

Contents

Language, Literature and Criticism

Essays in Honour of Professor Aduke Adebayo

Edited by

**Emmanuel N. Kwofie
Babatunde Ayeleru**

© A Publication of the Department of European Studies,
University of Ibadan

Zenith BookHouse

3, Lydia Close, Ashi, Bodija
08034892535, 08070709894

First Published 2010

No part of this publication may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the expressed written consent of the copyright owner.

All rights reserved.

ISBN 978-978- 50793-1-9

Contents

Contributors		xi
Foreword		xv
Acknowledgement		xvii
Introduction		xxi
Chapter 1	Aspects of Cultural Experience in the Francophone West African Novel <i>Emmanuel N. Kwofie</i>	1
Chapter 2	Towards a Metaphonymic Reading of Adélaïde Fassinou's Prose Fiction <i>Babatunde Ayeleru</i>	19
Chapter 3	Africa Wo/man Palava: Le 'womanisme' Africain de Chikwenye Okonjo Ogunyemi <i>Ajoke Mimiko Bestman</i>	31
Chapter 4	Feminist Discourse as Paradigm of gendered Worldview: An Analysis of the Social Comment of Calixthe Beyala and Ama Ata Aidoo <i>O.F. Siwoku-Awi</i>	51
Chapter 5	Création littéraire et histoire: les fondements conceptuels du drame ivoirien à travers <i>quand on refuse on dit non</i> d'Ahmadou Kourouma <i>Laditan O. Affin</i>	77

Contents

Chapter 6	Image de l'Afrique contemporaine dans <i>Laalebasse cassée</i> de Tunde Fatunde <i>Joseph Ajibola Adeleke</i>	97
Chapter 7	Reflections of Poverty and Corruption in African Literature: The Perspectives of Sembène Ousmane's <i>Le mandat</i> and Jean Pliya's <i>La secrétaire particulière</i> <i>Toluwa. F Ayeleru</i>	113
Chapter 8	The African Novel as a Reflection of the African Literary Tradition and Social Realities in the 20th Century <i>Iyabode Omolara Daniel</i>	125
Chapter 9	Appel des communications ou arènes: étude du réalisme magique dans l'appel des arènes d'aminata Sow Fall <i>Amos Damilare Sangotade</i>	139
Chapter 10	The Oppressor is oppressed and in a Pathological State Too: Calixthe Beyala and Buchi Emecheta's male characters <i>Wumi Olayinka</i>	149
Chapter 11	The Feminist Theatre and the Quest for Social Change in the West African Sub-region: Interrogating the Anglophone and Francophone Perspectives <i>Lilian Ogbenege</i>	173
Chapter 12	The Linguistic Sign in the Politics of Postcolonial Becoming: a Reading of Ngugi wa Thiong'o's <i>Decolonising the Mind</i> <i>Yomi Olusegun-Joseph</i>	195

Contents

- Chapter 13 Two of a Kind: Thematic, Ideological and Aesthetic Convergences in American and African Literatures 213
Ayo Kehinde
- Chapter 14 African Writers' Pathogenesis and the Paradox of Imagination 239
Nelson O. Fashina
- Chapter 15 Political Poetics: Remi Raji's *Gather My Blood Rivers of Song* 273
Sule E. Egya
- Chapter 16 Dois Sertões, Um Mesmo Destino: A Radiografia Da Alma Nacional Em Guimarães Rosa E Wole Soyinka 293
Félix Ayob'omidire
- Chapter 17 A Problemática Do Amor E Casamento na Literatura Africana Escrita Pela Mulher 313
Ebenezer Adedeji Omoteso
- Chapter 18 Alafin Şangò dans; le théâtre Yoruba 333
Salawn Adewuni
- Chapter 19 Le langage comme stratégie déconstructive Chez Tahar Ben Jelloun et l'esthétique de sa réception 351
Kayode Atilade
- Chapter 20 Stratégies d'appropriation textuelles dans *La Femme aux pieds nus* de Scholastique Mukasonga 367
Richard Oko Ajah

Contents

- Chapter 21 The Self-Translating Poet: Implications for Translation Studies 379
Priye E. Iyalla-Amadi
- Chapter 22 La syntaxe de la négation en français et en 391
etsàko: Une étude comparée
Boniface Igbenegbu
- Chapter 23 Le système éducatif français en Afrique 403
francophone: vers des perspectives d'avenir
Eugenia Mbanefo
- Chapter 24 Etude critique de la compétence 413
grammaticale d'apprenants adultes de
français sur objectifs spécifiques au village
français du Nigeria
Sanni Mashood Adeniyi
- Chapter 25 Language in Education Policy and 421
Practice in Sierra Leone
Herbert Igboanusi
- Chapter 26 Le français à l'épreuve du sujet en 441
immersion linguistique au Nigeria
Musibau Olatunji Adesola
- Chapter 27 Perspectives analytiques de la phrase 457
simple et des matériaux de la langue
dans le contexte du FLE
Emmanuel A. Adeniyi
- Chapter 28 Women in Oikos: Re-thinking Greek 473
Male Anxiety over Female Sexuality
Olakunbi O. Olasope

Contents

Chapter 29	A Review of Modern Child Abuse, Neglect and Nation Building: An Example of the Nigerian Society <i>Babalola Olubunmi Racheal</i>	487
Chapter 30	Nationalism: Bane or Birth of Soviet Union Hegemony? Lessons for Modern Russia <i>Kayode O. Omotade</i>	497
Chapter 31	The Roles of Culture and Nationalism in the Task of Nation-Building in Europe <i>Akin Ademuyiwa</i>	533
Chapter 32	La révolution française de 1789: Que sera désormais la femme? <i>Ramonu Sanusi</i>	557
Chapter 33	Aduke Adebayo: A Comparatist, Theorist and Literary Critic (Interview) <i>Ramonu Sanusi</i>	565
Index		573

The Oppressor is oppressed and in a Pathological State Too: Calixthe Beyala and Buchi Emecheta's Male Characters

Wumi Olayinka

INTRODUCTION

Feminist writers/critics like Simone de Beauvoir, Eva Figes, Hellen Cixous, Luce Irigaray, Julia Kristeva, Elaine Showalter, M. Wollstonecraft, Olympe de Gouges, Flora Nwapa, Mariama Bâ, to name but a few, have often argued and written about the oppression of women in patriarchal societies. In the West, Asia and Africa, a wide range of feminist movements have risen to challenge the obduracy of patriarchal cultures. While one may argue that the wars being waged against patriarchy by women in the West have been largely successful, those in Africa still have a long way to go. The conflicting nature of feminist ideologies underscores why feminisms in the West are not readily applicable to feminisms in other parts of the world. Most especially, the interrelatedness of the effects of classism, racism, colonialism, culture, war, and economic and political situations in Africa explains why Western forms of feminisms are not practicable in African contexts. Thus, the unifying factor of the various feminist ideologies is that each recognises that women are oppressed in patriarchal societies and, therefore, need to be liberated.

Furthermore, discourses about women's oppression have dominated African feminist emancipatory struggles with implications for psychopathological disorders. Little is being said about the psychopathological status of the oppressor, who is assumed to be the African man. A careful study of feminist narratives duly portrays that men also do suffer from psychological

disorders largely because they hold on tenaciously to patriarchal cultural practices. This paper examines the psychopathological status of the male characters to be discussed. To aid us in the pursuit of the argument that women, as well as men, do present with psychopathologies in hegemonic cultures, this paper applies Freudian psychoanalytic theory, most especially its conceptions of the *id*, ego and superego. According to Gerald C. Davidson and John M. Neale (1998), Sigmund Freud (1856-1939), identified four distinct psychosexual stages of human development capable of providing libidinal satisfaction to the *id*: the oral stage, the anal stage, the phallic stage, and the genital stage. At any of these four stages, unresolved conflicts, between the primordial desires of the *id* and what the environment provides, result in fixation and are repressed into the unconscious. These repressed wishes manifest in the form of neurotic anxiety. These neuroses pervade the author's works and are traceable in the characters.

Neurotic Men in Calixthe Beyala's Selected Works

Calixthe Beyala, a Cameroonian, born in 1961 to poor parents who abandoned her, was brought up by her elder sister. She is engaged in several social and political movements some of which are the *Collectif Egalité*, fight against HIV/AIDS, and promotion of *francophonie*. Calixthe Beyala belongs to the Committee that coordinates the Decade for the Promotion of a Culture of Peace and Non-Violence for the Children of the World. She lived in the ghetto of Douala up to the age of seventeen before she left for Spain and later France to continue her studies. She has two children from her marriage before her divorce. Calixthe Beyala's corpus constitutes a canonic ensemble where she adequately announces her zero tolerance for social ills and patriarchal tradition to her literary audience as noted by Gueye Ousmane:

à travers toutes ses œuvres, et en particulier, ... «*Honneurs perdus*», elle dénonce avec force hyperbole la bêtise

humaine, le fatalisme, l'ignorance, les bodièreseries, la misère, la xénophobie, les superstitions, le mimétisme ainsi que l'irresponsabilité des hommes politiques africains, l'exploitation de l'homme par l'homme, de la femme par l'homme, les illusions perdues des indépendances (11th July 2008 : 1).

through her works in particular, "*Lost Honours*", she hyperbolically denounces human folly, fatalism, ignorance, misery, xenophobia, superstitions, mimetism, as well as the irresponsibility of African politicians, exploitation of man by man, of woman by man, lost illusions of independence (translation mine).

In Beyala's feminist quest, the affective and physical decline of children, women and men sentenced to a miserable ghetto life imprisoned by customary laws and their impediments are themes that fill in her works and are worthy of sympathy. A psychological paradigmatic approach to the analysis of her novels will convince the reader that it is not only women and children who need to be rescued from the claws of obdurate cultural practices. Men equally need some positive intervention given the scenes of incessant rape and social injustice meted out to women and children by men. In Tanga's family, rape becomes a generational occurrence; her grandmother, Kadjaba Dongo, conceives her mother through rape by a stranger, while asleep under a mango tree. For what can one tell of a father who "il fallait plus qu'une escapade chronométrée pour le satisfaire" (many timed love escapades were needed to satisfy him). (*Tu t'appelleras Tanga*: 42), Tanga's father demonstrates his loose sexuality and sleeps with his concubine under Tanga's mother's nose in their matrimonial bed. He, with impunity, rapes twelve-year old Tanga, impregnates her and helps in the killing of the child that is born from that incestuous act. Thus, Tanga

becomes a victim of multiple rape having been raped earlier by Hassan, who claims to have "l'amour sous mes paumes" (love under my palms) (*Tu t'appelleras Tanga*: 29) and blindfolds Tanga while raping her:

-J'aime tout voir; dit-il.

Il enfonce une main dans sa poche, en sort un foulard, jette l'inquiétude dans mes sens en me bandant les yeux. Dénudée jusqu'à l'âme, j'attends, soumise à ses désirs. ...

Hassan me prend dans ses bras. Pas à pas, sans me lâcher, il me pousse vers le lit. Il s'écroule sur mon ventre. ...

Ses lèvres me soumettent. Il saisit une jambe, puis l'autre, les pose sur ses épaules. Il me pénètre (*Tu t'appelleras Tanga*: 29-30).

I like to see everything; says he.

He pushes a hand into his pocket, brings out a scarf, throws me into a worrisome state by blindfolding me. Naked to the soul, I wait, subjected to his desires. ...

Hassan holds me in his arms. Step by step, without releasing me, he pushes me toward the bed. He falls on my stomach. ... His

lips subject me. He seizes a leg, then another, places them on his shoulders. He gets into me. (Translation mine).

In *C'est le soleil qui m'a brûlée*, one witnesses the animalistic manner in which Jean makes love to Ateba who derives no pleasure from this sexual encounter. Instead, she weeps as Jean forcefully has his way with her, thereby reducing women to nothing with his outrageous utterances. Although, it is not incest that is recorded here, it is rape as the intercourse is unpleasurable, brutal and without Ateba's consent:

Brusquement, il l'avait retournée et l'avait obligée à se cambrer. D'une poussée, il l'avait pénétrée et avait entrepris un brutal mouvement de va-et-vient. Elle gémissait, elle sanglotait (*C'est le soleil qui m'a brûllée: 59*).

Suddenly, he turned her over and forced her to pull herself up. With a push, he had penetrated and had begun a brutal back and forth movement. She groaned, she wept (Translation mine).

One can infer here that Calixthe Beyala's sexually perverted males suffer from paedophilia. Portraying the phallus as the greatest impediment to their hegemonic agency Calixthe Beyala attests to the fact that men are engaged by culture. She textualises male and female bodies and by so doing engages in what Gallimore terms "discours du corps" (discourse of the body); (cited by Pius Adesanmi, 1996: 205). She advocates a total decentralisation and disintegration of patriarchal systems. Pius Adesanmi, (1996), argues that Calixthe Beyala's feminist ideology is of the scrotophobic ilk because she employs her scrotophobic discourse as a subversive weapon to deconstruct patriarchal axiology. The violence portrayed in her novels through her choice of words is, according to Albert Tudieshe (2008: 1), a reflection of the violence Africa experiences on a daily basis in various forms. As correct as Tudieshe may be in general terms, for his point to be valid, it would be necessary to include men in this Beyalian quest, because women and children alone do not make up the society. This is because observable in Calixthe Beyala's narratives is the picture of violation of men and women's bodies, psyche and lives in her patriarchal Cameroonian community. Simultaneously, she presents oppressive men who are psychologically sick and would always use culture as the basis of their unbearable superimposition on women. Although, she uses her texts to condemn patriarchy whereby she reduces the male

body to its sex and the man's selfish desires vis-à-vis woman, Beyala's picture of pathological men should attract sympathy just as the oppressed state of her female characters does.

By presenting her male characters as indolent and vicious, Beyala practically suppresses the authority of the ego and the superego to that of the id impulse. This affords her the opportunity to accurately do justice to the presentation of the sordid state of her community in the realist sense. Hence, Calixthe Beyala writes out of her own experiences bringing her audience in close contact with her world, life and social milieu. This is why her novels are sex-soaked narratives where scenes of sexual intercourse are presented openly in broad day-light without inhibition. In postmodernist texts, pornography has moved from the periphery to the centre of discourse. It is a radical feminist way of 'empowering' the female. Bénérafa's indolence is made known in his inability to provide for his family's needs in *Les Honneurs perdus*. Nonetheless, this does not debar him from imposing his superiority over his household. The day his wife informs him they have absolutely no provision left at home to sustain them, Bénérafa finds every excuse not to provide money to replenish their stock of provisions. Hear him in the conversation with his wife below:

- Il n'y a plus de lait, mon époux.
- ...
- T'as plus de lait que nécessaire.
- Il n'y a plus de sucre.
- C'est pas grave vu que ça donne le diabète.
- Plus de farine non plus.
- Fais-toi prêter un peu d'argent
par madame Kimoto
(*Les honneurs perdus* : 39-40).
- There is no more milk, my husband.

- You have more milk than necessary.
- There is no more sugar.
- That is not serious since that causes diabetes.
- No more flour.
- Go and borrow some money from Mrs Kimoto.
(Translation mine).

Bénérafa, in the above passage, typifies patients who suffer from avolition. As it were, his inability to provide for his household does not serve as a measure for him to control his instinctual demands. He goes about borrowing money to buy himself palm wine without paying back to his creditors:

Ensuite, toute la journée, papa courut emprunter de l'argent. C'était un spécialiste du genre, à qui les gens regrettent de donner leur argent, une fois qu'ils l'ont fait... "Oh, mon frère, ma soeur, il faut venir au secours d'un homme dont la position sociale est menacée. Je ne demande pas beaucoup. Oublions le beaufort. Juste un petit cent francs pour un litre de vin de palme. Je te les rembourserai, sur l'honneur! (*Les honneurs perdus*: 48).

Next, all day long, papa ran to borrow money. He was a specialist of a kind, who people regretted giving their money to, once they did. ... "Oh, my brother, my sister, there's need to come to the aid of a man whose social position is menaced. I am not asking for much. Forget beaufort cheese. Just a hundred francs for a litre of

palm wine. I will reimburse you, on my honour! (Translation mine).

Often, when Bénérafa owes, it is his wife who pays his creditors back from her meagre income. This is a typical example of how women live sacrificially for their husbands and children under patriarchy; in this case, Saïda's mother is compelled to make such a sacrifice for her indolent husband in order to save the family from being embarrassed. Ironically, as the head of the family in patriarchal cultures, it is the man's responsibility to protect and provide for his family, but this role is assumed by women when men fail to acknowledge their responsibilities. Examples of such men are found in Flora Nwapa's novels *Efuru* (1966), *Idu* (1971), *One Is Enough* (1981) and *Women Are Different* (1981). Women in Nwapa's novels are subjectivised and centralised while men are objectified. Men to men conversations are few and, in the main, focused on women (Wale Adegbite and Ayo Kehinde: 2003). In all the four novels of Nwapa noted above, male characters are ascribed with undesirable reputation tending towards antisocial personality disorders (Wale Adegbite and Ayo Kehinde: 2003). Nwapa's men are either adulterous or unreliable such as Efuru's two husbands, Adizua and Gilbert; or egoistic, immoral and exploitative in nature as we have in Dora's husband, Chris; and in Ernest, Rose's lover both in *Women are different*. This is a feminist's method of subverting male hegemony.

In essence, the illustrations Calixthe Beyala presents in her novels about men in patriarchal societies prove that the male ego is simply overbloated. Any attempt by the opposite sex to bruise the male ego is violently resisted by the male characters through the use of mediational cultural tool which facilitates imprisoning women through marriage and motherhood.

The day Tanga's father spends the night outside his home, he returns at daybreak and fails to offer an explanation to Mâ for his action is a typical example of how women in patriarchal

societies are disregarded in their marriages. The day Tanga's father chooses to be absent from home coincides with Tanga's birthday. Mâ accuses him of not counting it necessary to spend the day with his family, being their daughter's birthday. Pâ reacts in violence and pushes Mâ on to the mat. In vituperations, Pâ declares:

que le sexe de la vieille la mère s'était couché avant le soleil et qu'elle devait laisser la chèvre brouter là où l'herbe pousse. ... Il lui dit que là-bas, à l'endroit où il libère ses reins entre les jambes, la femme avait un parfum écoeurant mais qui lui plaisait car sur sa tête trônait la longue tresse de l'espoir. ... Le vieux le père continuait, insultait, justifiait. ... Et la vieille la mère, l'air d'un gosse débile, écoutait, ramassée sur une natte, sans révolte" (*Tu t'appelleras Tanga*: 44-45).

that old mother's vagina has slept off before the rising of the sun and that she must allow the nanny goat graze where the grass grows. ... He told her that overthere, where he liberates his loins between the legs, the woman had a sickening odour but which pleased him for enthroned on her head was a long tress of hope. ... And old mother, like a feeble brat, listened, crouched on a mat, without revolt (Translation mine).

Pâ's primordial drives become the motivating force that makes him take to adultery and irresponsible behaviour towards his family. Pâ finds Mâ's reaction bruising to his male ego. Male ego emerges from an [over-bloated] self-esteem which most often tends toward narcissism and one of the reasons why men show aggression

towards women. Roy Baumeister (2001) finds in his research on bullies that unearned high self-esteem is positively correlated with violence meted out to others by violent groups. When such groups perceive assaults to their personality, they tend to react violently against others because their high self-esteem comes under threat.

Glossing over Calixthe Beyala's texts and the apparent phallo-focal nature of her discourse, it is easy to assume that she is a man hater. However, an indepth reading of her texts demonstrates otherwise, especially when one considers the fact that she is not a lesbian. I would therefore choose to reason differently: that, although her male characters are often portrayed as figureheads who consistently run away from their responsibilities, and are totally insensitive to the female gender, she, obviously, is not saying that men should be ostracised from the society; otherwise, she would not have created scenes where Bessanga in *La petite fille du réverbère* and Mégri in *Seul le diable le savait* passionately demand to know who their fathers are in order to reunite with them. It also would not have been necessary for her to make the reunion of Loulouze and Frédéric, her father, possible in *Les Honneurs perdus*. The message Beyala is passing across to her readers by creating indolent men and at times scenes of their murders should be read as tropes to drive home her view about the need to abolish obnoxious cultural practices. When read as tropes, it will be possible for readers and critics to interpret such scenes as depicting Beyala's intolerance to obdurate patriarchal practices and the need to rid the society of all forms of patriarchal orders that perpetrate human decadence.

Likewise, her deployment of pornographic scenes is a machinery through which she is able to transmit to her readers the true state of moral decadence in her society and the level of men's psychological degeneration for which there is need for intervention. Therefore, accusing Beyala of pornography is to say that such critics are defending anomalies in a sick society. Often, we claim that literature mirrors society by embracing the overall reality of contemporary civilisation made up of society, politics, and science

(Aduke Adebayo: 1983). If Beyala, in representing the whole truth and reality about her society, has thus created scenes of pornography, it is to say that there is total moral decadence in her society and she is simply being a social-realist. Patriarchy in the "Beyalian" sense is a dreaded disease that correspondingly needs a drastic cure (H. Chukwuma: 2006) in order to save her entire society.

Psychopathological Traits of Men in Some of Buchi Emecheta's Novels

Buchi Emecheta (1944-) is a Nigerian born in Lagos. She is by birth from the Ibuza locality of the Igbo society. She is recognised as a versatile writer who classifies herself as an African feminist with a small 'f', denying being a feminist after the Western fashion (Remy Oriaku, 1996: 76). Despite her preference to be referred to as an African feminist, the women's movement in the West must have had an influence on her feminist ideology because of her long stay in London. Buchi Emecheta is an acclaimed female African voice who, through her numerous feminist novels, has succeeded in evoking the female experience in African societies especially that of Igbo women. She is also able to disprove stereotypes and misconceptions about African women by the West and African male writers. Her criticism of colonialism and imperialism complements African male writers' efforts against colonisation of Africans and imperialism of the West, while her face-off with patriarchy illustrates her strong feminist consciousness and drive. As an African feminist, she writes to salvage what is right about the African way of life and to denounce customs that are obnoxious to human life (Raogo Kima, 2008). She, with Bessie Head, Ama Ata Aidoo and fellow Nigerian Flora Nwapa, and many other African feminist writers, have succeeded in registering and establishing female voices in the male-dominated literature of modern Africa.

Emecheta has been consistently celebrated for her skilfulness in depicting the harrowing pains of African women in the African

patriarchal context, womanhood, motherhood and the impact of Westernisation in postcolonial Nigeria. Her novels, according to Femi Nzegwu (2003), dwell on the theme of her own survival and in general that of African women's survival. Through her novels, she engages in bringing repressed ideas and feelings to consciousness and expressing them. Her feminist novels constitute a cathartic ensemble that facilitates the healing of her life and those of African women who share the same plight with her. Orphaned at age nine, she managed to receive Western education at a missionary school in an era when the education of girls was discouraged or even seen mostly as a taboo. She was married off to at the age of sixteen. She moved to London to join her husband and the marriage produced five children in a space of six years. Abused to an intolerable extent by her husband, she finally separated from the latter in 1966 when he burnt the manuscript of her first writing attempt - *The Slave Girl*. Her mainstream feminist writing career consequently began actively in the 70s.

Second Class Citizen is Buchi Emecheta's autobiography set in Lagos and London. Rendered in the authorial narrative method, the work brings the reader in contact with the practice of patriarchy in the Igbo community and how it affects males and females. Of interest is how patriarchy makes Buchi Emecheta's male characters degenerate into various states of psychological disorder. Francis is the central male character in *Second Class Citizen* and he is of particular interest because of the opportunity he offers in probing the male psyche in a patriarchal environment. We do not have any trace of Francis' childhood that may provide adequate insight into how he fared during the various stages of his psychosexual development. Nevertheless, one incident, if psychoanalytically analysed is capable of shedding some light. Francis' destructive nature is made known when he kills the monkey of his friend by offering it food smeared with rat poison because he thinks the monkey is a nuisance. He also kills a Christmas goat belonging to his father tying it to a tree, beating and asking it to tell him what two times two is. In like manner, Francis

destroys the manuscript of Adah's "brainchild", *The Slave Girl* and the new radiogram she buys on hire purchase. These incidents reveal that Francis suffers from antisocial personality disorder. Other behavioural problems manifested by Francis also indicate that he is neurotic. One of these is the dependent personality disorder he tends to have: Francis remains dependent on others even till adulthood. He is hardly able to adequately judge situations and make independent decisions about his nuclear family unless he has consulted with his parents, especially his father. Three incidents in the novel reveal this fact. The first is the time when he needs to make a decision on whether Adah should keep her job at the American Library for fear that Adah is earning more than he does. The second is when he needs to decide whether or not Adah should go with him to England. On these two occasions, it is his father who tells him what to do. The third is when he writes home to his parents about Adah's family planning ventures.

Francis also suffers from sexuality disorders. He is unable to satisfy his wife during sexual intercourse. Instead, he makes love to Adah as a child tortures an animal given to him as a pet. Moreover, Francis goes about "shopping around outside for willing women" (*Second Class Citizen*: 41). According to the Freudian psychoanalytic paradigm, this disorder is attributed to fixation experienced at the phallic stage. That Francis is narcissistic by nature is without doubt, proved in *Second Class Citizen*. His self-centredness makes him overvalue himself even though his uncountable failed attempts at his accounting examinations prove otherwise. All Francis wants is for everybody to do his bidding even if it means making others uncomfortable. He selfishly depends absolutely on Adah's income to the extent that when Adah signs that she will no longer feed him, he claims to have reported Adah to the authorities. His narcissistic nature can be summed up in Adah's statement :

To him, a woman was a second-class human, to be slept with at any time, even during the day, and, if she refused, to have

sense beaten into her until she gave in; to be ordered out of bed after he had done with her; to make sure she washed his clothes and get his meals ready at the right time. There was no need to have an intelligent conversation with his wife because, you see, she might start getting ideas (*Second Class Citizen*: 164).

Upon securing a job as a mail-man at the post office, he manages to add a few cloths to his wardrobe and buys himself a transistor radio which neither his wife nor children must touch. Francis possesses a grandiose view of his own uniqueness and abilities. He is preoccupied with thoughts of great success but never achieves any. Characteristic of him also is his constant demand for attention and excessive admiration, lack of empathy, feelings of envy, arrogance and taking advantage of others, especially Adah his wife. Underlying his narcissistic nature is his extreme sensitiveness to criticism, deep fear of failure, inability to form deep relationships and his seeming anger and rejection of others when they fall short of his expectations. An example of Francis' narcissistic nature can be found in the lines below when Adah criticises him for his lack of sense of judgement and not making proper provisions for his young family joining him in England for the first time. The best he could do for them is to secure a half-room in a tunnel-like hall as an abode for them. This is substandard to Adah, and upon telling him that he could have got them better accommodation, he becomes angry and attempts to assault her :

Francis's temper snapped. He lifted his hand as if to slap her, but thought better of it. There would be plenty of time for that, if Adah was going to start telling him what to do (*Second Class Citizen*: 39).

While Buchi Emecheta engages in feminist emancipation, she simultaneously reveals to her readers the psychical ghosting of patriarchy in the male psyche rendering her male characters significantly prone to psychopathologies. One observes in Buchi Emecheta's works that patriarchal injunctions have worked in men's minds to confine a woman's destiny to her anatomy, simply because patriarchal male and "female" agents cling tenaciously to tradition. For this reason, Adah asks this probing question: "Why was it that men took such a long time to change, to adapt, to reconcile themselves to new situations?" (*Second Class Citizen*: 116). The answer to Adah's question is not difficult to find considering the fact that the cultural setting of Buchi Emecheta's Igbo community bestows on men a somewhat unrealistic self-esteem. An attempt by a woman to counter the male ego simply results in violence from the male toward the female. Indolent men like Francis in *Second Class Citizen*, Okolie and Pa Palagada in *The Slave Girl*, Nnaife in *The Joys of Motherhood*, merely lord it over the females in their lives believing that they possess a superior IQ whereas in actual fact, if one were to compare them with the females, they would be found to be lower in achievement, capacity and capability (Joan Raymond, Newsweek Web Exclusive: 23 January 2008). Francis' repeated failure in his professional examinations is not enough reason for him to understand that a man is not necessarily more intelligent than a woman simply because he is a man.

... Francis failed his summer examinations.

... Francis forgot that it had taken him five attempts to pass the first part, that he did not attend any lectures because he felt he could do better on his own, that he was always reluctant to get up early enough in the mornings (*Second Class Citizen*: 50).

Furthermore, in Buchi Emecheta's style of weaving irony into plots in order to challenge the patriarchal order, she cleverly describes a scene in *Double Yoke* where the insignificant looking but

self-confident Miss Bulewao teaches students who are all males. This, ironically, is not enough for these "genius" male students to realise the fact that being taught by a female lecturer connotes that males are not better than females in academics and in other spheres of life. Although, they marvel at Miss Bulewao's brilliance, Ete Kamba still "wishes she were a man!" (*Double Yoke*: 2). The socially and morally unproductive Pa Palagada equally judges himself superior to his wife, Ma Palagada, even though when in need of salvation from dreadful situations, it is on his mother he calls:

He always cried for his mother whenever he had the slightest ailment, even if it was an ordinary minor touch of malaria. He was one of those big, manly males who would not hesitate to tell you that women were created as playthings for men, that they were brainless, mindless, and easily pliable. And yet it was to a woman that he would go to pour out his troubles, wanting her to listen, to sympathise and make appropriate noises, to give him a cuddle, tell him how handsome and kind he was (*The Slave Girl*: 99).

Buchi Emecheta succeeds in treating the male ego as an element capable of throwing men into psychopathological states which will finally destroy them. Nnaife, in *The Joys of Motherhood*, becomes violent the day his daughter, Kehinde, refuses to marry his choice for her, a certain young man employed at the railway station. In his anger, Nnaife transfers aggression to Nnu Ego, damning her and the food she serves him:

"Damn you and your food, Nnu Ego", he repeated aloud. "I shall curse till I die the

day you came to my threshold. I wish I had never met you" (*The Joys of Motherhood*: 205).

Later, Nnaife unleashes violence on Ladipo's family when the former discovers that Kehinde has gone to spend the night with Ladipo's family. He threatens to "butcher" (*The Joys of Motherhood*: p. 209) the butcher and off he goes to the butcher's house in the early hours of the morning with a cutlass in his hand. Nnaife is arrested by the police but even at that, he continues to threaten "I shall be released in a day or two, but I shall come and kill you" (*The Joys of Motherhood*: 210). Buchi Emecheta further presents the male ego from the perspective that men are essentially morally corrupt, cold-hearted, deplorably ungrateful and sexually exploitative. Okolie and Pa Palagada in *The Slave Girl*, Okoboshi and Okonkwo, Aku-nna's uncle in *The Bride Price*, Amatokwu and Nnaife in *The Joys of Motherhood*, Francis in *Second Class Citizen*, Ete Kamba and Elder Professor Reverend Ikot in *Double Yoke*, are fictional male characters Buchi Emecheta creates in her works to illustrate these characteristics. They all engage in economic and sexual exploitation of females.

What one can deduce then from Buchi Emecheta's presentation of her male characters is that the male ego is fuelled by patriarchal cultural practices that privilege men over women just as is the case with Calixthe Beyala's male characters. In essence, men use tradition and history to secure political, social and economic domination over women. For this reason, Francis is quick to remind Adah in *Second Class Citizen* that she is only a woman. The exercise of power by Pa Palagada over the Palagada family, especially over his wife and the latter's female servants in *The Slave Girl* is singularly inscribed into an ascriptive self. He employs the machinery of patriarchy to abuse his household à la Louis XIV; even though it is Ma Palagada who buys the Palagada slaves and maintains the family with the earnings of her sweat, she, Ma Palagada, pretends that whatever Pa Palagada says or orders holds

sway. All the servants in the Palagada family are subdued in a phobic state to Pa Palagada, whose name, to the Palagada slaves, connotes "big punishment" (*The Slave Girl*: 71). Holding on to tradition and history, Ete Kamba desperately quests for Nko's virginity whilst Nko does not really concern herself about Ete Kamba's virginity. Ete Kamba earnestly wishes to be the

Prehistoric man, that ancient lamp bearer lighting her way from innocence into maturity. And he would have liked to hold her there, for ever and for ever. He would have liked her to die before him, so no one, no other man would share her (*Double Yoke*: 61).

In Ete Kamba's bid to protect his male ego, he, in the figment of imagination to be the first of all men to possess, hurt and conquer Nko, "whose blood would have washed them both almost like a living sacrifice" (*Double Yoke*: 61), endeavours to dig deeper into Nko's vagina while making love with her on his first day on the University campus touching the mouth of Nko's womb in search of the latter's proof of virginity. Ete Kamba

brutally and desperately penetrated deeper and deeper inside her, so deep that she could feel him thrusting at the mouth of her womb. He was desperate, he was searching for the virginal blood his mother and friends had talked to him so much about. He was not quite sure he went all the way the first time. This time he was going to make sure he did it right. He dug, he groped, then he despaired. ... He felt so small. ... He was now in tears, very alone, very lost (*Double Yoke*: 60-61).

Unfortunately for Ete Kamba, his ego is wounded because he fails to come to terms with reality contrary to Nko's more pragmatic, modernised and realistic approach to life. So often is the male ego wounded when men come across intelligent, blatant and outspoken females who challenge their ego to prove to them that really, men are not in any way superior to women.

Conclusions: Towards Changing the Status Quo

The psychological deficiencies in Calixthe Beyala and Buchi Emecheta's male characters makes it pertinent to propose that it is high time attention was not only given to women's oppression, but that, feminists should also begin to see men as equally oppressed and enslaved to patriarchal traditions. The psychological state of men in the two African societies which Calixthe Beyala and Buchi Emecheta project is pathetic. This is perhaps one of the reasons why Omolara Ogundipe-Leslie advocates STIWANISM, Catherine Acholonu proposes Motherism and Chikwenye Ogunyemi propounds Womanism as theoretical approaches for resolving the challenges posed by patriarchy. However, the battle for emancipation should go beyond Ogundipe-Leslie's, Catherine Acholonu's and Chikwenye Ogunyemi's ideologies. It should be extended to psychological transformation of both males and females if the battle against patriarchy must amount to anything at the end. If the minds of Africans are not disabused from patriarchal cultural practices, feminist ideals may remain unachievable for a long time.

A holistic view of the state of man in the African societies being painted by Calixthe Beyala and Buchi Emecheta adequately impresses on the reading public's mind that man in his self-elevated state above the woman in a patriarchal society also consciously or unconsciously subjects himself to oppression. For instance, let us take a look at the claustrophobic perspective of female oppression: in these confined spaces to which oppressed women are restricted also dwell the males who oppress them. In the same choked up space ravaged by rats and cockroaches live Pa, Tanga's father and his entire family in *Tu t'appelleras Tanga*. Nnaife lives in the one-

square room he occupies with his wives and children and Francis lives in his half room in London with his family. It is therefore not only women who are confined to restricted spaces. Men also are restricted in those spaces and are therefore equally vulnerable to claustrophobic oppression caused by self.

Feminists should embark on the pathway of making it possible to create positive male characters to further drive home the need for male and female emancipation. It is definitely possible to do this. In a fascinating manner, if Miriam Tlali successfully creates a couple, Nana and Moremi in *Amandla* who stick together to combat apartheid for the freedom of Sowetoans (Femi Ojo-Ade: 1996), then it should be possible for Calixthe Beyala and Buchi Emecheta, in their individual feminist enterprise, to create male characters with positive images who will work hand in hand to fight stifling patriarchal cultural practices. After all, Buchi Emecheta once declared that African men need to collaborate with women in the struggle against patriarchal oppression in African contexts. It is also possible to create apologetic male characters who will apologise for all the ills men have subjected women to and will appreciate the fact that males are not necessarily superior to females. These male characters should be able to treat women with dignity.

Buchi Emecheta tries in some sort to juxtapose her vicious male characters and those who tend to understand the female situation and treat women with respect. Towards this goal, she creates Chike in *The Bride Price* and Albert in *Kehinde* to provide the opportunity for making a success of this laudable attempt. Unfortunately, Buchi Emecheta jeopardises the opportunities she has in making a success of these laudable attempts in so far as she fails to make those male characters metamorphose into the ideal African man that feminists yearn for. Her success in creating such characters would have further distinguished her feminist ideology from that of Calixthe Beyala whose male characters are often presented in a degenerated and hopeless state.

The language that Calixthe Beyala and Buchi Emecheta employ to deconstruct patriarchy in their art obviously differs. At the same time, it shows the disposition of the two authors toward female oppression and the fact that men are psychologically deficient. Whilst Calixthe Beyala's novels are replete with harsh, shocking, vulgar terms in her attempt to adequately reveal the reality of the sordid state of her society, of women, men and children, Buchi Emecheta cloaks her anger against female oppression and male psychical feebleness in her use of subtle imagery and symbols. By and large, one observes that the feminist novels of the two authors are an insurgence against all forms of societal ills that man causes himself in a sexist society.

Beyala's feminist works present the violent and crude picture of the Cameroonian society. She is in general daring in her narrative style using terms and expressions that feminists in the likes of Buchi Emecheta would have shied away from. Terms like penis, vagina and scenes of open air rape, are some of the issues critics who vilify her would have preferred she does not employ in her approach. Buchi Emecheta makes use of subtler words such as "thing" (*Second Class Citizen*: 104), "Good Rord" (*Second Class Citizen*: 107) to refer to Francis' male organ. "Rord", (*Second Class Citizen*: 107) is used here as a parapraxis device, also known as Freudian slip, and, if psychoanalytically analysed using Freudian dream interpretation technique, can mean Francis' penis that does the good work of incessantly impregnating Ada, his wife. Therefore, Buchi Emecheta employs such subtlety as a means of indirectly transmitting her message across to readers contrary to Beyala's crude and direct use of sordid parlance.

Nonetheless, a realist perspective to reading and analysing Beyala's narratives proves that she is strongly committed to the ideals of social justice and solicits possibilities of a better future for mankind (Jean-Marie Volet, 1993). Buchi Emecheta pursues the same ideals too, but in a subtler manner. This may be because her Nigerian socio-cultural milieu is not in the kind of total moral and

social decadence Calixthe Beyala's Cameroonian society is. This is why feminist critics must begin to read Calixthe Beyala and Buchi Emecheta's male characters as personalities who equally need positive attention and intervention psychologically.

References

- Adebayo, Aduke Grace. *Social Realism and Ideology in the Novels of Richard Wright and Sembène Ousmane*, Unpublished Ph.D Thesis, University of Ibadan, Ibadan. 1983.
- Adegbite, Wale and Kehinde, Ayo. "Discourse Features of Feminism in Some of Flora Nwapa's Novels", *Estudos Portugueses e Africanos*, 2^o semestre de 2003, N^o 42: pp. 5-20.
- Adesanmi, Pius. "The Fire This Time: Discourse of the Body and 'Scrotophobia' in the Works of Calixthe Beyala", Aduke Adebayo. (ed.), *Feminism and Black Women's Creative Writing: Theory, Practice and Criticism*, Ibadan: AMD Publishers. 1996. pp. 201-219.
- Ayeleru, Babatunde. "African Feminist Expression: Between Linguistic Realism and Linguistic Vulgarism", *Particip'Action*, Vol. 1, No 1: 2009. pp. 18-31.
- Baumeister, Roy F. "Violent Pride", *Scientific American*, 284, No. 4, April, 2001. pp. 96-101.
- Beyala, C. *Seul le diable le savait*. Paris: Le Pré aux Clercs. 1990.
- Beyala, C. *Les honneurs perdus*. Paris: Albin Michel. 1996.
- Beyala, C. *Tu t'appelleras Tanga*. Paris: J'ai lu. 1997.
- Beyala, C. *La petite fille du réverbère*. Paris: Albin Michel. 1998.
- Beyala, C. *C'est le soleil qui m'a brûlée*. Paris: J'ai lu. 2006.
- Chukwuma, H. "Women's Quest For Rights: African Feminist Theory in Fiction", *The Forumon Public Policy*. forumonpublicpolicy.com/archivespring07/chukwuma.pdf. 2006. pp. 1-13.
- Davidson, G.C. and Neale, J.M. *Abnormal Psychology*, Seventh Edition, New York: John Wiley and Sons Inc. 1998.
- Emecheta, B. *Second Class Citizen*. New York: George Braziller. 1975.
- Emecheta, B. *The Bride Price*. New York: George Braziller. 1976.
- Emecheta, B. *Double Yoke*, London: Ogwugwu Afor Co. Ltd., Briston Grove. 1982.

- Emecheta, B. *The Joys of Motherhood*, Heinemann Educational Books (Nigeria) Plc, Ibadan: 2004.
- Emecheta, B. *The Slave Girl*. New York: George Braziller. 2005.
- Emecheta, B. *Kehinde*, IL: Waveland Press Inc., Long Grove. 2005.
- Kima, R. *Feminist Intersections: Reading Louise Erdrich and Buchi Emecheta Within/Across Cultural Boundaries*, Ann Arbor: ProQuest Information and Learning Company. 2006.
- Nwapa, F. *Efuru*, Ibadan: Heinemann. 1966.
- _____. *Idu*, Ibadan: Heinemann, 1971.
- _____. *One is Enough*. Ibadan: Heinemann. 1981.
- _____. *Women Are Different*, Tana Press, Trenton NJ: Africa World Edition, 1992.
- Nzegwu, F. "Buchi Emecheta", *The Literary Encyclopedia*, internet article downloaded on 11th July 2008, p. 1, <http://www.litencyc.com/php/speople.php?rec=true&UID=1424>. 2004.
- Ojo-Ade, Femi. "African Women Writers and Feminism: An Example of Miriam Tlali" *Being Black Being Human*, Ile-Ife: Obafemi Awolowo University Press Ltd. 1996. pp. 32-68.
- Raymond, Joan. "Newsweek Web Exclusive" Internet article downloaded 27 June 2010. 2008.
- Tudieshe, A. undated. "Calixthe Beyala", femme noire et écrivain", internet article, 11 July 2008. p. 1.
- Volet, J.-M. "Calixthe Beyala, or the Literary Success of a Cameroonian Woman Living in Paris", *World Literature Today*, Volume 67, No. 2, 1993. pp. 309-314.