Paper 10

Towards a Militant Future for African Feminism: Mariama Ba's Legacy in Disguise.

Call for Papers for the Next Issue

The Postcolonial Condition:
Beyond the Poststructuralist / Postmodernist Impasse.

Postcolonial studies has been held hostage by the poststructuralist and postmodernist agenda, leading to a proliferation of politically ineffectual interventions, a range of caricatures of competing trends of thought, and a pervasive tendency to over generalize.

This is a call for papers for an issue of *Writing Today* dedicated to articles from within the humanities and social sciences that explore alternative ways of theorizing the postcolonial condition. We welcome papers engaging with thinkers who propose alternative approaches to that offered by poststructualists and thinkers who may fall under the catchall-label of postmodernism. These may include, but are not limited to, Mikhail Bakhtin and the so-called Bakhtin Circle'; Edward Said; B.R. Ambedkar and the Dalit perspective; Franz Fanon; feminist and Marxist engagements.

Proposals and abstracts of c. 300 words should be sent to Dr. Paromita Chakrabarti at chakrabarti.p@gmail.com, or to Intekhab Hameed at drhameed.khan@gmail.com no later than 10 October 2017.

Guest Editor
Craig Brandist
Professor of Cultural Theory and
Intellectual History at the
University of Sheffield, UK.

ISSN 2230-8466
Rs. 300/-

New Voices Publication
Aurangabad. (M.S.) India.
www.newvoicespublication.com

Volume-II, Issue-I, July 2017 ISSN 2230-8466

Writing Today

International Journal of Studies in English

Editor
Intekhab Hameed

Volume - II Issue - I July 2017

Writing Today

Editor-in-Chief
Intekhab Hameed
Professor,
Maulana Abul Kalam Azad Chair (UGC, New Delhi),
Former Professor and Head,
Department of English
Dr. Babasaheb Ambedkar Marathwada University,
Aurangabad-431004 (MS) India
drhameed.khan@gmail.com
Mobile; +91 9422291825
Office: 0240-24023260

Assistant Editor
Paromita Chakrabarti
Associate Professor, Department of English,
HR College of Commerce and Economics,
University of Mumbai, Mumbai, India

Managing Editor
Shaikh Parvez Aslam Abdullah
Head Department of English,
Lokseva College of Arts &Science,
Aurangabad

Website: http://writingtoday.net

Copyright ©	:	All research papers published in *Writing Today* are exclusive to the journal and must not be reprinted without the prior written permission of the Publisher and the Editor.
Published & Printed	:	NewVoices Publication, Block No. 8, "Gulmohar Apartment" Opp. Head Post Office, Aurangabad -431001 (M.S.) India. Cell : +91 9890450746 e-mail : modparvez@rediffmail.com
D.T.P.	:	**Well Done Graphics,** Aurangabad - 431001 (M.S.)
Subscription in Favour of	:	**WRITING TODAY** A/C No. 60176522587, FCI Code- MAHB 0000152 (Bank of Maharashtra) Dr. B. A. M. University, Aurangabad-431004) Subscription : Rs. 700/- for Individual, Rs. 1500/- for Institution.

Editor's Note

WritingToday is an International bi-annual journal published at Aurangabad, (MS) India. It is a peer-reviewed refereed and registered journal supported by rigorous processes of criterion-referenced article ranking and qualitative commentary ensuring that only intellectual work of the substance and significance is published. *WritingToday* aims at providing a comprehensive approximation of literature produced in English today. The journal is committed to register the responses of the young and the senior scholars who approach a text as a discourse across cultures, literatures, themes, concepts and genres. It focuses on the excellences of literature and language as viewed in different critical contexts, promoting a fresh and insightful appreciation of the text. The basic targets of the journal is to publish a rich collection of selected articles on issues that deal with studies in Indian writing in English, diasporic, colonial and post colonial literature, critical theory and translations. Articles may include studies that address multidimensional impact of the recent intellectual and critical discourses. *WritingToday* invites scholars and writers to submit works on critical writings,literary and linguistic studies, creative writings that include works of prose, drama, fiction and poetry, reviews and review articles on books of academic, literary, cultural and theoretical orientation. The *Journal* embraces internationalism and indicates an attempt to engage in the concerns of teachers, researchers and scholars around the world with the critical or creative contextualization of the issues that signify the intellectual endeavour within and outside academia.

Recent political and cultural occurrences, ideological alignments / re-alignments and the consequential radicalization of literary and allied disciplines that have a direct impact on the generic, linguistic or contextual transformations are especially taken care of. This issue, therefore, has articles on sociological nuances, minority discourses, women's voices both within and outside the country. Translation as we know remains an authentic cultural transaction. The Journal, therefore, intends, as a regular feature, to publish translations from indigenous Indian and other languages so as to have a holistic view of the creative and critical directions. English translations of some of the unpublished poems of Parvin Shere have been published in this issue. Parvin is an internationally recognized poet, painter and artist. Her poetry and paintings have been appreciated by the first rank Urdu critics and creative writers for their distinct qualities, especially musicality of her diction and colors. She has undoubtedly brought fresh feminine fragrance and texture to the contemporary Urdu poetry written by women all over the world.

The editorial board believes in authorial freedom; readers' responses will be published to promote a healthy and productive debate. *Writing Today* has also planned to initiate debates and provide platform for discussions on the current issues that keep coming up and reverberate the intellectual, cultural and academic institutions. We humbly seek suggestions of the readers and scholars in this regard

Intekhab Hameed
Editor

A word for the contributors

Contributors are requested to carefully follow the following format to enable us to design the lay out in order:

- **Title:** The title page should contain the title of the paper in bold, Font size 16 with the **author's name**, designation, address and a few words about achievements, interests and engagements,
- **Text font :** Times Roman, 12 font,
- **Line Space:** 1.5 space for the text and single space for quotations and list of the works cited,
- **Margin:** One-inch margins top, bottom, left, and right,
- **Works Cited:** References at the end of the manuscript. The list should mention only those sources actually cited in the text,
- **References style:** MLA style sheet,
- No foot Notes please,
- Titles of Books and Journals in Italics and Titles of Articles in quotes

Contents

Towards A Militant Future for African Feminism: Mariama Bâ's Legacy In Disguise

Olayinka Eyiwumi Bolutito
and
Kehinde Ayobami

> In order for the oppressed to be able to wage the struggle for their liberation, they must perceive the reality of oppression not as a closed world from which there is not exit, but as a limiting situation which they can transform. This perception is a necessary but not a sufficient condition for liberation; it must become the motivating force for liberating action (Paulo Freire 31).

Abstract

It is generally acknowledged that the path toed by African feminism is different from that of Western feminism. In most cases, African feminism is known for its collaborative and inclusive approach; it sees men as partners in progress in the struggle for emancipation of African women, whereas Western feminism is adjudged exclusionist in approach. This has given rise to the claim that the precursors of African feminism adopted a subtle/non-combatant strategy in seeking freedom from oppressive African patriarchal tradition for African women. Some of the texts by the avant-gardes, including Marie-Claire Matip's *Ngoda* (1954), Thérèse Kuoh-Moukoury's *Rencontres essentielles* (1969) and Aminata Maïga Ka's *La Voie du salut* suivi de *Le Miroir de la vie* (1985), only depict deplorable women's conditions in Black Africa without actually suggesting the way out of the woods. Some, such as Evelyne Mpoudi-Ngollé's *Sous la cendre le feu* (1990) and Buchi Emecheta's *Joys of Motherhood* (2005) on the other hand, have been remarked for the compromising ways in which they have suggested emancipation for African women. While Mariama Bâ's *So Long a Letter* and *Scarlet Song* can be classified into the latter category, it is expedient to comment that the writer indirectly predicted the militant future directions of African Feminism. This futuristic tendency is foregrounded in *Scarlet Song* where she creates an Aristocratic French White woman, Mireille, nurtured and educated in Africa, but in defence of womanhood resorts into violence and murder to break the shackles of intransigent African traditions and set herself free from the psychological burdens inherent in the customs. Some literatures on theories of violence trace the genesis of women's violence to victimisation in intimate relationships. Such theories help to locate Mireille's succumb to violence and

murder to her victimisation in her multiracial marriage. Although Mireille is non-African by birth, Mariama Bâ creates this character to pave the way and act as ombudsman to teach the timid African woman the fact that violence must beget violence if the latter aspires to be absolutely free from hegemonic oppression. This is artistic creation partially borrows from the Western Feminist world to advocate militancy and violence which new generation of African feminists in the likes of Ken Bugul, Calixthe Beyala, Fatou Kéïta, and Lola Shoneyin currently demonstrate in their feminist discourse.

Key words: Feminism, Mariama Ba, African fiction, Patriarchy, Violence
Word count: 391

Introduction

All over the world, it is recognised that violence against women remains a global epidemic and accounts for some of the factors why women and girls are killed, tortured and maimed, physically, psychologically, socially, economically and sexually (UNICEF Innocenti Research Centre, 2000). Violence against women cuts across continents, cultures, class, educational background/status, income, ethnicity and age. Although laws exist in societies proscribing violence against women, in reality, various acts of violence are carried out against women under the pretext of religio-cultural practices, norms and beliefs. One must emphasise also that patterns of violence vary from country to country, and from society to society. For example, the dimensions of violence depicted in Francophone feminist writings from Senegal mostly portray religion, socio-economic class, and race as the basis for violation of women's human rights. In the writings of Cameroonian feminist novelists too, one observes a mixture of religion, culture, and socio-economic factors as basis for violation of women's rights.

Women experience violence in many forms ranging from forced adult marriage, commodification and forced prostitution, bonded labour, physical and emotional battering in intimate and non-intimate relationships, physical and emotional maiming, murder and killings for honour, sati (burning of a widow on her husband's funeral pyre), forced early marriage, unrecognized and unpaid labour, unequal treatment in private and in public, sex-selective abortion or female infanticide in cultures where son-preference is prevalent, enforced malnutrition, lack of access to medical care and education, incest, rape and female genital mutilation. These violent acts cut across all ages and throughout women's lives. UNICEF Innocenti Research Centre (2000), claims that between 20 and 50 per cent of women have experienced physical violence at the hands of an intimate partner or family member. In response to the violence experienced by women, as depicted in Francophone feminist writings, women aggress their aggressors. This corroborates the theoretical basis that situates aggression and violence as response to provocation. UNICEF Innocenti Research centre (2000) posits that

> While the impact of physical abuse may be more 'visible' than psychological scarring, repeated humiliation and insults, forced isolation, limitations on social mobility, constant threats of violence and injury, and denial of economic resources are more subtle and insidious forms of violence. The intangible nature of psychological abuse makes it harder to define and report, leaving the woman in a situation where she is often made to feel mentally destabilized and powerless. Jurists and human rights experts and activists have argued that the physical, sexual and psychological abuse, sometimes with fatal outcomes, inflicted on women, is comparable to torture in both its nature and severity. It can be perpetrated intentionally, and committed for the specific purposes of punishment, intimidation and control of the woman's identity and behaviour (5)

Two theoretical perspectives are useful in understanding the basis of the hues of aggression in Francophone feminist writings. Hobbesian concept argues that humans are naturally brutal and that societies need to enact and enforce laws to curb aggressive instincts of humans (Laura A. Baker, nd). On the other hand, Jean Jacques Rosseau (1762), the French philosopher, claims that the noble savage is naturally happy, benign and good, but the restrictions imposed by society on her/him results in her/his aggression and corrupt behaviour. Freud's psychoanalytic postulations can be linked to Thomas Hobbe's concept, while social psychological theories' explanation on aggressive and violent behaviours shares a closer relationship with Rousseau's concept (Baker, nd). Violence as defined in the 1993 "General Assembly Resolution of the United Nations Declaration on the Elimination of Violence against Women" is:

> a manifestation of historically unequal power relations between men and women, which have led to domination over and discrimination against women by men and to the prevention of the full advancement of women... (2).

The Statistics

Around the world, women and girls suffer the harmful and life-threatening effects of traditional and cultural practices that continue under the guise of socio-cultural conformism and religious beliefs. Female Genital Mutilation (FGM) is a notorious example. It has been estimated that nearly 130 million women worldwide have undergone FGM and that approximately two million undergo the procedure yearly. Specifically, FGM takes place in 28 countries in Africa (both eastern and western), in some regions in Asia and the Middle East, and in certain immigrant communities in North America, Europe and Australia. It can lead to death and infertility, and long-term psychological trauma combined with extreme physical suffering.

Dowry-related violence: Even though India has legally abolished the institution of dowry, dowry-related violence is actually on the rise. More than 5,000 women are killed annually by their husbands and in-laws, who burn them if their demands for dowry before and after marriage are not met. An average of five women a day is burnt, and many more cases go unreported.

Deaths by kitchen fires are also on the rise in certain regions of Pakistan. The Human Rights Commission of Pakistan reports that at least four women are burnt to death daily by husbands and family members during domestic disputes.

Acid attacks: Sulphuric acid has emerged as a cheap and easily accessible weapon to disfigure and sometimes kill women and girls due to family feuds, inability to meet dowry demands and rejection of marriage proposals. In Bangladesh, it is estimated that there are over 200 acid attacks each year.

Killing in the name of honour: In several countries in the world, including Bangladesh, Egypt, Jordan, Lebanon, Pakistan and Turkey, women are killed in order to uphold the "honour" of the family. Any reason – alleged adultery, premarital relationships (with or without sexual relations), rape, falling in love with a person of whom the family disapproves – are all reasons enough for a male member of the family to kill the woman concerned. In 1997, more than 300 women were victims of these so-called "honour" killings in just one province of Pakistan. In Jordan, the official toll is rising, and, in reality, the numbers are higher because many such murders are recorded as suicides or accidents. Victim-survivors of attempted murders are forced to remain in protective custody, knowing that leaving custody would result in death at the hands of the family.

Although it is stated that frustration may not always lead to aggression, a study of Francophone African Literature from its beginning till this generation underscores the fact that continued oppression of women in Africa is causing more aggressive reactions of women to patriarchal culture. According to HealthTap, aggression is differently defined. Therefore, a single or unified definition does not exist. However, in the general sense, aggression can be said to be present when behaviour, physical, emotional or verbal, is directed at an animate or inanimate object resulting in partial or total physical or psychological impairment or death (HealthTap, https://www.healthtap.com/topics/freud-theory-of-aggression). Women face an unending battle against violence in intimate relationships. Theoreticians in the feminist field investigate the sources of power imbalances that exist between men and women in intimate relationships in order to understand how those power imbalances lead to and perpetuate violence against the female gender. Such sources of power imbalances arise from male preference over female, female subordination to male and unequal participation in socio-economic and political activities. According to Cunningham*et al*(iii),

> These imbalances exist at a societal level in patriarchal societies where structural factors prevent equal participation of women in the social, economic and political systems. Societal level imbalances are reproduced within the family when men exercise power and control over women, one form of which is violence.

The import of the above observation is that women and children, especially female children, are often in great danger within their families, the

place where they should be safest. For many, 'home' is where they face a regime of terror and violence at the hands of a supposedly trusted relation. Those victimised suffer physically and psychologically. Sometimes, they are unable to make their own decisions, voice their own opinions or protect themselves and their children for fear of further repercussions. Their human rights are denied, and their lives are stolen from them by the ever-present threat of violence (UNICEF Innocenti Research Centre, 2000). As observed in Francophone feminist novels, such treatments experienced by women in the hands of close relations exacerbate the tendency of female protagonists towards aggression against their aggressors in response to the latters' acts of violence. Revolting protagonists who show their tendency for aggression are often those who possess the resources to respond to violent treatments in intimate relationships and have the will power to respond in violence in order to set themselves free from the stimuli of violence.

How has Mariama Bâ Charted the Course of Violence in Francophone African Feminist Fiction? Overview of Recent African Feminist Texts

An overview of recent Francophone feminist novelists' representation of women proves that women's oppression persists all over the world. This attempt also helps to put women's condition in Africa in contemporary historical perspectives and to understand how much has been achieved in terms of women's liberation in Africa. In a review of Eric Touya de Marenne's *Francophone Women Writers: Feminisms, Postcolonialisms, Cross-Cultures,* Ayo A. Coly (2014) clearly notes that Mariama Bâ is one of the Francophone feminist writers who focus on new self-affirming feminist spaces for women in her works. This calls to mind again the fact that Mariama Bâ is one of those who charted the course for the different shades of Francophone African women's struggles against patriarchal oppression. Having hailed from Senegal, a Francophone African country widely known as the cradle of feminist consciousness (D'Almeida, 1994), Mariama Bâ is one of those Francophone African feminist writers regarded as conciliatory in their approach to feminist consciousness-raising and liberatory vision and mission.

Regrettably, it is becoming more and more obvious that all the struggles in the different climes of the World in the name of gender equality for the singular purpose of ridding societies of patriarchal oppression seem not to have resulted in women's liberation. In Bisi Adeleye-Fayemi's view, "African women still face discrimination in all spheres of life, in public and private" (11).

The lack of full attainment of women's liberation is not limited to Africa. It cuts across Europe and other parts of the world. During her HeForShe

Campaign, Emma Watson, the UN Women Goodwill Ambassador, confirms this in her speech:

> But sadly, I can say that there is no one country in the world where all women can expect to receive these rights. No country in the world can yet say that they have achieved gender equality (paragraphs 15-16).

Despite international consensus on the need and strategies to deal with issues of oppression, including violence and all forms of discrimination against women in all societies, little has been achieved. The Convention on the Elimination of All Forms of Discrimination against Women adopted by the United Nations General Assembly more than three decades ago, the Convention on the Rights of the Child and the Platform for Action adopted at the Fourth International Conference on Women in Beijing in 1995 reflect this consensus which to date are far from being met. This slow progress has been attributed by Unicef Innocenti Research Centre to deeply entrenched attitudes and yet to be defined strategies to address domestic violence and discrimination in different societies and cultures. Up to 20 to 50 percent of women worldwide continue to suffer depending on the degree of discrimination against women from country to country (Unicef Innocenti Research Centre, 2000).

Although issues traditionally associated with African women's writing in years past, such as polygamy, forced marriage, and women's limited opportunities are still themes exposed in Francophone feminist writings, new problematics arising from rapidly changing sociocultural environments, violence and survival in hostile environments are becoming predominant in Francophone Feminist corpus (Jean-Marie Volet, 2001). In recent Francophone feminist novels, scenes of extreme and brutal female oppression in patriarchal African contexts are major preoccupations. In her succinct description of the ordeal she experienced as a girl-child in her autobiographic novel, *Mon coeur est ailleurs* (2013), Marie Lissouck makes bare to the reader's eye atrocities she lived from childhood to adolescence. Living with a psychotic father whose first wife deserted him very early in his marriage, Lissouck testifies of her encounter with a stranger who attempts to rape her at the age of 6 years old. She is also forced into marriage in payment for the treatment of her father's ill mental health at a marabout's. Coupled with these experiences, Lissouck, her sister Christine, Esther their stepmother, and their grandmother lived under frightening and agonising condition with Paul, their father. Incessantly aggressed by their father in his state of mental delirium, she describes the terror that characterises their daily lives and emotions on the day their father murdered their stepmother in cold blood in their presence:

> Le père n'est-il pas censé apaiser et protéger l'enfant? Les bras d'un père ne sont-ils pas le refuge rassurant où l'enfant est à l'abri du danger ? Ceux de mon père m'apparaissent à présent

> comme les cordes qui pouvaient nous pendre à tout moment et ce refuge, un piège mortel. ... Notre père se rendait-il compte à quel point il avait bouleversé nos vies ? Notre monde avait basculé (68).
>
> Is a father not expected to protect his child? Are the arms of a father not the reassuring refuge where the child is shielded from danger? Those of my father appeared now to me like cords which could hang at all times and this refuge, a deadly trap. ... Did our father realise to what extent he had turned our lives upside down? Our world had collapsed (Our translation).

Such confessions by female protagonists of Francophone feminist writers in the 21st Century demonstrates that a lot remains to be desired regarding female emancipation and liberation in our clime; probably too, in other climes of the universe going by Watson's (2014) declarations above. It is however possible to argue in the case of Marie Lissouck's protagonists that if a male child were to be among the children of her father, that male child would also have suffered from the terror of an insane progenitor. However, sadly, Paul indeed has a male child who is carefully removed from him to live in safety with his paternal aunt, while the females are left to live with their father. One therefore wonders if a girl-child does not have the right to protection. This reveals that females are still largely discriminated against and more exposed to situations of danger and violence in African societies vis-à-vis males.

Justine Mintsa, a Gabonese feminist writer, indicates in *Larmes de cendre* (2012), the injustice done to women and their bodies by immediate family members under the pretext of observing cultural practices of marriage in Gabon. Kanhonou, the protagonist, narrates how his mother is compelled by his maternal grandparents to get pregnant before marrying the man of her choice in order to prove her fertility. This occasions Kanhonou's birth a month before his parents' are joined in matrimony. Says he:

> J'aurais pu naître après leur mariage, mais quand mon père est venu demander la main de ma mère, mes grands-parents maternels ont exigé que ma mère prouve d'abord qu'elle était fertile, pour éviter des problèmes plus tard, en cas de stérilité. C'est ainsi que je suis né un mois avant leur mariage (31-32).
>
> I could have been born after their marriage, but when my father came to ask for my mother's hand, my maternal grandparents demanded that my mother first of all prove her fertility, to avoid problems later, in case of sterility. This what led to my birth before their marriage (Our translation).

Similarly, the narrator presents the humiliation hegemonic African tradition subjects women's bodies to in the name of observing widowhood rituals. Known as La Bleue, this woman who loses her husband to death is subjected to rape as part of widowhood rites according to custom by her family-in-law. This sad event precedes her mental disorder. It is interesting to note that even

Kanhonou's mother who is a medical doctor, subscribes to and regards this as normal within their cultural context. Reporting his mother's opinion, Kanhonou says:

> C'est normal, dit ma mère. Il faut aller jusqu'au bout du rituel. Sinon, ce n'est pas la peine ! ... Je dis que c'est normal dans le sens que c'est la coutume qui veut ça ! ... C'est chez les Blancs que ça s'appelle viol. Dans notre coutume, ça s'appelle *akengha*, un rituel. La veuve doit passer par ça. C'est officiel, bien que l'identité de l'auteur soit tenue secrète, même vis-à-vis de la veuve, à qui on bande les yeux pour la circonstance (34).
>
> It is normal, says my mother. It is necessary to carry out the ritual right to the end. If not, it is not worth it! ... I say it is normal in the sense that it is according to custom! ... It is the Whites who call that rape. In our custom, that is called *akengha*, a ritual. The widow must pass through that. It is official, even though the identity of the rapist has to be kept a secret, from the widow, whose eyes are bound during the act (Our translation).

Eveline Mankou, a Francophone feminist novelist from Congo Brazzaville, also reveals in *Instinct de survie* (2012), the multiple tragedy of her female protagonist, Mady, raped at 13 years old by her cousin, Niama, on her way from the spring where she goes to fetch water; she is put in the family way through this rape, and she eventually gives birth to an albino who must be killed because such a child is considered a malediction to his community. At the same time, the incest that results in his birth is seen as a bad omen that the community will not tolerate. These barbaric cultural practices testify once again to the fact that women in Africa remain largely oppressed. Despite cultural stipulations in Mavoula that proscribe acts of incest between maternal cousins, Niama finds his bestial desires uncontrollable and rapes Mady. He incurs no social reprobation for his moral injustice and intolerable libidinal desires against Mady. Mady suffers for it all as Niama's act is explained away by a tradition which stipulates that the heavy weight of tradition be placed on women who must « s'abaisser devant l'homme » (36) (bow before man) (Our translation).

A clear description of Mavoula town depicts it in the rank of New York. Yet, such barbaric practices still prevail. The picture given of Mavoula and the mention of persistent practice of oppressive tradition underscore the fact that many African women are still socio-culturally and psychologically silenced and entangled in the shackles of androcentricism. The obscene manipulative control Niama exercises over Mady resonates Sylvia Tamale's (2011) observation with respect to constructions of female sexuality. She opines that female bodies carry dense cultural meaning and are easily transformed into sites for others' inscription. She claims:

> Systems of power rooted in race and gender have systematically tried to rationalize the regulation and exploitation of socially subordinate human bodies. Thus, myths about sexuality have been linked to definitions of the African female body in terms of domestic work, physical labour, sex work and all activity denying the mind and prescribing service (205).

Niama inscribes into Mady's body by first of all raping her and secondly by impregnating her. Under manipulative and violent circumstances, Niama forces Mady to enter into a covenant with him, threatening her and making her swear never to tell anyone of what he has done to her :

> ... Niama exigea que je prêtre serment de ne répéter à personne ce qu'il venait de me faire. En clair, je devais taire mon viol sous peine d'être maudite par les esprits qu'il avait invoqués. Je tressaillis. En toute naïveté, j'entrais dans son jeu. Il disposa en croix par terre deux bouts de rotin qu'il avait récupérés derrière le buisson. Il avait tout prévu. A sa demande, j'y déposai ma salive avant de les enjamber à deux reprises. ... Convaincue de l'efficacité du serment, je venais de sceller un pacte avec le diable (42-43).
>
> ... Niama demanded that I swear not to tell anyone of what he had just done to me. In other words, I must conceal my rape in order not to be cursed by the spirits which he had invoked. I shuddered. In naivety, I played at his game. He placed on the ground two tips of rattan which he picked up behind the bush. He had planned everything. At his demand, I put my saliva before stepping over them twice. ... Convinced of the efficiency of the oath, I had just sealed a pact with the devil (Our translation).

This rape represents, for Mady, just as it does for every other woman having experienced rape, an unbearable humiliation, psychological distress and symbolic death, a nightmare that would live with her for the rest of her life without being able to voice it out to no one. Not even her mother is she able to confide in because she doubts the latter might not believe her. Mady gives a vivid description of the scene of rape:

> Niama continua d'opérer, n'obéissant plus à aucun raisonnement humain. J'endurai d'abord une douleur physique, qui s'intensifia lorsqu'il me pénétra, détruisant ainsi mon hymen. Le sol aride absorba le filet de sang qui s'échappait d'entre mes jambes galbées. Je saignais doucement, comme un soldat dont la tempe était perforée par une balle. Sauf que, dans mon cas, il me fallait aussi supporter l'humiliation d'être encore en vie après avoir été symboliquement tuée par le biais d'un viol. La douleur psychologique fut encore plus intense que la blessure charnelle. Jamais je n'avais imaginé de tels sévices de la part d'un proche ; mon propre cousin venait de m'entraîner dans l'irréparable et dans l'irréversible. (39-40).
>
> Niama continued to operate, no longer obeying any human reasoning. I first of all endured the physical pain, which intensified

> when he penetrated me, thus destroying my hymen. The arid soil absorbed the trickle of blood which came out between my curved legs. I bled slightly, like a soldier whose temple was perforated by a bullet. Only that, in my case, it was necessary for me to tolerate the humiliation of still being alive after having been symbolically killed through rape. The psychological pain more intense that the wound to my flesh. I had never imagined such physical cruelty from a close relation; my own cousin had just plunged me into the irreparable and irreversible. (Our translation).

To further exhume contemporary predicaments of African women, Tamale (2011) alludes to recent studies conducted on African female body within the last two decades by some radical female African feminists citing Amina Mama, Abrahams, Amadiume, Patricia McFadden and herself. Such excavation of facts about the way African female body is treated in patriarchal societies removes the veil from our eyes and helps to see the reality of contemporary African women's condition. One cannot but be convinced that we should not continue to be deluded in thinking that African women have attained significant liberation from oppressive cultural practices. In Tamale's (2011) words, therefore,

> It is noteworthy that these misrepresentations persist in the present, with the policing of African women and efforts to control their bodily presence in the public sphere taking the form of neo-imperial constructions of their sexual excess. Consequently, colonial definitions of women's urban work as peripheral and unlawful, together with the stereotypes surrounding their presence in towns, frequently persist in the post-colonial period (206).

Likewise, Odile Cazenave (2005) argues that violence against women is a daily occurrence having to do with racism, domestic violence, genital mutilation and sexual abuse. These themes are treated by African feminist writers as familiar occurrences to stir up in our consciousness that violence is still very much present in our societies as well as the dangers they constitute if they are not identified and dealt with in a constructive manner that can bring about change in the way women are objectified.

Violence: A means that Justifies the End

The foregoing references without doubt demonstrate that African women are still largely oppressed, discriminated against and subjugated. Their subjugation and objectification become very frustrating and result in their aggression towards men. Mariama Bâ of course does not set out with aggression as a response to the frustrations of her female protagonists in *Une si longue lettre*. *Ab initio*, she presents female protagonists who resist and revolt against male domination. Ramatoulaye demonstrates her self-assertion and high self-esteem when she boldly rejects Tamsir's (Modou Fall's cousin's) marriage proposal to her under the pretext of the customary practice of widow

inheritance. Ramatoulaye, while making his inordinate primordial desires known to him, declares his unacceptable treasonable character to his face:

> As-tu jamais eu de l'affection pour ton frère? Tu veux déjà construire un foyer neuf sur un cadavre chaud. Alors que l'on prie pour Modou, tu penses à de futures noces. « Ah ! oui : ton calcul, c'est devancer tout prétendant possible, devancer Mawdo, l'ami fidèle qui a plus d'atouts que toi et qui, également, selon la coutume, peut hériter de la femme. Tu oublies que j'ai un cœur, une raison, que je ne suis pas un objet que l'on se passe de main en main. Tu ignores ce que se marier signifie pour moi : c'est un acte de foi et d'amour, un don total de soi à l'être que l'on a choisi et qui vous a choisi. ... Mais on n'arrête pas une furie en marche. Je conclus, plus violente que jamais : Tamsir, vomis tes rêves de conquérant. Ils ont duré quarante jours. Je ne serai jamais ta femme (85-86).
>
> Have you ever had any affection for your brother? You already want to build a new home on a hot dead body. While we are praying for Modou, you think of a future marriage. "Oh! Yes: your calculation, is to beat all other possible suitors, to come ahead of Mawdo, the faithful friend who has more trumps than you and you, equally, according to custom, can inherit his wife. You forget that I have a heart, a reasoning, that I am not an object that one passes from hand to hand. You do not know what being married signifies to me: it is an act of faith and love, a total gift of oneself to the one one chose and who chose one. ... I conclude, more violent than ever: Tamsir, vomit your dreams of a conqueror. They have lasted for forty days. I will never be your wife (Our translation).

The humiliation Ramatoulaye suffers because of the general belief that a respectable and responsible woman must be married and kept under a man's roof does not stop there. Like Tamsir, Daouda Dieng, Ramatoulaye's suitor in her youthful years, walks up to the latter to demand her hand in marriage saying: "Je viens à mon tour et pour la deuxième fois de ma vie, solliciter ta main ... bien entendu à ta sortie du deuil » (95-96).I come in my turn and for the second time in my life, to solicit your hand ... in agreement with you after your mourning period (Our translation).

Having lived through the horrific demands of marriage on an African woman in an Islamic Senegalese setting, Ramatoulaye thus finds her voice and breaks the silence she has kept over decades of oppression, subjugation and objectification by declaring her mind to the two men proposing marriage to her after just a few days of losing her husband to death. Tamsir's and Daouda Dieng's marriage proposals to Ramatoulaye tells of the kind of selfishness that does not put into the least consideration Ramatoulaye's current state of mind, that of a woman mourning the loss of an unfaithful husband who abandoned her with twelve children to marry Binetou, the classmate and best

friend of her daughter, Daba; that of a woman who must currently be entertaining a lot of unanswered questions that will remain forever unanswered. These are manipulative marriage proposals that underscore how women's emotional issues are treated with kids' gloves at a time when she loses her beauty and flesh to mourning in recluse because she has to mourn a dead husband.

If Ramatoulaye simply rejects these offers, Aïssatou, her friend, will not react in simple rejection of a husband's unfaithfulness to her. She summarily deserts Mawdo leaving him a letter :

> ... Voilà, schématiquement, le règlement intérieur de notre société avec ses clivages insensés. Je ne m'y soumettrai point. Au bonheur qui fut nôtre, je ne peux substituer celui que tu me proposes aujourd'hui. Tu veux dissocier l'Amour tout court et l'amour physique. Je te rétorque que la communion charnelle ne peut être sans l'acceptation du cœur, si minime soit-elle. Si tu peux procréer sans aimer, rien que pour assouvir l'orgueil d'une mère déclinante, je te trouve vil. ... Je me dépouille de ton amour, de ton nom. Vêtue du seul habit valable de la dignité, je poursuis ma route (50).
> That is the broad outline of the internal regulations of our society with its unreasonable divides. I will not submit myself to it. To the happiness which we shared, I cannot substitute the one you propose to me today. I just want to dissociate Love from physical love. I repeat to you that bodily communion cannot exist without the acceptance of the heart, insignificant as it may be. If you can procreate without loving, nothing more than to quench the thirst of a declining mother, I see you as villain. ... I strip myself of your love, of your name. Clothed with the only dress that is worthy of dignity, I go my way (Our translation).

In fact, Aïssatou's decision to separate from Mawdo is a reaction far too audacious that an African woman could exhibit in an abusive marriage before society would begin to ostracise her. Armed with her education, she damns the consequences of what the Islamic society of Senegal would say about her actions and leaves for France.

Marriage also deals a blow on Jacqueline, an Ivoirian who marries a Senegalese with the hope of making the best of her union by adopting Senegalese culture. Repulsed by her in-laws, coupled with her husband, Samba Diack's, unhidden love escapades; her dreams are never to come true. She soon slips into deep depression. The introduction of Jacqueline and her failed marriage allows Mariama Bâ to compare and contrast marriages between couples from the same tribe and couples from different tribes. Ultimately, Mariama Bâ emphasises the fact that marriages between couples from the same tribe can be just as problematic as those between couples from different tribes. Another common factor one also observes is the author's penchant to portray emotional

violence against women in intimate relationships. This factor Bâ again demonstrates in *Un chant écarlate*, published on her behalf posthumously.

In *Un chant écarlate*, the marriage between Ousmane Guèye and Mirreille, a young French woman, is no exception. The trend observable in Mariama Bâ's female protagonists is that of a gradual metamorphosis from Ramatoulaye who chooses to remain in her marriage and resolves to share her husband with her rival to Aïssatou who separates from her husband in order to lay claim on her autonomy and take her destiny in her hands. Aïssatou's action will later culminate into Mirreille's violent reaction when she poisons her son to death and also stabs her husband. The progression of these protagonists' reactions against oppression is an indication of the frustrations they experience in their marriages. Ramatoulaye does not seem to have the resources or does not believe she has the resources to deal with her objectification. She therefore accepts her fate. Her acceptance of fate in the face of a marriage that no longer works is a demonstration of her fear of freedom which authenticates Paulo Freire's (1996) claim that :

> the oppressed, who have adapted to the structure of domination in which they are immersed, and have become resigned to it, are inhibited from waging the struggle for freedom so long as they feel incapable of running the risks it requires (29).

On the other hand, Aïssatou's consciousness of the resources available to her to free herself from an unwholesome marriage gives her the courage to turn her back against her husband. This illustrates the transformation that has taken place between the two characters in space and time in *Une si longue lettre*. In essence, Aïssatou represents a marginalised African woman who becomes radically transformed and no longer wants to be a docile pawn that merely responds to patriarchal dictates of her society but to position herself in a state that calls for a change to the hegemonic power structures that subjugate and discriminate against African women. Aïssatou attains self-consciousness and freedom from oppression by daring to take the bull by the horns. Alluding to Hegel, Paulo Freire (1996) notes:

> It is solely by risking life that freedom is obtained; ... the individual who has not staked his or her life may, not doubt, be recognized as a Person; but he or she has not attained the truth of this recognition as an independent self-consciousness (18).

This progression resonates Mariama Bâ's tendency to view violence as a possible means of ending women's oppression. She therefore redefines feminist resistance to oppression through acts that demonstrate that an attitude of no compromise on the side of African women is a prerequisite to eradicating power imbalances between men and women. The potency of violence as a tool employed for the liberation of women from oppression is not only limited to Francophone feminist writers. It has also been observed that writers such

as Ama Ata Aidoo in *Changes*, Chika Unigwe in*Night Dancer* and Chimamanda Ngozi Adichie in*Purple Hibiscus* demonstrate that feminist writers are tending more and more towards using the female to advocate divorce, refusal of marriage, violence and other means available to them in the struggle for women's total emancipation.

However, because Bâ probably has at that time not hitherto conceived oppressed African women as beings with the agency to liberate themselves from oppression, she creates and sneaks in a white woman to bell the cat. Bâ would therefore illustrate this position of hers through the marriage of Ousmane Guèye and Mireille de la Vallé in *Un chant écarlate*. Their marriage starts as a happy union of two individuals whose racial, cultural, religious, and personal differences would later result in ruining their union. Ousmane the Senegalese deeply attached to his roots refuses to give in to his wife's desire for a fulfilling marriage. The lack of understanding on both sides becomes exacerbated by the incessant intrusion of family and friends, especially Yaye Khady, Mireille's mother-in-law. The latter's unfulfilled desire to be pampered by a daughter-in-law fuels her non-acceptance of Mireille. Comparing the benefits she would have gained if Ousmane had married a Black woman and not a Toubab, she enumerates the misfortune that she assumes has befallen her:

> Comment Ousmane avait-il pu oublier mon visage en sueur, oublier mes fatigues, oublier notre tendresse? Cette femme me reléguera-t-elle donc à jamais dans les cuisines ? Quelle différence entre une bru Négresse et Toubab ! Une négresse connaît et accepte les droits de la belle-mère. Elle entre dans un foyer avec l'esprit d'y prendre la relève. La belle-fille installe la mère de son époux dans un nid de respect et de repos. Evoluant dans ses privilèges jamais discutés, la belle-mère ordonne, supervise, exige. Elle s'approprie les meilleurs parts du gain de son fils. La marche de la maison ne la laisse pas indifférente et elle a son mot à dire sur l'éducation de ses petits-enfants (110-111).
>
> How could Ousmane have forgotten my sweaty face, forgotten my labours, forgotten our tenderness? Will this woman relegate me to the kitchen forever? What is the difference between a Negro daughter-in-law and a Toubab! A Negress knows and accepts the rights of a mother-in-law. She enters into the home with the mind of taking over. The daughter-in-law puts the mother of her husband in the niche of respect and rest. Swimming about in these privileges that are never discussed, the mother-in-law commands, supervises, demands. She appropriates to herself the best of her son's possessions. The running of the house does not leave her indifferent and she has her word to contribute to the up-bringing of her grandchildren (Our translation).

Mireille, though willing and prepared to live successfully with her husband and in-laws, the latter do not accord her the respect and chance she requires

to prove this to them. Mireille is thus subjected to series of humiliation, ridicule and deprivation by her husband, in-laws and friends of her husband. The author depicts in very sharp terms how sexism in Senegalese society fuels racial discrimination and alienation in the protagonist's marital experience. Frustrated, she begins to live in recluse until she becomes mad. Events after Mireille complains about her mother-in-law's involvement in the treatment of Ousmane when the latter has a malaria bout show that Ousmane is not willing to help matters. He bluntly tells Mireille to leave if she can no longer withstand his mother's presence. From that moment, "quelque chose", indéfinissable mais essentielle, desertait les rapports du couple" (146) ("something", undefinable but essential deserted the couple's relationship). Ousmane worsens it by his continued isolation of Mireille and spends nights outside his matrimonial home with his newly found belle, Ouleymatou. Painfully, Mireille continues to ask herself questions. Mireille's incessant and unanswered questions worsen her situation. Mireille's continuous nights of loneliness and despair lead to physical, social, and psychological alienation:

> Dans l'appartement, le mutisme remplaça les disputes. Que reste-t-il d'un couple quand les repas ne se prennent plus ensemble ? Que reste-t-il d'un couple quand bavardage et mises au point n'existent plus ? Que reste-t-il d'un couple si les communions charnelles désertent un lit aux draps bien tirés ? (183).
> Ithe laapartment, silence replaced disputes. What remains of a couple when meals are no longer taken together? What remains of a couple when chatting and correction no longer exist? What remains of a couple if carnal sharing deserts a bed with bed sheets drawn apart (Our translation).

Mireille continues to disintegrate "peu à peu, devant l'abondance des larmes, le cerne des yeux, la pâleur du teint, le désordre de la chevelure à l'éclat envolé, devant l'amertume des lèvres et tous les ravages opérés par la souffrance" (230) (Little by little, inhe laface of full tears, dark rings in e laeyes, pale skin, hair in disorder, inhe laface of bitterness of lips and all the ravages caused by suffering) (our translation).

The series of frustrations that characterise Mireille's matrimonial life and experience result in her aggression toward her own baby boy whom she murders through drug overdose and her husband whom she stabs with the intention of killing. With these murderous acts, Mireille lets out her anger and frustrations and attains a state of catharsis. Mireille's violent reaction to enable her reach a state of catharsis will lead us back to Sir Isaac Newton's (1687) 3rd Law of motion in physics in his Book One of *Mathematical Principles of Natural Philosophy*: "To every action there is always opposed an equal reaction or the mutual actions of two bodies upon each other are always equal, and directed to contrary parts" (20) in order for the object in motion to

have a balance. The extent of violence and opposite reaction that oppressed female protagonists engage in should then be viewed as e laextent of oppression they experience. Given that African women have for centuries been considered as beings without the necessary agency to confront patriarchy head on, introducing violence through a white woman in *Un chant écarlate* seems e labest way for Bâ especially givenhe lafact that critics opine that Bâ assesses Senegalese culture using Western standards (Marame Gueye, 2012).

After Mariama Bâ's Mireille introduces violence as a means of liberation, violence becomes a regular tool that most female protagonists of militant Francophone Feminist writers' employ to exterminate symbols of patriarchal oppression. Leah Tolbert Lyons' (2007) study on female madness in African and Caribbean Feminist Literatures brings madness to the fore but in a positive dimension. Her study reveals that madness in the novels of the four authors studied, Mariama Bâ, KenhBugul and Myriam Warner-Vieyra, is a therapeutic means that enables e laprotagonists attain a cathartic stage and stability that facilitates their survival inhe laface of patriarchal oppression. Chantal Kalisa in *Violence in Francophone African and Caribbean Women's Literature* (2009) argues that "women choose to write explicitly about violence because they want to denounce and expose violence against women (4)." While this is true, critics should not also forget that it is the experience of various forms of violence that lead protagonists to engage in acts of violence in order to set themselves free. Jean-Marie Volet's (2001) opinion in this regard provides a good understanding of how and why protagonists resort into violence:

> Needless to say, understanding what recent African women's writing is all about requires readers to go beyond the mere listing of violent acts. It requires an exploration of the way people answer the challenge of surviving in rough and often inhumane conditions, how they assess e lapast to better understandhe lafuture, how they devise new strategies, follow new dreams, and attempt to make do with the often limited resources at their disposal (32).

Conclusion

This paper traces the genesis of the representations of violence in Francophone African feminist novels to Mariama Bâ. Although she seems to have been quite timid in the approach with which she introduces violence into Francophone West African feminist novels, it remains incontestable that violence is a potent weapon that Mariama Bâ conceives as an important weapon, among others, for female emancipation.

Always wishing to become e lapersecutor of her oppressor, the protagonists in a considerable number of recent militant Francophone feminist texts often seek to eliminate any symbols of oppression standing as an obstacle against their liberation. In actual fact, the presence of an obstacle to their

emancipation accentuates their tendency towards acting against the oppressor. This in essence emphasises the theme of violence (resulting from female protagonists' mental derailment) as a solution to patriarchal oppression in a wider societal context.

Volet's (2001) assessment of the recourse protagonists of African women writers have to violence puts the theme of violence in perspective. Writers like the diasporic Cameroonian Calixthe Beyala and the MaghrebianAssia Djebar in*A Sister to Scheherazade*,have since built on the theme of violence as a tool for female emancipation in some of thier narratives. The use of homicide and infanticide by Ateba, Tanga, Dame maman and Irène in *C'est le soleil qui m'a brûlée*, *Tu t'appelleras Tanga*, *Seul le diable le savait*, and *Femme nue, femme noire* respectively are instances in contemporary Francophone feminist corpus. Frantz Fanon (1963) justifies violence, inhall ramifications, as a means through which the oppressed and exploited man secures his liberation. The uncanny, however, remains unresolved evenhinhe laface of violence demanding anaeye for anaeye. Will violence ever stop violence then? While Francophone West African feminist writers seek justice for persistent denigration and unrepentant hegemonic suppression of women, it may be worthwhile also to balance the growing culture of violence in their corpus by preaching the need for women and men to work together for a common goal upon which the sustenance of humanity depends.

References

1) Adeleye-Fayemi, Bisi.*Speaking for Myself: Perspectives on Social Political and Feminist Activism*. Ibadan: Amandla Consulting, 2013. Print.
2) Adichie, Chimamanda. *Purple Hibiscus.* Chapel Hill: Algonquin Books of Chapel Hill, 2003. Print.
3) Aidoo,Ama Ata.*Changes: A Love Story*. New York: The Feminist Press, 1991. Print.
4) Djebar, Assia. *A Sister to Scheherazade*. London: Heinemann Educational Books, 1993. Print.
5) Bâ, Mariama. *Une si Longue lettre*. Lomé: Nouvelles Editions Africaines, 1986. Print.
6) ———. *Un chant écarlate*. Dakar : SIPS, 1998. Print.
7) Beyala, Calyxthe. *C'est le soleil qui m'a brûlée*. Paris: J'ai lu, 1987. Print.
8) ———. *Tu t'appelleras Tanga*. Paris: Stock, 1988. Print.
9) ———. *Seul le diable le savait*. Paris: Pré aux Clercs, 1990. Print.
10) ———. *Femme nue, femme noire*. Paris: Albin Michel, 2003. Print.
11) Cazenave, Odile. 2005. 'Writing the Child, Youth, and Violence into the Francophone Novel from Sub-Saharan Africa: The Impact of Age and Gender'. *Research in African Literatures* 36.2 (Summer, 2005): 59-71. Indiana University Press Stable. Web. 23 May 2015 17:44 UTC <http://www.jstor.org/stable/30131141>.
12) Cunningham, A. Jaffe *et al.*'Theory-derived Explanations of Male Violence against Female Partners: Literature Update and Related Implications for Treatment and Evaluation'. London Family Court Clinic 200 - 254 Pall Mall St. London. 1998. Web. 23 May 2015. <http://www.lfcc.on.ca/maleviolence.pdf>.
13) D'Almeida, Irène Assiba. *Francophone African Women Writers : Destroying the*

Emptiness of Silence. Gainseville: University Press of Florida, 1999. Print.
14) Fanon, Frantz.*The Wretched of the Earth*. Suffolk: The Chaucer Press, 1963. Print.
15) Freire, Paulo.*Pedagogy of the Oppressed*. London: Penguin Books, 1996. Print.
16) Gueye, Marame. "Stuck on So Long A Letter: Senegalese Women's Writings and the Specter of Mariama Bâ". A Paper Presented at the 20th Anniversary Summit of the African Educational Research Network at North Carolina State University Raleigh, USA. 2012. Web. 27 May 2015. https://www.ncsu.edu/aern/TAS12.1/AERN2012Summit_Gueye.pdf.
17) HealthTap. 'Top 10 Doctor Insights on: Freud Theory Aggression'. Web. 23 May 2015. <https://www.healthtap.com/topics/freud-theory-of-aggression>.
18) Kalisa, Chantal.*Violence in Francophone African and Caribbean Women's Literature*. 2009. Web. 28 May 2015.<http://www.nebraskapress.unl.edu/supplements/excerpts/Fall%2009/9780803211025_excerpt.pdf>.
19) Laura A. Baker, nd. Theories of violence: psychology. *Violence in America, An Encyclopedia*, Gottesman, R. (ed.). 3. Charles Scribner's Sons. New York: The Gale Group. 321-324.
20) Lissouck, Marie.*Mon cœur est ailleurs*. Saint-Maur-Des-Fossés : Sépia, 2013. Print.
21) Lyons, Leah Tolbert.*Making Sense of Madness: A Study of the Theme of Madness in Selected Novels by Mariama Ba, Ken Bugul, and Myriam Warner-Vieyra*. 2007.Web. 22 May 2015. Vanderbilt University. 334 pages.
22) Mankou, Evelyne. *L'Instinct de survie*, Saint-Maur-de-Fossés: Jets d'encre, 2012. Print.
23) de Marenne, Eric Touya.*Francophone Women Writers:Feminisms, Postcolonialisms, Cross-Cultures*. Plymouth: Lexington Books, 2013. Print.
24) Mintsa, Justine. *Larmes de cendre*. Paris: l'Harmattan, 2012. Print.
25) Newton, Isaac. *The Mathematical Principles of Natural Philosophy*. 1687. Andrew Motte (trans.) 1729. London: Middle-Temple Gate, MDCCXXIX. Web. 23 May 2015. <http://books.google.com>.
26) Tamale, Sylvia. (ed.). *African Sexualities: a Reader*. Oxford: Pambazuka, 2011. Print.
27) UN Women. Emma Watson: Gender Equality is your Issue Too. 2014. Web. 23 May 2015. <http://www.unwomen.org/en/news/stories/2014/9/emma-watson-gender-equality-is-your-issue-too>.
28) UNICEF Innocenti Research Centre. Domestic Violence against Women and Girls. *Innocenti Digest* No. 6. 2000. Web. 23 May 2015. Florence: UNICEF Innoncenti Digest Centre.
29) Unigwe, Chika. *Night Dancer*. London: John Cape, 2012. Print
30) Volet, Jean-Marie. Francophone Women Writing in 1998-99 and beyond: A Literary Feast in a Violent World. *Research in African Literatures*. 2001. 32.4. 187-200. Web. May 2015. <http://www.jstor.org/stable/3820818>.