

Female subjugation in northern Nigeria is rampant and severe to the point of enslavement. It is supported by patriarchy and traditional norms of the people, to which the female is subjective and helplessly submissive. This paper examines the subjugation of the northern Nigerian woman as she is given poor or no parental care, over-burdened, denied access to education, married off forcefully at a tender age and forced to bow to the patriarchal whims of the men in her life. The female is therefore enslaved under these unfavorable conditions that she is unable to achieve life's successes and actualize herself. The above is the concern of Rezinat T. Muhammad and Veronica Phebe Jatau in projecting the Nigerian woman's burden of socio-cultural responsibilities and the resultant effects of such burden, in their novels *Habiba* and *The Hound* respectively

Background of the Study

The reality of female subjugation, under the pressure of a patriarchal society has been in existence as far as mankind can remember. Literary writers have presented this issue from diverse perspectives, expressing the burden of responsibility placed on the woman right from birth, either by society or by individuals; especially the man in her life at various stages of existence. She is consequently weighed down by these responsibilities, dehumanization and lack of identity that she becomes more or less a slave in her own domain treated as less human with no identity.

In Africa specifically, the plight of the woman as she exists behind the man in a patriarchal society lives much to be desired. "The woman is the slave conditioned to act the role even when not convinced of the truth of the

foundational imposition of such a conditioning” (Ogwude193).The point here is that, the woman is challenged by one form of enslavement or the other within and outside the home, cutting across all the ages of the woman. As a girl-child, her birth is sometimes not welcomed. In the works under study, this research examines the female characters presented by the writers and how the prevailing social situations of over burden, deprivation, access to good parenthood, restriction of access to life’s opportunities and choices, are seen as their enslavement in society.

The focus has always been directed toward the re-structuring of the female image to search for and achieve a “...Self-defining image of women who win respect in their own right, because, they are strong and achieve things in their lives and triumph, not only because they are men’s wives and mothers of sons but as individuals. These portrayals will in time focus correctly on the values that our societies should uphold and preserve” (Ngcobo 533). These writings therefore try to unveil both religious and cultural practices which have kept women down.

In Nigeria, many practices that are first fuelled by tradition and culture and further by the patriarchal nature of society, militate against the women whose entire lives revolve around domestic task; cleaning, cooking, child bearing and rearing and are forced to remain powerless, denied access to education and other opportunities for personal development; this is what this paper conceptualize as enslavement. Several harmful practices are perpetrated by society and tradition against the women, such as early child marriage and pregnancy which results in a health problem known as “Vesico Vagina Fistula (VVF), an ailment which damages the bladder and causes the sufferers to leak urine and faeces” (Ezeigbo4). These VVF victims are often abandoned by their husbands and family members. Militating against these women also are the inhuman social, economic, physical and psychological sanctions and treatment received from in-laws on the death of the husband or father in some parts of Nigeria. They are also denied the right of parental or marital inheritance with the exception of those communities where Islam as the dominant religion, has specified the rules of inheritance. At home, the male child is preferred to the female and they are so treated. There are known cases of girls being married off and her bride price used to sponsor her brother’s education.

The vulnerability of the woman is such that, she is enslaved within and outside the home to the tropes of society. Every aspect of a typical African society exhibits restrictive traditions towards the women. Yet, they are expected “to be tolerant and cultivate resilience before suffering and trying experiences” (Ssetuba2). And she is expected to be obedient to her husband; a task she is groomed for, from birth. In spite of all these societal constraints and responsibilities, she is seen and regarded as “weaker sex.” Yet, she is enslaved within to marital responsibilities, which she performs alongside ensuring family fertility in a very conscious manner as obligations she must fulfill with such vigour, that, she unconsciously places her entire life in the bondage of society and the marriage institution, which mostly serves as barrier to self-actualization and development.

In northern Nigeria, literary writers, especially the females like Zaynab Alkali, Maryam Ali, Bilkisu Abubakar, Asabe Kabir Usman, Halima Sekula, Phebe Jatau, Cecelia Kato, etc, have and are still using literature as a mechanism to advocate change for a better future. To Kassam, “The gender problematic in northern Nigeria revolves round the combination of physical seclusion and psychological marginalization, a situation made worse where the women are not educated” (118). Writers especially in northern Nigeria have diversely been able to explore the realities of what is useful or harmful to the women in traditional cultures through fictional works. These writers especially the females:

...are critical of the exploitation of women and this is why they write about realities of women.... African women writings reflect what women saw as the major issues of their lives which includes... cultural change, inequality and their identity as Africans. They lay emphasis on the patriarchal system that dominates the society which keeps the woman subservient to man. (Daura and Muhammad 5)

Nigeria literature x-rays the intricate realities of the lives of Nigerian women as they face various forms of enslavement that are traumatic; as a wife, no matter how young, tradition places the responsibility of giving comfort to not just her husband but to his entire family, invariably within the home, she is caged. Outside the home, she is exposed to man’s inhumanity such as rape, violence, discrimination and rejection. These overburdened responsibilities enslave and

control her interaction with and position in the society, immediate and extended. This paper explores the literary works in focus in order "...to identify women's position in the socio-political schema, as well as in the economic production and reproduction process" (Uko82). Against this background, our understanding of the signification and appreciation of the contemporary African woman is sharpened. This is necessary because of the need to establish realistic evidence of the exploitation of the woman's vulnerability as well as restrictive independence within and outside the home. In this view, Rezinat .T. Muhammed in the novel *Habiba* and Phebe Veronica Jatau's *The Hound* attempt an exploration of the African, Nigeria woman's "...reaction to her background, her sense of values the issue in modern society that challenge her, her effort at surmounting these challenges, the expectation that society has of her..."(Uko110).

Theoretical Framework

This research work adopts the feminist criticism, (Feminism), an emergent discourse of the West which started in the 1960's and focuses on the subject of feminine image, language, writings, and textual analysis. It is a theory that advocates that

...women should have equal rights and chances with men in every aspect of human experiences.... The history of feminism in the west is well documented.

Some prominent names among feminist theorists include Mary Wollstonecraft, Virginia Woolf, Simone de Beavoir, Helen Cixious, Luce Irigary, Julia Christeva, among others.... Feminism... blossomed in the 1960s and thereafter, but had indeed manifested as far back as the 18th century and the early 20th century, with the publication of book like Mary Wollstonecraft's *A Vindication of the Rights of Women*, Simone de Beauvoir's *The Second Sex* and Virginia Woolf's *A Room of One's Own*...(Ezeigbo 11-12)

Before the 1970s (in the first and second wave), feminism was concerned with the politics of women's authorship and representation (writings and image) of women's condition in literature. Theorists of the third wave feminism consider gender to be a part of deconstructing existing relationship between sexes. Feminism carefully examines how the images of men and women in literature

reflect or reject the social forces that have historically kept the sexes from achieving total equality. Western Feminism, which seeks cross gender equality, does not have a universal application and suitability, especially for African Women. This is because the African woman is not asking for equality but equity treatment in society as a human being, as she plays her roles in society. In emphasizing the relevance of Feminism, Balogun believes that:

Feminist theorists have espoused the connection between otherness and class in terms of the relationship which borders on gender inequality in which the dominant group(male) imposes the values of its own particular identity, while at the same time devaluing the identity of the „other“(female) through the imposition of corresponding discriminatory measures”(19).

This research adopts Gynocriticism; a strand of Feminism which studies writings, exclusively by women and examines the female literary tradition in relation to women images, either as writers or characters (imaginative or real citizens of our world) in all aspects of their production, motivation, projected issues, analysis and interpretation. This is important because, Ayoola and Hunsu argue that „... women“s writing from northern Nigeria has attracted feminist critical attention. But the exploration of this tradition through a blend of Feminism and critical discourse analysis has not been explored” (1). This theory seeks to establish a literary tradition that excludes male authors. This is necessitated by the recurrent arguments over the years of the mis-representation of women in male authored works and the treatment of women in society, therefore, the need for and emergence of female writers who not only attempt to correct the stereotype image of women, but also to present stories of women by women. This to them, will authenticate the situation and trends.

Discussion and Textual Analysis

The concern of these two texts, set in northern Nigeria is a projection of two distinct female characters: Habiba and Rebecca, set against the religious background of Muslim and Christian northern Nigeria respectively, and how they have successfully or unsuccessfully evolved strategies to enable them survive and fit into the complexity of a chauvinistic and patriarchal society. “The northern

Nigeria woman has her numerous responsibilities as a daughter, wife, mother, sister, mother/daughter in-laws and co-wife defined by history, cultural practices and to an extent religion and subservice to the role of men” (Isaiah 89), the consequent burden from this responsibilities such as “marriage, procreation, wifehood and widowhood” (Ogwude13). She is therefore enslaved, so much that she has no chance for self-actualization, development, education and so wallows in complete loss of identity and a resigned acceptance of the position she finds herself. For example, the girl-child’s duty at puberty is to wait for and attract suitors in marriage and consequently produce children especially male heir for her husband, “... while at the same time, she battles with “her biological peculiarities such as menstruation, painful labour, nurturing infants and bearing menopause”

(Kolawole 123). Zaynab Alkali ... dramatizes in her fiction the struggle of the girl-child to acquire education and empower herself in northern Nigeria, a region that is more than the other regions educationally backward. (The intention here is to promote) “... the education and emancipation of the Nigeria woman” (Egya211).

“The 21st C. Nigerian woman is caught up in the restrictive and contradictory demand of traditional mores and norms...” (Kehinde & Mbipom 67). This therefore, raises the desire of female Nigerian writers to project women as survivors of dehumanizing enslavement and vicissitudes, and the huddles which permeate our societies. These fictional works project the negative effect of the various forms of enslavement on the woman and society itself and the need for women to fight the traumatic impact of thereof. This alone can entrench freedom and enable them contribute to nation-building. The women’s rights within the family are limited compared to that of her brothers “...we see women punished severely for the mistakes they have made,...on the other hand, men suffer no severe punishment”(Ngcobo534-535).

The plight of the Nigerian woman is that, she is sent into a marriage, she is not psychologically, emotionally and physically ready for. In search of help, she is, subjected to rape and molestation by men , lured into prostitution by fellow women and men, victimized and harassed by male teachers, betrayed and raped by male relatives or trusted male friends, molested and humiliated by wayward husbands, blamed (as widows) for death of husbands or for inability to bear male children. The virgin girl is suitable for the sacrificial demand of the gods.

Though northern Nigeria is dominated by Muslims, the problems of the women emanate from culture and tradition rather than religion. If at all, it is against the societal practice of a cultural adulterated Islam sold to the women folk as the true Islam. Therefore, the significance of education is glaring as it provides the women with the required knowledge of their religion which is the reason why, “women are now returning to the text of their religion, exemplified by the Qur’an and the Hadith, and are working within the confines of Islamic ideology to reclaim their rights as Moslems” (Whitcher7).

The gender issues of northern Nigeria go beyond the Muslim woman as this paper deviates from the normal analytical convention of Muslim northern Nigeria. Rather, it encapsulates the counterpart religion (Christianity) as we will see in one of the textual focus of this paper. This enables us to establish a more realistic and all-encompassing ideological ethos of the Nigerian woman’s enslavement and struggles several centuries after slave trade. However, the viewpoint of the two works under focus in this paper is that, while some women such as Rebecca are able to assertively, hound for self-actualization through education despite the various attempts made at her complete enslavement, Habiba in the novel, *Habiba* on the other hand, has no wits and will to fight against the enslavement forces she encountered. Consequently, she resigns herself to fate, as she is beaten to submission with no propensity to succeed outside against the numerous social subjugation she experienced, that are restrictive to her attempt at self-fulfillment. She says to her father, when he announced to her, his decision to marry her off; “No! How can I know about marriage now? Consent to be married, Father! Now, what about my school” (130)?

The major concern of Phebe Jatau and Rezinatu Mohammed is the manner and effect of societal burden on the northern Nigerian woman to the point of enslavement. While some struggle with so much determination to succeed against all odds and be what their male counterparts are, such as „Rebecca“ in *The Hound*, who “...graduated in flying colours...” (93), „Habiba“ on the other hand in the text, *Habiba* results to lesbianism with one of the older co-wives, whom together, “..they had finally discovered the comfort of the bed” (174). as an alternative means of self-satisfaction and as a means of getting back at society.

She had to find a way of hurting both Zubairu and her father. She thought of running off into prostitution She did not want to accept the fate of staying with a man like Zubairu, while her father walked away a free man. How could she allow them the success on a platter of gold without retribution? ... she knew that she needed to assume a state of mind to keep her sanity. A disposition that will invariably compel Zubairu to send her away was what she had to work on finding” (169).

Rezinat’s *Habiba* tells the story of a young Hausa girl, Habiba who is a victim of poverty, subjugation and social responsibility... Her entire life is that of overburden and eventual enslavement, from childhood to adulthood. In school, Habiba

“wondered why responsibilities kept weighing her down... the class teacher of primary five ... had chosen her to keep charge of others” (5), at age thirteen, “she was to acquaint herself with the problems affecting thirty-three pupils and that of Miss Adamu...” (5), while she is to be the last to leave the class as the class prefect, at home, she is in trouble with her mother, “...should she return later than expected” (6). At the tender age of thirteen, Habiba is saddled with so many responsibilities that “...keep weighing her down...” (5), both at home and in school to a point of enslavement. Enslavement because the responsibility she is saddled with is beyond her, both physically and psychologically. Habiba is compelled to leave school late, being the class monitor and she is consequently vulnerable to her mother’s anger and wrath back home. On her return from school, Habiba’s plea for forgiveness met with anger and punishment. She tries to explain the reason for her lateness but her mother cuts her short; “There will be no forgiving you until you stop coming home late from school”(14). As punishment, “Habiba had nothing to eat for the rest of the day” (15). Habiba finds herself torn between her unwelcomed birth as a girl-child and a recipient of her mother’s hatred and frustration. “Kande seems to empty the bitterness of her earlier life on the girl as the penitence of her father must continually be worn by her...”(1314). Her youth and ambition are lost in the inferno of over burden when growing up, besides the fact that she was not allowed to experience full adolescence.

Habiba struggles without success against tradition and subjugation, but each attempt is thwarted by one misfortune or the other. Her attempt to find peace

and for Ummi and herself led to the decision to run away from her mother's house, since "...she could not fully understand the true position of love." (14). In her naivety, she is optimistic that she could fulfill her dream of going to school in her father's house. She says to Ummi, "however wicked she may be, we will remain with them. We will remain with our father in spite of all wickedness because he is our father" (17). this attempt by Habiba to find parental love and protection sends her to the misfortune of early and forced marriage, putting an end to her education. She finds herself a victim of her class teacher's numerous responsibilities, a bag for her mother's aggression, an object for her grandmother's attempt to fulfill tradition and negate girl-child education, the sacrificial lamb for the family's misfortune and financial predicament, her father's weakness and Mal. Zubair's lust and marital enslavement. She and not her brother or father is used as the escape route for finding solution to the family's misfortune. Her Physical and psychological well-being is threatened by these suppression, oppression and discrimination that amounts to enslavement.

Like Habiba, her mother, Kande is neglected for giving birth to only female children and this leads to the eventual collapse of the marriage. She was so unhappy and subsumed under marital subjugation that, "She wondered what it felt like to be loved and appreciated in its real sense"(7). Kande's frustration and aggression is therefore transferred to her two daughters whom she takes along to her second matrimonial home. She is also denied fatherly love. Back in her father's house, she has her grandmother to contend with. As she settles into normal life which includes schooling in her father's house, her grandmother's manipulations and her father's financial indebtedness leads to her being married off without her consent to a man old enough to be her father as a third wife. The old woman here is observed as an epitome of tradition and culture which subjugated powers becloud Habiba's future and destiny.

Alhaji Zubairu is a symbolic agent of marital enslavement of the female. Though elderly, "he did not realize his folly in making young girls, the age of his grandchildren, his bedmates" (167). Through him, female marital rape is projected as another form of enslavement; Zubairu "raped her each time she was asked to visit him" (168). These actions eventually resulted in pregnancy and coupled with the reality of her father's disappearance sealed Habiba's fate of marital

enslavement in a loveless marriage. Zubairu's plot to take Habiba as wife is not borne out of love but out of taking advantage of their financial predicament, and Habiba, the victim. Habiba is given out in marriage to Mal. Zubairu, as a settlement for her father's debt of six hundred thousand naira (N600, 000) and thereafter, Saleh disappears leaving for Habiba, the extra burden of family responsibility in addition to her own burden of a crumbling future.

Sadia, Habiba's step-mother is also burdened with so much responsibility not only to serve her husband but his over-bearing mother and her restrictive tendencies. This burden is imposed by marriage perpetrated by (this time) a fellow woman (her mother-in-law), to the helpless silence of her husband, Saleh. Sadia lives with the excesses of her mother-in-law, who takes advantage of any small misdeed to rein insult on her. "She was by nature a very quiet and patient woman, but this mother of her husband is driving her out of her wits" (22). She has no freedom to enjoy marital love and companionship. "She could not say she had enjoyed the company of her husband the way newly wedded often did. She did not enjoy sitting with him in the compound to discuss anything at all. He was always seated next to his mother and would talk to her from that distance" (26). And when eventually Saleh disappeared, she is saddled with the load of fending for the family, with no education or financial backing to rely on.

Another woman yet enslaved is Maimuna, Saleh's younger sister. While she bears the major burden of looking after their sick mother, she receives the news of her husband's death, plunging her into widowhood and single parenthood, another phase of enslavement "had just been placed on her lap, and the uncertainties of what to expect..." (87). Here, enslavement resulting from widowhood is emphasized.

With no education, Habiba has no option than to accept her lot as a wife at that early age, take care of her husband's need as well as cater for her sister, Ummi, abandoned step-mother and siblings, a burden too much for her to shoulder at age sixteen. Expectedly, Mal. Zubairu fell short of being the loving, considerate and responsible partner she needed. As such, she seeks solace in her co-wife as a lesbian partner after the birth of her son. All other women who directly and indirectly partook in the process of sealing Habiba's fate, "knowing it had to be a case of forced marriage,...were sorry for the girl because, they knew

also that she could not be saved from the brutal fate.” The burden borne by the woman is rooted not only in traditional practices such as early marriage or only perpetrated by males, but it is also engineered by fellow women such as Habiba’s grand-mother (who is only interested in Habiba’s return to her father’s house when she realized that she was ripe for marriage) and through the mischievous and selfish tendencies of men like Mal. Zubairu. They therefore serve as obstacles to self-actualization and education of these women placing them at the helpless mercy of the men and society.

On the news of her father’s disappearance, Habiba felt bitter and betrayed. Saleh did not live up to his „fatherly promise to get her out of the mess he was plunging her” (164). In her mind’s eye, she sees herself in some years to come: a half-illiterate, old woman with numerous children because, she knew there was no escaping for her.... She needed to assume a state of mind to keep her sanity (169). The enslavement of a loveless marriage is compounded by the fact that, the frequent rape by Zubairu her husband “each time she was asked to visit him, had resulted in a pregnancy. This to Habiba is “because she was a naive and obedient child to their father”(168). In all of these, she concluded that “A disposition that would invariably compel Zubairu to send her away was what she had to work on finding” (169).

In Phebe Jatau’s *The Hound*, the story of the northern Nigerian woman is told first, from a Christian point of view and then it presents a protagonist who is able to raise her head above the waters of enslavement resulting from poverty, subjugation, patriarchy, no access to education, to attain a level of selfactualization. She vowed never to be poor; she promised to work hard to overcome poverty” (32).

This consciousness increased by the day, as its reality stares her in the face. Her classmate also discriminated against her because she is poor. A consequence of which is the obsessed determination to overcome poverty despite her deficiency in English, she works extra hard in school to pass her exams. Besides, with the frequent threats of her father staring her in the face, she had no choice but to be good. Unlike Habiba in Rezinat’s novel, Rebecca is a determined child, as Rebecca takes full charge of her life and makes decisions on her own, on Baba’s

death. She however has marital enslavement to contend with. She is subjected to different unpleasant experiences of restrictions and deprivation, by James, her husband. Rebecca's enslavement is tied to the exploitation of me like Mr. Haruna, the admission secretary who tried to molest her sexually before giving her admission into the university, and on her refusal, refused to offer her admission into the university. Rebecca experienced marital exploitation, deprivation and restriction, which made life difficult for her, James limited his provision for her in school that she had to depend on her friends for survival.

When Rebecca eventually entered the university with the intervention of Mrs. Ogunkoya, she has to live with the burden of pregnancy and poor financial condition while she studied, because "James would not consent to their use of contraceptives"(90). Yet, he suggests a D&C when the pregnancy comes and on her refusal, "he refused to provide any assistance towards the arrival of the baby" (90). The birth of the „hydrocephalus“ baby saddles Rebecca with the extra burden of motherhood, alongside battering and lack of care as well as the challenge of university study. This she is able to achieve as a result of her freedom from the enslavement of marriage, poverty and domestic violence. Rebecca is able to overstep all the challenges of attempted enslavement, and with education she achieved self-actualization.

Conclusion

In conclusion, the African, Nigerian and the northern Nigerian females are plagued with the challenges of survival or actualization in a patriarchal society right from birth. They get their unfair share of the family burden and society, while they are denied access to certain privileges that could boost selfactualization, and provide a break-free from enslavement. While Habiba's enslavement was both internal and external, master minded by society and her parents, Rebecca's was mainly external because her parents gave her the necessary home training to withstand life's challenges and tackle temptations. Rezinat T. Muhammad is of the opinion that, as much as a woman wants to overcome male domination, she is sometimes hindered by compressed traditional tropes to a level of helplessness like „Habiba“ and therefore forced to accept and react to her situation negatively or positively. Veronica Phebe Jatau on the other hand, portrays a woman, who's

“complicity and the active role she plays in muffling her voice against an unjust system” (Orabueze, 99), becomes her driving force to being socially relevant. Women like Habiba are beaten to submission physically or psychologically and either accepts it the way it is, or reacts to it irrationally such as Habiba’s resort to the act of lesbianism with her co-wife. Both authors however emphasize the relevance of parental security, training, love, and protection for the child from the society. The presence of the above helped Rebecca to successfully tackle the various challenges of life she encountered even after her father’s death. While the absence of the above made Habiba totally vulnerable to social misfortune.

Works Cited

- Ayoola, Kehinde A. and Hunsu Folashade. “Predators and Prey; Islamic Feminism and the Discourse of Female Authored Novels in Northern Nigeria.” *The African Symposium: An Online Journal of the African Educational Research Network*. Vol. 14, n. pag. Web. 1-2 December, 2014.
- Balogun, Lekan. “Buying Our Lives with a Riddle: Adaptation of the Female Other Perspective.” Kolawole G, Egya S E, and Ifemose S. Eds. *Gender and Power in Contemporary Africa: Essays in honour of Prof. Sophia Obiajulu Ogwude*. Lagos: Baiti and Delilah, 2014, 18-35. Print.
- Daura, J. R. and Muhammad, R M. “Portrayal of Women in Fatima Ba’aram Alkali’s Novel *Personal Angle*, A Paper presented at 7th Conference on Literature in Northern Nigeria at Bayero University, Kano, Nigeria, from 3rd – 6th Dec. 2012, 5. Unpublished.
- Egya, Emmanuel Sule. “The New Woman in Nigerian Fiction: Zaynab Alkali, Akachi Adimora Ezeigbo and Sefi Atta.” *Writing the Female Image in African Fiction*. Ed. Ogwude, Obiajulu Sophia. Ibadan: U.P, 2013. 211235. Print.

Ezeigbo, Theodora Akachi. *Snail-Sense Feminism: Building on an Indigenous Model*. Lagos: Wealthsmith, 2012. Print. University of Lagos Monograph Series. No. 17.

Isaiah, Adebola Ayoola. "The Perspective of Tradition and Religion in Northern Nigerian Women: Zaynab Alkali's *The Virtuous Woman*." Yerima, Ahmed and Aliyu, Saeedat. Eds. *Gender Politics: Women's Writing and Films in Northern Nigeria*. Ibadan: Kraft, 2012. 86-93. Print.

Jatau, Veronica Phebe. *The Hound*. Zaria: ABU Press, 2014. Print.

Kassam, Hauwa Margaret. "Behind the Veil in Northern Nigeria: The Writings of Zaynab Alkali and Hauwa Ali." *Writing African Women: Gender, Popular Culture and Literature in West Africa*. Ed. Newell, Stephanie. London: Zed. 1997, 117-125. Print.

Kehinde, Ayo. and Mbipom, Joy Ebong. "Discovery, Assertion and Self-Realization in Recent Nigerian Migrant Feminist Fiction. The Example of Sefi Atta's *Everything Good Will Come*." *African Nebula*, Issue 3, 2011, 62-77.

Kolawale, Gboyega. "Wole Soyinka's Women: Amazons and Courtesans with Rudders." Ogwude, Sophia Obiajulu. Ed. *Writing the Female Image in African Fiction*. Ibadan: Ibadan U.P. 2013. 13-36. Print.

Muhammed, Talatu, Rezinatu. *Habiba*. Ibadan: Kraft, 2013. Print.

Ngcobo, Laureta. "African Motherhood-Myth and Reality" *African Literature: An Anthology of Criticism and Theory*. Eds. Olaniyan, Tejumola and Quayson, Ato. USA: Blackwell, 2009. 533-541. Print.

Ogwude, Obiajulu Sophia. "Introduction" *Writing the Female Image in African Fiction*. Ibadan: U.P. 2013. Print.

Ogwude, Obiajulu Sophia. "Victims as Survivors in the Meta Narratives, of J.M. Coetzee." *Writing the Female Image in African Fiction*. Ed. Ogwude, Obiajulu Sophia. Ibadan: U.P.2013, 193. Print.

Orabueze, Florence. "The Prison of Nigerian Women: Female Complexity in Seffi Atta's *Everything Good Will Come*." *New Novels in African Literature* 27. Ed. Emenyonu, N Ernest. Ibadan: U.P. 2010.85-102. Print.

Ssetuba, Isaac. "The Hold of Patriarchy: An Appraisal of the Ganda Proverbs in the Light of Modern Gender Relations," A Paper presented at the Cairo Gender Symposium, April 7th -10th, 2002, 2.Print.

Uko, I Iniobong. "Transcending the Margins: New Directions in Women's Writings." *New Directions in African Literature* 25, Ed. Emenyonu, N Ernest. Ibadan: H.E.B. Nig, Plc. 2006, 82-93. Print.

Uko, Iniobong I. "Female Portraiture in Cyprian Ekwensi's Fiction." *Writing the Female Image in African Fiction*. Ed. Ogwude, Obiajulu Sophia Ibadan: U. P. 2013, 99-117. Print.

Whitcher, R. S. "The Effect of Western Feminist Ideology on Muslim Feminists." Thesis, Naval PG School, Monterey, 2005. Print.