Numéro 014, Décembre 2022

ISSN : 2518-4237

LɔŋGBOWU

Revue des Langues, Lettres et Sciences de l'Homme et de la Société



Faculté des Lettres et Sciences Humaines

UNIVERSITE DE KARA

LONGBOWU

Revue des Langues, Lettres et Sciences de l'Homme et de la Société

Décembre 2022

ISSN : 2518 - 4237

Faculté des Lettres et
Sciences Humaines

UNIVERSITE
DE KARA

LɔŋGBOWU

Revue des Langues, Lettres et Sciences de l'Homme et de la Société

Numéro 014, Décembre 2022

En couverture,
photo d'un grenier traditionnel kabiyè
prise au « musée de Yadè », « Kabıyɛ
sɔsaa ɖiwa »

©*LƆŋGBOWU*, Revue des Langues, Lettres et Sciences de l'Homme et de la Société, Faculté des Lettres et Sciences Humaines, Université de Kara-Togo
N° 014, Décembre 2022
ISSN : 2518 – 4237

ADMINISTRATION DE LA REVUE

COMITE DE REDACTION
Directeur Scientifique : Akoété AMOUZOU**,** *Professeur Titulaire*
Directeur de publication : Nakpane LABANTE, *Maître de Conférences*
Rédacteur en Chef : Tchaa PALI, *Professeur Titulaire*
Coordinateur de publication : Boussanlègue TCHABLE, *Professeur Titulaire*
Secrétaire : Essonam BINI, *Maître de Conférences*
Assistant à la rédaction : Kokou TCHALLA, *Maître-Assistant*

COMITE SCIENTIFIQUE INTERNATIONAL
Pr Komla SANDA (Université de Kara)
Pr Amouzou KOU'SANTA (Université de Kara)
Pr Adama KPODAR (Université de Kara)
Pr Yaovi AKAKPO (Université de Lomé)
Pr Komi. KOSSI-TITRIKOU (Université de Lomé)
Pr Kodjona KADANGA (Université de Lomé)
Pr Komlan NUBOUKPO (Université de Lomé)
Pr Badjow TCHAM (Université de Lomé)
Pr Akoété AMOUZOU (Université de Kara)
Pr Abou NAPON (Université de Ouagadougou)
Pr Tamasse DANIOUE (Université de Lomé)
Pr Hugues MOUCKAGA (Université Oumar Bongo de Libreville)
Pr Alou KEITA (Université de Ouagadougou)
Pr Atafeï PEWISSI (Université de Lomé)
Pr Komlan E. ESSIZEWA (Université de Lomé)
Pr Musanji NGALASSO-MWATA (Université Bordeaux Montaigne)
Pr Laré KANTCHOA (Université de Kara)
Pr Hounkpati B. C. KAKPO (Université d'Abomey-Calavi)
Pr Flavien GBETO (Université d'Abomey-Calavi)
Pr Momar CISSE (Université Cheikh Anta Diop)
Pr Mahougnon KAKPO (Université d'Abomey-Calavi)
Pr Kokou E. PERE-KEWEZIMA (Université de Lomé)
Pr Issa TAKASSI (Université de Lomé)
Pr Alpha BARRY (Université Bordeaux Montaigne)
M. Moustapha GOMGNIMBOU, Directeur de Recherche (CNRST)
Pr Ousseynou FAYE (Université Cheikh Anta Diop de Dakar)
Pr M. BANTENGA (Université de Ouagadougou)

COMITE DE LECTURE
Pr Akoété AMOUZOU (Université de Kara), Pr Tamasse DANIOUE (Université de Lomé), Pr Atafeï PEWISSI (Université de Lomé), Pr Komlan E. ESSIZEWA (Université de Lomé), Pr Mahougnon KAKPO (Université d'Abomey-Calavi), Pr Kokou E. PERE-KEWEZIMA (Université de Lomé), Pr Alpha BARRY (Université Bordeaux Montaigne), Pr E. ASSIMA-KPATCHA (Université de

Lomé) ; Pr N.A. GOEH-AKUE (Université de Lomé) ; M. Kossi BADAMELI, Maître de Conférences (Université de Kara) ; Pr Padabo KADOUZA, (Université de Kara) ; M. Komlan KOUZAN, Maître de Conférences (Université de Kara) ; Pr Laré KANTCHOA (Université de Kara) ; M. KAMMAMPOAL Bawa, Maître de Conférences (Université de Kara) ; M. Nakpane LABANTE, Maître de Conférences (Université de Kara), Mme Kuwèdaten NAPALA, Maître de Conférences (Université de Kara) ; Mme Balaïbaou KASSAN, Maître de Conférences (Université de Kara) ; M. Assogba GUEZERE, Maître de Conférences (Université de Kara) ; M. Komi KPATCHA, Maître de Conférences (Université de Kara) ; Pr Koffi SOSSOU,; M. Bammoy NABE, Maître de Conférences (Université de Kara) ; Pr Boussanlègue TCHABLE, (Université de Kara) ; Pr Tchaa PALI, (Université de Kara) ; Pr Paboussoum PARI (Université de Lomé) ; Pr Martin Minlipe GANGUE (Université de Lomé); Pr Ali Pitaloumani GNAKOU (Université de Lomé) ; Pr Kouméalo ANATE (Université de Lomé) ; Pr Essohanam BATCHANA (Université de Lomé) ; Pr Kokou GBEMOU (Université de Lomé) ; Pr Séna AKAKPO-NUMADO (Université de Lomé) ; Pr A. AWESSO (Université de Lomé), Baguissoga SATRA, Maître de Conférences (Université de Kara), Essonam BINI, Maître de Conférences (Université de Kara), Mimboabe BAKPA Maître de Conférences (Université de Kara), ALOSSE Dotsè Charles-Grégoire, Maître de Conférences (Université de Kara).

SOMMAIRE

ADMINISTRATION DE LA REVUE **i**
SOMMAIRE **iii**
LIGNE EDITORIALE **vii**
SYNTHESE DES ARTICLES **xi**

LANGUES ET LETTRES **1**

A critical evaluation of human interactions in Lola Shoneyin's *The secret lives of Baba Segi's wives* and Buchi Emecheta's *The slave girl*, **LOHOU Toyi, KPEZOU Kodjo Tchaa & DADJA-TIOU Panaewazibiou……...…** **3**
Language education stakeholders' Attitudes and Personality versus Interactions and Motivational progress in Benin universities, **HOUNNOU AZOUA Mathias, LANMANTCHION Flavien Dossou & PATINVOH AGBAYAHOUN Juvenale……..…….** **17**
Le masque Wè, entre la laideur physique et la bonté spirituelle : quelle poétique pour un symbole vivant ? **GUEHI Germain……...** **31**
Les géométries structurelles dans *Le pagne noir* de Bernard Binlin Dadié, **DELY Mamadou……...……** **43**
La qualification en Dagara : quelles stratégies didactiques ? **NACOULMA Boukaré……** **55**
Les emprunts du Fang (a75) aux langues indo-européennes : un premier état des lieux, **MEDJO MVE Pither, EKO MBA Jean-Martel & NZAMICKALE Damien……..…** **61**
Contribution des proverbes dans l'éducation de l'enfant africain traditionnel, **SANGARE Ignace ……..…….** **77**
Lecture rétroactive de la pandémie covid-19 à travers une micro-représentation, **KABRE Victor ……..…..…….….** **95**

SCIENCES DE L'HOMME ET DE LA SOCIETE **103**

Difficultés agroéconomiques et exploitation agricole des bas-fonds dans le département de Bondoukou (Nord-est de la Côte d'Ivoire), **KOUASSI Kossonou Blaise & GBOKO Kouassi Adjoumani…..** **105**
La base de données fiscale sous SIG de la commune v: un outil pour améliorer la gouvernance locale, **DOUMBIA Bougadari…….....** **123**

L'hévéaculture: le levier d'une mutation agricole mal assurée dans le département de Bongouanou (centre-est de la Côte d'Ivoire), **KOFFI YAO Jean Julius ……. 143**
État des lieux de l'agriculture numérique dans le département de Sinématiali (Côte d'Ivoire), **TUO Kolotioloma Honoré, KONÉ Kapiéfolo Julien & LOUKOU Alain François ….…….... 159**
Contexte socio-politique de l'émergence de la « communauté chrétienne » catholique de Haute Volta (1955-1980), **HALPOUGDOU Martial……..… 175**
Onomastique des marchés de Pointe-Noire (1960-2018), **ZIDI Joseph……..... 191**
Résistances à l'implantation coloniale française dans le nord-Congo. Cas de la subdivision administrative d'Epéna (1922-1960), **NGODI Etanislas ……..……...…. 209**
La victoire de Ramsès II à la bataille de Qadesh en 1296 av. J.-C. : entre vérité et propagande, **MENE Yao Fabrice-Alain Davy** & **KOFFI Amani…….... 239**
Désacralisation du catholicisme en Côte d'Ivoire : l'Eglise catholique à l'épreuve des violences verbales et profanation de ses objets sacrés, **ADOUBI Thierry Hugues..... 255**
Réflexion autour de la gestion du mobilier archéologique au Burkina Faso, **SIMPORÉ Lassina……... 271**
La première Haute-Volta (1919-1932) : les avatars d'une colonie dans le contexte de la « mise en valeur », **BAZIE Boubié …….. 297**
« Le Rwanda, ça ne m'inspire pas » : Bertrand Badié ou quand le savant se préfère au savoir, **SARÉ Séni ……..…… 313**
Intelligence artificielle : prodromes d'une obsolescence du proprement humain ? **EKPO Kouadio Victorien ……...…. 329**
Blaise pascal et le salut des âmes (aux équipes enseignantes de Côte-d'Ivoire), **PILLAH Niali Armand-Privat ……..…..…... 343**
Impasses de la démocratie dans la modernité politique : quels défis pour les sociétés africaines ? **FADEME Komla ……..…... 359**
Les fondements de la communication, **TCHASSANTI Abdourahim …… 377**
Perception de l'interface « vie au travail-vie privée » et son impact sur l'engagement organisationnel affectif : le rôle modérateur des variables sociodémographiques et du bien-être psychologique au travail, **MBINA YEMBI Moulin Aymar & MIHINDOU BOUSSOUGOU Parfait ……...…. 395**
Méthodes pédagogiques : conception et pratiques enseignantes à l'ère de l'APC au Bénin, **DJIMA Fatahou ……..…… 417**

Formes, fondements socioculturels de la persistance des mutilations génitales féminines au Benin, **TCHANTIPO SAI Sotima …… 429**
Pratique touristique et développement socioéconomique au nord de la Côte d'Ivoire : l'exemple du village de Waraniéné, **N'GORAN Kouamé Fulgence ……. 443**
Approche phénoménologique du rituel de l'eau chaude en post-partum chez quelques femmes gabonaises, **MALOUTA Catherine Olivia ……..... 459**
Les relations familiales à l'épreuve de Facebook et WhatsApp dans la ville de Lomé : commune Golfe 5, **OURADEI Bétiré Daria & DANIOUE Tamasse ……...…….. 471**

LIGNE EDITORIALE

Lɔŋgbowu est une revue à parution semestrielle de la Faculté des Lettres et Sciences Humaines de l'Université de Kara. Elle publie les articles des domaines des langues, des lettres, des sciences de l'homme et de la société. **Les textes doivent tenir compte de l'évolution des disciplines couvertes et respecter la ligne éditoriale de la revue**. Ils doivent en outre être originaux et n'avoir pas fait l'objet d'une acceptation pour publication dans une autre revue à comité de lecture.

Les articles soumis à la revue ***Lɔŋgbowu*** sont anonymement instruits par deux évaluateurs. En fonction des avis de ces deux instructeurs, le comité de rédaction décide de la publication de l'article soumis, de son rejet ou alors demande à l'auteur de le réviser en vue de son éventuelle publication.

Les articles à soumettre à la revue doivent être conformes aux normes ci-dessous décrites.

PRESENTATION GENERALE DES MANUSCRITS

À partir de ce numéro 004, la revue *Longbowou* ne peut recevoir pour instruction ni publier un article s'il ne respecte pas les normes typographiques, scientifiques et de référencement (NORCAMES /LSH) adoptées par le CTS/LSH, le 17 juillet 2016 à Bamako, lors de la 38ème session des CCI dont voici *in extenso* une partie du point 3 de ces normes à l'attention de tous les auteurs.

« 3. DES NORMES ÉDITORIALES D'UNE REVUE DE LETTRES OU SCIENCES HUMAINES

3.1. Aucune revue ne peut publier un article dont la rédaction n'est pas conforme aux normes éditoriales (NORCAMES). Les normes typographiques, quant à elles, sont fixées par chaque revue.

3.2. La structure d'un article doit être conforme aux règles de rédaction scientifique, selon que l'article est une contribution théorique ou résulte d'une recherche de terrain.

3.3. La structure d'un article scientifique en Lettres et Sciences Humaines se présente comme suit :

- Pour un article qui est une contribution théorique et fondamentale : **Titre, Prénoms et Nom de l'auteur, Institution d'attache, adresse électronique, Résumé en Français [250 mots maximum], Mots clés [7 mots maximum], [Titre en Anglais] Abstract, Keywords**, **Introduction (justification du thème, problématique, hypothèses/objectifs scientifiques, approche), Développement articulé, Conclusion, Bibliographie.**
- Pour un article qui résulte d'une recherche de terrain : **Titre, Prénoms et Nom de l'auteur, Institution d'attache, adresse électronique, Résumé en Français [250 mots au plus], Mots clés [7 mots au plus], [Titre en Anglais], Abstract, Keywords, Introduction, Méthodologie, Résultats et Discussion, Conclusion, Bibliographie**.
- Les articulations d'un article, à l'exception de l'introduction, de la conclusion, de la bibliographie, doivent être titrées, et numérotées par des chiffres (exemples : 1. ; 1.1. ; 1.2 ; 2. ; 2.2. ; 2.2.1 ; 2.2.2. ; 3. ; etc.). (ne pas automatiser ces numérotations)

3.4. **Les passages cités sont présentés en romain et entre guillemets** (Pas d'Italique donc !). Lorsque la phrase citant et la citation dépassent trois lignes, il faut aller à la ligne, pour présenter la citation (interligne 1) en romain et en retrait, en diminuant la taille de police d'un point.

3.5. Les références de citation sont intégrées au texte citant, selon les cas, de la façon suivante :
- (Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur, année de publication, pages citées) ;
- Initiale (s) du Prénom ou des Prénoms de l'auteur. Nom de l'Auteur (année de publication, pages citées).
Exemples :
- En effet, le but poursuivi par M. Ascher (1998, p. 223), est « d'élargir l'histoire des mathématiques de telle sorte qu'elle acquière une perspective multiculturelle et globale (…), d'accroitre le domaine des mathématiques : alors qu'elle s'est pour l'essentiel occupé du groupe professionnel occidental que l'on appelle les mathématiciens(…)».
- Pour dire plus amplement ce qu'est cette capacité de la société civile, qui dans son déploiement effectif, atteste qu'elle peut porter le développement et l'histoire, S. B. Diagne (1991, p. 2) écrit :

> Qu'on ne s'y trompe pas : de toute manière, les populations ont toujours su opposer à la philosophie de l'encadrement et à son volontarisme leurs propres stratégies de contournements. Celles-là, par exemple, sont lisibles dans le dynamisme, ou à tout le moins, dans la créativité dont sait preuve ce que l'on désigne sous le nom de secteur informel et à qui il faudra donner l'appellation positive d'économie populaire.

- Le philosophe ivoirien a raison, dans une certaine mesure, de lire, dans ce choc déstabilisateur, le processus du sous-développement. Ainsi qu'il le dit :

> le processus du sous-développement résultant de ce choc est vécu concrètement par les populations concernées comme une crise globale : crise socio-économique (exploitation brutale, chômage permanent, exode accéléré et douloureux), mais aussi crise socio-culturelle et de civilisation traduisant une impréparation sociohistorique et une inadaptation des cultures et des comportements humains aux formes de vie imposées par les technologies étrangères. (S. Diakité, 1985, p. 105).

3.6. Les sources historiques, les références d'informations orales et les notes explicatives sont numérotées en série continue et présentées en bas de page

3.7. Les divers éléments d'une référence bibliographique sont présentés comme suit :
NOM et Prénom (s) de l'auteur, Année de publication, Zone titre, Lieu de publication, Zone Éditeur, pages (p.) occupées par l'article dans la revue ou l'ouvrage collectif. Dans la zone titre, le titre d'un article est présenté en romain et entre guillemets, celui d'un ouvrage, d'un mémoire ou d'une thèse, d'un rapport, d'une revue ou d'un journal est présenté en italique.

Dans la zone Éditeur, on indique la Maison d'édition (pour un ouvrage), le Nom et le numéro/volume de la revue (pour un article). Au cas où un ouvrage est une traduction et/ou une réédition, il faut préciser après le titre, le nom du traducteur et/ou l'édition (ex : 2nde éd.).

3.8. Ne sont présentées dans les références bibliographiques que les références des documents cités. Les références bibliographiques sont présentées par ordre alphabétique des noms d'auteur. Par exemple :

Références bibliographiques

AMIN Samir, 1996, *Les défis de la mondialisation*, Paris, L'Harmattan.

AUDARD Cathérine, 2009, *Qu'est-ce que le libéralisme ? Éthique, politique, société*, Paris, Gallimard.

BERGER Gaston, 1967, *L'homme moderne et son éducation,* Paris, PUF.

DIAGNE Souleymane Bachir, 2003, « Islam et philosophie. Leçons d'une rencontre », *Diogène, 202, 4,* p. 145-151.

DIAKITE Sidiki, 1985, *Violence technologique et développement. La question africaine du développement*, Paris, L'Harmattan.

Typographie française

- La revue ***Lɔŋgbowu*** s'interdit tout soulignement et toute mise de quelque caractère que ce soit en gras.
- Les auteurs doivent respecter la typographie française concernant la ponctuation, l'écriture des noms, les abréviations…

Les appels de notes sont des chiffres arabes en exposant, sans parenthèses, placés avant la ponctuation et à l'extérieur des guillemets pour les citations.

Tout paragraphe est nécessairement marqué par un alinéa d'un cm à gauche pour la première ligne.

Tableaux, schémas et illustrations

En cas d'utilisation des tableaux, ceux-ci doivent être numérotés en chiffres romains selon l'ordre de leur apparition dans le texte.

Les schémas et illustrations doivent être numérotés en chiffres arabes selon l'ordre de leur apparition dans le texte.

La présentation des figures, cartes, graphiques, … doit respecter le miroir de la revue qui est de 16 x 24. Ces documents doivent porter le titre précis, la source, l'année et l'échelle (pour les cartes).

Le non respect des normes éditoriales entraîne le rejet du projet d'article.

LES DROITS DE PUBLICATION

Une fois l'article accepté par le comité de rédaction, l'auteur devra entrer en contact avec la rédaction de la revue pour l'acquittement des droits de publication qui s'élèvent à **40 000 FCFA**.

Lɔŋgbowu étant une revue de recherche et d'information éditée sans but lucratif, les auteurs ne percevront pas de versement de droits.

ÉPREUVES ET PUBLICATIONS

Avant publication, l'auteur reçoit par courrier électronique un jeu d'épreuves à vérifier. Il doit les retourner corrigées sous huitaine à la rédaction. Seules les corrections typographiques sont admises sur les épreuves.

L'auteur reçoit, après parution, le tiré-à-part de son article en version électronique au format PDF. Il pourra recevoir, sur demande, un exemplaire de la revue en payant les frais d'expédition.

Les articles sont la propriété de la revue et peuvent faire l'objet, avec l'accord de l'auteur, d'une mise en ligne.

DISPOSITIONS FINALES

Les articles doivent parvenir au secrétariat de rédaction de la revue au plus tard à la fin du mois de mars pour le numéro de juin et la fin du mois de septembre pour le numéro de décembre de chaque année.

Les textes doivent être envoyés à l'adresse suivante :
Email : ***rellshs2016@gmail.com***

SYNTHÈSE DES ARTICLES

Le contenu des contributions constituant l'ossature de ce 14ème numéro de la Revue *Lɔŋgbowu*, est très riche.

Dans le domaine des lettres et langues, les auteurs se sont intéressés aux thématiques portant sur des sujets tels que la lecture rétroactive de la pandémie covid-19 à travers une micro-représentation, la contribution des proverbes dans l'éducation de l'enfant africain traditionnel, un premier état des lieux des emprunts du Fang aux langues indo-européennes, la qualification et les stratégies didactiques en Dagara, le rapport entre la laideur physique et la bonté spirituelle et la poétique du symbole vivant du masque Wè, les géométries structurelles dans Le pagne noir de Bernard Binlin Dadié.

Le lecteur pourra lire avec intérêt, language education stakeholders' attitudes and personality versus interactions and motivational progress ett a critical evaluation of human interactions in lola shoneyin's The secret lives of baba segi's wives and buchi emecheta's the slave girl.

Différentes thématiques du domaine des Sciences de l'Homme et de la Société ont été traitées.

Dans le champ de la géographie, les recherches apportent des lumières sur les difficultés agroéconomiques et l'exploitation agricole des bas-fonds dans le nord-est de la Côte d'Ivoire, sur l'hévéaculture comme levier d'une mutation agricole mal assurée dans le centre-est de la Côte d'Ivoire, sur l'état des lieux de l'agriculture numérique dans quelques départements de la Côte d'Ivoire et les SIG comme outil d'amélioration de la gouvernance locale des communes dans la levée des données fiscales.

Les recherches en histoire ont porté sur le contexte socio-politique de l'émergence de la « communauté chrétienne » catholique de Haute Volta (1955-1980), l'Eglise catholique à l'épreuve des violences verbales dans les profanations des objets sacrés et la désacralisation du catholicisme en Côte d'Ivoire, Epena (1922-1960) comme exemple des résistances à l'implantation coloniale française dans le nord-Congo, l'onomastique dans les marchés de Pointe-Noire (1960-2018), la victoire de Ramsès II à la bataille de Qadesh est-elle une vérité ou plutôt une propagande ? Et la réflexion autour de la gestion du mobilier archéologique au Burkina Faso.

Dans les champs de la Philosophique, de la psychologie et des sciences de l'éducation, l'ont a, entre autres contributions, l'intelligence artificielle comme prodromes d'une obsolescence du proprement humain, les défis des sociétés africaines face aux impasses de la démocratie dans la modernité politique, Bertrand Badié qui se préfère contre le savoir dans le cas du Rwanda. Le lecteur consultera trouvera également pour sa satisfaction, les méthodes pédagogiques utilisées dans les pratiques enseignantes qu'impose l'APC, la conception en Côte-d'Ivoire des équipes enseignantes sur le salut de

leurs âmes, l'impact « travail - vie privée » sur l'engagement organisationnel affectif et le rôle du bien-être psychologique au travail.

La sociologie et l'anthropologie sont couvertes à travers la persistance des mutilations génitales féminines, les pratiques touristiques et développement socioéconomique au nord de la Côte d'Ivoire, l'approche phénoménologique du rituel de l'eau chaude en post-partum des femmes gabonaises.

Bonne lecture à chacun.

A CRITICAL EVALUATION OF HUMAN INTERACTIONS IN LOLA SHONEYIN'S *THE SECRET LIVES OF BABA SEGI'S WIVES* AND BUCHI EMECHETA'S *THE SLAVE GIRL*

LOHOU Toyi[♣]
KPEZOU Kodjo Tchaa[♣]
DADJA-TIOU Panaewazibiou[♣]

Abstract

Using womanist literary theory, this work critically analyses and evaluates the interactions between men and women in African societies on one hand and points out the impediments of African culture on African women on the other hand. Out of the analysis, the study has revealed that interactions between men and women are unfair and undermine African women in their efforts of emancipation. Interactions between men and women are biased and based on cultural assumptions maintaining women in a static position. This unfair situation of African women has urged some feminist writers to denounce this unfair situation through their literary productions. In their works, they have shown that it is now possible for women to undertake brave and courageous actions. It is high time, African women stood together for their self-realisation and self-redefinition.
Key words: Social interaction, feminism, gender, controversy, ideology.

Résumé

S'appuyant sur la théorie littéraire womaniste, ce travail analyse et évalue les interactions entre les hommes et les femmes dans les sociétés africaines et relève les entraves de la culture africaine sur les femmes. L'analyse a montré que les interactions entre les hommes et les femmes sont injustes et empêchent l'épanouissement social des femmes africaines. Les interactions entre les hommes et les femmes sont biaisées et basées sur des considérations culturelles qui favorisent les hommes et maintiennent les femmes dans une position statique. Cette situation regrettable des femmes africaines a poussé certaines écrivaines féministes à dénoncer toutes ces pratiques culturelles peu orthodoxes. Dans leurs œuvres, elles ont montré qu'il est désormais possible pour les femmes d'entreprendre des actions courageuses. Il est grand temps que les femmes africaines s'unissent pour leur réalisation et leur émancipation.
Mots clés : Interaction sociale, féminisme, genre, controverse, idéologie.

Introduction

Literature in general deals with human issues and highlights the various interactions inherent among people. Most of African societies are governed by communal life. In Nigerian society, interactions between the two sexes are unfair due to the patriarchal dogmas

[♣] Université de Kara (Togo); Email: lohoutoyi@gmail.com
[♣] Université de Kara (Togo); Email: kpessamko28@gmail.com
[♣] Université de Kara (Togo); Email: dadjatiouespoir@yahoo.fr

governing this society. Critics like Edward Taylor, Stephen Greenblatt, Akoété Amouzou and Martins Izuchukwu Amaechi have dealt with this issue of interactions between man and woman as featured by Buchi Emecheta and Lola Shoneyin in their respective novels *The Slave Girl* and *The Secret Lives of Baba Segi's Wives.*

In fact, the two novels illustrate the vulnerability of women in African society orchestrated by male chauvinistic behaviours. The first novel tells the story of a little girl, Ogbanje Ojebeta who is made slave by her brother Okolie. The second narrative is about a man simply called Baba Segi, who takes advantage of the established social norms to ill-treat his wives. The two novels are about the abuse, the vulnerability and the marginalisation of women. The social interactions between men and women are prejudicial to women as it is echoed in most feminists' writings. In Nigerian fictional society women's plight is twofold. First, through their interactions with men and secondly among themselves. It is for remedy that Buchi Emecheta and Lola Shoneyin have penned these two novels. Reiterating the role of an artist in a society, A. Amouzou (2015, p.144) has it that: "the artist must be concerned with the problems of his people which he represents in a way so as to provoke awareness in order for the appropriate solutions to be found". It is to respond to this issue that this work is framed as: "A Critical Evaluation of Human Interactions in Lola Shoneyin's *The Secret Lives of Baba Segi's Wives* and Buchi Emecheta's *The Slave Girl."*

This work critically analyses and evaluates the interactions between men and women in African society and shows how African culture hinders African women. It also seeks to show how it is important to undertake upheavals for social equilibrium. The analysis of this work will be done in the light of Mary E. Modupe Kolawole's womanist theory. Womanism according to M. E. M. Kolawole (1998, p.24) is: "totality feminine self-expression, retrieval, and self-assertiveness in positive cultural ways. It combats the manifold and simultaneous oppressions that women of colour face. It is a global ideology for African women which "embraces racial, gender, class and cultural consciousness".

The present article is structured around three sections. The first section discusses about the Traditional African Cultural Perception of a Woman in the Two Novels. The second section deals with African Woman and Cultural Metamorphosis and the last one is about Feminist Ideology and Self-contradictions in the Selected Novels.

1. The Traditional African Cultural Perception of a Woman in the Two Novels

In most African societies, women are deemed as a category of people associated with rejection, humiliation and marginalization. African societies deprive women of their inalienable rights. This issue is the main focus of the Nigerian female writers, Lola Shoneyin and Buchi Emecheta, who depict in their novels, how women suffer from emotional, psychological and physical abuse, depression and loneliness in the name of cultural and religious practices and norms inherent in

Nigerian society. These two writers depict and portray female agent as she appears in African settings. As products of their society, Shoneyin and Emecheta transpose in their novels, the image attached to women as result of cultural interference in this society dominated by the patriarchal assumptions. This is not surprising because literature is the transposition of social happenings as Laure Clemence Capo-Chichi argues:

> Chez beaucoup d'écrivains, les romans ne sont que la transposition littéraire de faits sociologiques et anthropologiques. Ainsi, il est possible de se faire une idée de la manière dont ils perçoivent les différentes catégories sociales qu'ils mettent en scène. Et cela suppose, bien entendu, l'adhésion à la thèse "d'une homologie de structure entre l'idéologie du groupe et la pensée de l'œuvre" du romancier (L. C. Capo-Chichi, 2008, p.14)

From this quotation, it clearly appears that, for many writers, novels are the literary transposition of sociological and anthropological facts. Thus, it is possible to get an idea of the way they perceive different social categories that are put in scenes. It also means that there is support of the idea of homologies structure between ideology of group and the idea of the work of the novelist.

The writer in fact, is the speaker who gives instructions. She/he observes and interprets the happenings, the norms of the society. She/he appreciates all this by approving or disapproving. Most of some male writers approve with the cultural ideology whereas most of female writers disapprove it. They play a revolutionary role, because, in the view of M. Condé (2012, p.14) "African women have been hidden under such a heap of myths, so-called anthological theories, rapid generalisations and patent untruths that it might be interesting to study what they have to say for themselves when they decide to speak." Creative female writers observe the society, they analyse also the way they are represented in male works and then comment on issues that offer alternatives. Thus, Lola Shoneyin and Buchi Emecheta portray the image of African women according to traditional cultural perception.

The images of female characters in the novels under study are stereotypically portrayed. The two female writers, in their fictional societies have depicted some women giving them the image of both traditional women and slaves. The traditional woman is that type of woman, who, throughout the novel behaves and lives in conformity with traditional norms. She has assigned herself the duty of protecting culture. Such an image is echoed in Emecheta and Shoneyin's fictional worlds.

In *The Secret Lives of Baba Segi's Wives*, we read an episode where the issue of inheritance is raised. In fact, according to tradition, woman has no right to inherit from her parents. Thus, at the death of Iya Femi's parents, her uncle sent her away so that he inherits freely the house of her father. He let Iya Femi know about his intention of repulsing her away from the village. She refused to leave her late

father's house in spite of her uncle's pressure. To put much pressure on her, her uncle's wife unequivocally asserts: "A girl cannot inherit her father's house because it is everyone's prayer that she will marry and make her husband's home her own. This house and everything in it now belong to your uncle. That is the way things are" (TSLOBSW[1], 121). This contention from a woman helps understand how cultural beliefs prevent women from thriving socially.

The same issue of inheritance is raised in *The Slave Girl* where a woman bewares another woman because of heritage: "But you are a woman!' shouted Ukabegwu's senior wife. How is it that you want to inherit the girl? It is not your right! In Ibuza, women were usually more conservative than men" (TSG[2], 153). Uteh, the senior sister of Ojebeta's father wants to take the orphan Ojebeta with her after the death of her parents. To this fantastic thought, the senior wife of Ukabegwu, raises against and goes far to give her cultural lesson that recalls the duty of women related to some cultural realities. From this, it is clear that woman should protect tradition. At this very moment, Ojebeta being in a mournful moment should have received a moral support from her society but it has not been the case. It is awful to notice that Ojebeta's environment turns to despise her. She is denied her rightful inheritance by the family of her late father and rejected by her society on the basis of cultural assumptions.

In these novels, the reader is made to understand the crucial role of women in the protection and preservation of traditional African cultural beliefs even if these beliefs plague their development. In the novels, the domination of women takes different shapes. They are considered as properties; they are owned by their fathers and next by their husbands. The fallowing extract substantiates:

> All her life, a woman always belonged to some male. At birth you were owned by your people, and when you were sold you belonged to a new master, when you grew up your new master who had paid something for you would control you. It was a known fact that although Ma Palagada was the one who had bought them, they ultimately belonged to Pa Palagada and whatever he said or ordered would hold" (TSG, 113).

From this passage, it is clear that a woman is under a total control of a man. He may manipulate her at want, as it is the case of Bolanle, when Baba Segi warns the doctor in these words "Just remember that she is somebody's wife" (TSLOBSW, 36). This quotation reinforces the idea of ownership and shows how Bolanle is viewed by her husband Baba Segi as his mere property. So, sometimes, women are reduced to the state of slaves as it metaphorically appears in Emecheta's *The Slave Girls*. Ojebeta is owned by birth by her father who died and leaving his ownership to her brothers especially Okolie. He made use of this status

[1] From now, *The Secret Lives of Baba Segi's Wives* will be referred to as (TSLOBSW) plus page number

[2] From now, *The Slave Girl* will be referred to as (TSG) plus page number

of ownership to sell his little sister with the aim of meeting his needs as we can read it in the following: "He had never sold anyone before, and now he persuaded himself what he was about to do... He was giving his sister away into the keeping of this rich lady, and getting some money...'... I deserve to have the money I need so badly for my coming-of-age dance". (TSG, 31). Okolie has sold Ojebeta to meet his needs; what is surprising is that, under ordinary circumstances, a human being, with all his potentials cannot sell one of his relatives for the sake of money. If Okolie, with all his senses as a human being, deliberately decides to sell his sister for money sake, readers are tempted to question why the writer has created such a character with this evil idea in mind. Probably, the writer would like to tell her readers that women are really owned by men who make of them anything they want. They use them as a ladder to achieve their social goals. Being assimilated to a mere commodity, Okolie in this perspective is at the point to lose her human identity as noted by A. Amouzou (2015, pp.16-17) in the following: "Okolie's loss of dignity is what constitutes here Emecheta's feminist position." Revealing this sordid aspect in her novel, the Nigerian feminist writer, Buchi Emecheta is in this process combating all the barriers set by traditional African society against women. Women are sold and are given freely to marriage without their consent. As said earlier, women are owned by their fathers who have the right and the duty to find a prospect and marry them. Most of the time, the money paid on her as bride price is to meet some needs as it sounds in the case of Okolie. The father of Iya Tope has married her away to Baba Segi in order to fill the gap occasioned by the bad harvest of the year. Iya Tope's declaration is meaningful: "I was compensation for the failed crops. I was just like the tubers of cassava in the basket. Maybe something even less, something strange – a tuber with eyes, a nose, arms and two legs..." (TSLOBSW, 82). The bride price paid is meant to solve some family problems. Giving money to parents in exchange for their daughter is like selling and buying goods. The words of Baba Segi when his wife Bolanle was in difficulty to conceive is meaningful: "For many weeks, her words kept me awake at night. Then, one day, as she had predicted, Baba Segi asked me what was wrong with my womb. If your father has sold me a rotten fruit, it will be returned to him'..." (TSLOBSW,84). Tellingly, this excerpt lays much emphasis on how women are sold at will. Women in the novels are viewed as *second class citizens* and as consequence, they are cheated at will by their men. Men's disregard *vis-à-vis* their counterparts women is based on the cultural assumptions which empower men while relegating women to the second position.

With regard to all this, it is clear that culture is not favourable to women. Thus, nowadays some fight to challenge these cultural sets. The representation of some female characters with positive images is illustrative.

2. African Woman and Cultural Metamorphosis in the Two Novels

It is revealed in the fictional worlds of the novels under study that culture impedes African women and constitutes a hindrance to their

self-realisation and their fulfilment. This sour image of African women stimulated some female writers to challenge African patriarchal assumptions, which, for a long time, victimised female agent. Lola Shoneyin and Buchi Emecheta in their fictional works empowered their female characters as challenge to men's domination. Many female characters are represented with positive images, such as industrious, ambitious, receptive and independent women.

Some African women are both industrious and ambitious. They are industrious because they like entrepreneurship. They undertake business to get financial and material means. Female characters such as Mrs Labake Alao, Iya Segi's mother; Mama Alaro, Baba Segi's mother; Iya Segi herself, and Ma Palagada, are illustrative. The narrative of *The Secret Lives of Baba Segi's Wives* informs the reader about Mrs Labake Alao and Mama Alaro's friendship. Both are the widows of irresponsible men. While the first woman is fufu seller, the second one is the dye seller (TSLOBSW, 96-97). Thanks to their jobs, they have been able to raise their children without the help of any man. As her mother, Iya Segi has opened her business as a fufu seller in her young age (TSLOBSW,97), and later in her wifehood she prospers by owning "eight cement shops in Ibadan" (TSLOBSW, 104).

Shoneyin and Emecheta's novels are the one in which subjugated women are mobilized to revolt against the patriarchal thrusts and to find a space for themselves. The revolutionary temper of the women in the novels is galvanized by the acute rejection and the inhuman treatment the society has inflicted on these women in the novels. They challenge the traditional assumptions according to which men are superior to women. Shoneyin and Emecheta use these novels as a means of denunciation of male chauvinistic attitudes and by the way, a means to help women find their own voices in a society dominated by patriarchal thrusts. The analysis of the cruel suffering of the women in the two novels shows that the respect of traditional assumptions and the silence are no more tenable. This is why they challenge the various injunctions from their society. The artful portrayal of some female characters helps them to drastically thwart form voiceless to voiced female characters.

In *The Slave Girl*, Emecheta has Ma Palagada and other market women of Out Onisha market become industrious women. Their images and their gaits have drastically changed from invisible and voiceless to voiced women thanks to the business they are in charge of. The narrative relates that Ma Palagada, Ma Mee and many other women are cloth-sellers (TSG, 66). Thanks to this business, Ma Palagada has made a lot of money. We are also told that Ibuja women are business women. They buy gallons of palm oil and on the market days they cross the Niger to the Otu waterside and sell it there (TSG, 115). These women become assertive and autonomous capable of taking care of themselves without the help of any man.

They are also portrayed as ambitious, because through their jobs, they take care of themselves and their children. They become conscious that only hard work can help them overcome men's phallocentric dominations. Iya Segi's own case is illustrative in the sense that she has been able to save money from fufu selling so as to own a house. The

narrator substantiates it in the following: "I troubled Mama about getting my own house; I was tired of squeezing past her at every doorway. 'I have told you before that you cannot buy land and build your own house. The village men will say you are ridiculing them, doing what they can't'" (TSLOBSW, 97). This extract highlights the obstacles most women meet on their ambitious ways. With regard to this, Ch. Opara (1990, p.159) has it that "the emerging woman has not yet taken a definite shape since she is moving along with her metamorphosing society towards her dreams."

Women are also represented as receptive and independent. Contemporary African women are receptive to cultural change which in fact may contribute to change their images. A woman may be favourable to cultural change unless she is self-aware and self-actualized. Bolanle in *The Secret Lives of Baba Segi's Wives* bears these qualities. She is aware that infertility in a couple may come from either a woman or a man. Thus, she is reluctant to accept easily the cultural way of retracing infertility. She has led her husband to the hospital to seek for medical truth (TSLOBSW, 30). Bolanle is aware of her duty and her right. Then while other women present the image of the ignorant, asking for forgiveness, Bolanle is not ready to cope with that. Thus, before the incident of rat head (TSLOBSW, 59), she has simply claimed her innocence. Bolanle's behaviour whether in the case of her so-called infertility or that of rat head, shows her longing for cultural change. She becomes a self-realised and self-fulfilled woman who refuses to cope with all the injunctions coming from her patriarchal society.

There is also in these narratives, the representation of free and independent women who rely on their own. They have been equipped enough by the writers to undertake brave and courageous actions which, for a long time, have been the panacea of their chauvinistic men. Yet, we see two women who get organised to marry their children. Mama Alaro and Mrs Labake are widows, but when their children get ripe for marriage, they come together to decide upon the marriage of their children. The narrative tells about their plan:

> My son is twenty six, every time Iask him when I will see my grandchildren; he tells me he has to make the money he will use to feed them first! 'You mean he has not found a wife after all this time?' 'He says Ibadan doesn't have wifely women any more, only women who are after money.' 'Then why doesn't he come and take a wife from here, in Omi Adio?' ... why don't you take my daughter and make her yours? ... Mama Alaro looked at my mother and took a decision there and then (TSLOBSW, 100).

The above passage tells us how the two women decide upon the future of their children. This could not happen under normal circumstances if they were not self-actualised considering the pressures of the society they belong. These two women have been able to operate such brave choice as a result of their new acquired personality which allows them to challenge traditional ways of viewing the world.

Definitely, Lola Shoneyin and Buchi Emecheta have portrayed their female characters with negative and positive images. They are portrayed either with negative image as slaves in compliance with traditional African culture and with positive image as industrious, courageous, ambitious, independent in the respect of modern demanding. E. Eko (2018, p.6) argues "women writers individually and collectively have made a definite and positive impact on that image."

From the above passages, we see that women are struggling within cultural ideology which is man-made, and maps them. They are facing a tribulation due to the claims of the society and its ideology. Definitely, the social interactions between men and women are biased. Then, women are right to accuse men through culture and its principles. They are truly responsible for women's plight. However, we should question the part played by women and wonder if women do not have dirty hands in their own plight.

3. Feminist Ideology and Self-contradiction in the Selected Novels

Ideology according to *Oxford Advanced Learner's Dictionary of Current English* is "a set of beliefs, especially one held by a particular group that influences the way people behave". Thus, female ideology is a set of ideas, a body of thoughts that they consider helpful. It may be the prescribed attitudes, way of living or means that should be used in order to pave their way of life, and get out of their subjugation. So, ideology in the view of R. Williams (2015, p.4) is "the system of ideas appropriate". In African society, women experience different types of sufferings. It may be physical, emotional, psychological or moral. This happens through oppression, subjugation, exploitation, humiliation from men. Before this situation, women have started elaborating a body of thoughts, as their ideology which may be called the 'theology of women'.

A writer in general and a woman writer has a responsibility to deal with issues related to female agent with regard to social events prevailing in the society she lives. Emecheta and Shoneyin in their literary creations pondered on female ideology and come out with ideas that collaboration and solidarity of women are important if women really want to thrive socially. Solidarity among women in this contemporary time is important in the sense that studies have shown that social interactions between women themselves are ambiguous and problematic. Readers could identify the controversial positions women take with regard to cultural ideology, which in fact harms them. From this, it can be stated that women are to some extent guilty and responsible of other women's sufferings.

It is a common shared view that in African society, men are primarily deemed as being responsible for women's predicament. They are held responsible for stereotypes that hinder women. However, a critical thinking and analysis of women's predicaments and their hardships shows that women share a great responsibility in whatever happens to them. Women cherish culture for the benefit of men and women protect the law of inheritance: "A girl cannot inherit her father's house… That is the way things are", said Iya Femi's uncle's wife

(TSLOBSW, 121). She does not mind whether it harms her or not. Likewise in the *Slave Girl*, a woman reiterates that women do not have right to inherit (TSG, 153). These laws do not favour women, but still they are there to protect them. African culture has a great impact and influence on women and succeeds in maintaining them in a permanent domination. African culture carries a certain number of practices which hinder the full enjoyment of African women's rights. It becomes urgent to revisit this culture in order to be in compliance with the demanding of this modern time. Highlighting the negative sides of this culture Rose Acholonu substantiates that:

> Ours is a culture in transition and must be purged of all inhuman practices that deny women their rights to full citizens. Therefore, all harmful traditional beliefs, practices and taboos that militate against women's full enjoyment of their human rights, cannot but be regarded as pollutants that must be flushed out of our cultural system now (R. Acholonu, 2006, p.262)

Rose Acholonu lays emphasis on the necessity to undertake upheavals in order to help African culture contribute to the improvement of African women. Capo-Chichi laying bare on how culture influences African women observes: "*Très peu de femmes oseront changer les habitudes séculaires de leurs ancêtres*" (L. C. Capo-chichi, 2008, p.219) This means that few women will change ancient habits of their ancestors. Shoneyin has Iya Segi ask her husband to allow her to start a business, which the latter has accepted; consequently, she has become a rich and autonomous woman (TSLOBSW,74). Such happening confirms the saying that where there is a will there's a way.

With regard to all this, it is quite understandable that the problem lies in women's hands. Carrying out their duty of culture protectors holds them responsible for their plight.

When analysing the quality of the relationship among women, one can wonder whether women themselves are not guilty of their predicament to some extent. Women share the responsibility of what happens to them, the blame must partly be laid on them.

It is believed that under cultural ideology, women are ill-treated by men. They hold that men perpetuate violence on them. But surprisingly, the bad treatment among them is orchestrated by a fringe of women against their fellows. In fact, experience has shown that, when women gather, misunderstanding arises among them. It is rare to see women helping one another in harmony, without being badly divided. Baba Segi's household is a case in point. Talking of domestic violence, very often, men are considered as perpetuators of this violence but analysis shows that women also share part of this responsibility. This crucial aspect did not escape the critical attention of Shoneyin who, artfully makes mention of it in her *The Secret Lives of Baba Segi's Wives*. In this novel, the writer uses Baba Segi's household to epitomize this domestic violence of women against other women. In this novel, the reader is informed about the elder women's plot against Bolande,

the younger one. The narrator reckons that: "What are we going to do? Iya Femi asked. She locked her fingers over the dome of her head. 'We must do something quickly" (TSLOBSW, 55). They have then planned an incident of Rat Head, where Bolanle is accused of having planted juju to kill their husband (TSLOBSW, 60). Here, one can conclude that Iya Femi calls for unity to do evil "The only change we had was to be united" (TSLOBSW, 70). The same woman puts the following arguments and encouragement forward "When a plan does not go right, you plot again. One day you will succeed. One day you will be able to damage the person who hurts you so completely that they will never be able to recover." (TSLOBSW, 66). Later, they set a new plan to poison Bolanle. Definitely, this woman has suffered from violence, in the hands of other wives, ranging from verbal, physical and psychological. Through this, the writer would like to raise reader's awareness on the nature of interactions among women from the same household. The narrative makes it clear that Iya Femi has suffered in the hand of Grandma, the woman to whom her uncle has sent her after the death of her parents:

> I served the Adeigbe family for fifteen years. I served Grandma and her husband; I served their children and then their children's children. …, I was a house-girl and my status did not change, they pillaged the most fruitful years of my life, all the time treating me as they found me in a pit of latrine. Grandma slapped me if a drop of oil fell from the ladle to the cooker. ….. If I ever overslept, she would cut me all over with a blade and rub chilli powder into the wounds. (TSLOBSW, 123-124)

This episode depicts the wickedness of Grandma toward her counterpart. Such a perpetuation of violence is similar to that of Pa Palagada in the following: "If you did not look at him when he was talking to you, you got the cane. If you stared at him too much, you were caned. If you laughed at him, the same treatment applied; but if he cracked a joke and you did not laugh, you were caned. The man was crazy with power" (PSG, 94). Grandma is crazy with power as Pa Palagada, who has been empowered by his wife Ma Palagada and acts for her satisfaction. Victoria's torturing and the beating of Ojebeta is another clue. Women say they are humiliated by men but at the same time, they humiliate one another even more than what men may do against them. Portraying all this in their fictional works, Shoneyin and Emecheta are of the view that men should be held as responsible for women's predicaments but women are also source of other women's sufferings.

Many women are victims of sexual harassment, rape, sexual abuse and the blame is always put on men. Yet, in many cases, these things are favoured by some women as it can be read in Shoneyin and Emecheta's fictional works. Iya Femi has been abused sexually abused by Tunde, the son of Grandma. This abuse could be qualified as "a sweet sexual harassment", because it is only at that time that she relaxes from the threatening of her mistress. The same thing happens with

Chiago in *The Slave Girl* where she is harassed, abused by Pa Palagada and his son Clifford. In the following extract the narrator reveals her sorrow:

> He fiddles with me. He used to make me do things ...O my chi, help me in this household'. Here Chiago broke down crying quietly in her sleeping clothes. She was trying hard to keep her anguish under control and Nwayinnuzo was doing her best to comfort her broken hearted friend. 'Sh... Sh... You mustn't cry so you'll wake the others... (TSG, 90).

If we situate the responsibility of all that happens to these women, their respective mistresses could be held responsible. Other women's attempt to kill Bolanle by poison shows the extent to which some women constitute obstacles to other women. In fact, during the celebration of birth day, the meal was served to Segi and Bolanle in identical plates. Mistakenly, the poisoned meal was given to Segi, who unfortunately dies from this poison. Other women plotted to kill their co-wife Bolanle by poison but fortunately, Bolanle escapes this devilish plot. The attitude of these women goes against the norms of traditional African society which promotes solidarity and sisterhood. Thus, female violence towards female is not the answer to some problems related to family. It rather poses a serious threat to family values. It controversies the role assigned to women as givers and protectors of life as L. C. Capo-Chichi (2008, p.53) avers: "*La femme donne la vie et c'est à juste titre qu'elle s'efforce de la préserv*er". She goes further by saying that : "*La femme est le symbole de la vie, puisque l'humanité tout entière est engendrée par la femme*".

With regard to the above discussion, one can say that Shoneyin and Emecheta would like to redirect the mind of most African women who, very often consider men as being the perpetrators of violence against women. Most definitely, it is arguable that violence against women also originates from women themselves. The harm and the evil that some women do to other women are more dangerous than that of men. It is therefore important for women to develop sisterhood, solidarity and other similar virtues in order to free women from their perpetual predicaments.

Conclusion

This work has critically analysed and evaluated social interactions between men and women as featured in Emecheta's *The Slave Girl* and Shoneyin's *The Secret Lives of Baba Segi's Wives*. The analysis has shown that interactions between men and women are biased in African society due to the patriarchal dogmas prevailing in this society. The treatment inflicted upon African Women is unfair and constitutes hindrance to their development. African culture impedes women and relegates them to the periphery. Women in African society are reduced to mere objects and are liable to be sold as commodity either by their parents or by their husbands. The work has also shown

that African women are fallaciously charged with impotence though the perusal of this situation may reveal the opposite.

Furthermore, this works urges women to get united and develop true sisterhood because it is revealed from the analysis that social interactions between men and women are prejudicial to women. Many women perpetuate violence on their counterparts. Women in their general contour are identified and shaped by African culture which relegates and marginalises them. There is a need to reconstruct women's authentic identity which is much more positive and nobler than the one male dominated society has made of them. To take up this bet, the two novelists call for true sisterhood among women.

References

AMAECHI Izuchukwu Martins, 2010, *Comprehensive Literature in English for Senior Secondary School*, Lagos, A. Johnson Publishers Ltd.

AMOUZOU Akoété, 2014, "Ideological Ambiguities and Social Relevance in Buchi Emecheta's *The Slave Girl, in Revue du CAMES, Littératures, Langues et Linguistique, Semestriel de Publication du CAMES*, vol2 N° 2, pp. 13-24.

AMOUZOU Akoété, 2015, 'Culture, Identity and Position of Enunciation in African Literature" in *MultiFontaines: Revue Internationale de Littérature et Sciences Humaines,* No 2, Lome, pp.143-157.

CAPO-CHICHI Laure Clemence, 2008, *Le Statut de la Femme chez Chinua Achebe*. Cotonou: CAAREC Edition.

CHUKWUMA Helen, 1990, "Voices and Choices: The Feminist Dilemma in four African Novels", in *Literature and Black Aesthetics*. Nigeria: Heinemann Educational Book, pp. 131-142.

EMECHETA Buchi, 1997, *The Slave Girl*. England: Heinemann.

GREENBLATT Stephen, 1995, "Culture, Literature, Politics", in *Critical Terms for Literary Study*, Ed. Frank Lentricchia and Thomas McLaughlin, Chicago and London: The University of Chicago Press.

GYEKYE Kwame, 1996, *African Cultural Values: An Introduction.* Philadelphia: Sankofa Publishing Company.

OGUDE S.E, 1990, "Ideology and Aesthetics: The African Dilemma", in *Literature and Black Aesthetics*. Nigeria: Heinemann Educational Books, pp3-14.

OLOKO Patrick, 2016, "Legitimising Deviance: The Limits of Social Conformity on Flora Nwapa's *One Is Enough*", in *Discourses and Interactions in Language and Literature.* Lagos: Pumark Nigerian Limited, pp111-120

OPARA Chioma, 1990, "The Foot as Metaphor in Female Dreams: Analysis of Zaynab Alkali's Novels, in *Literature and Black Aesthetics*. Nigeria: Heinemann Educational Books,pp158-166.

PEWISSI Ataféï, *2017, Rethinking Womanism: When Difference Maps Chaos.* Accra: Yamens Ltd.

SHONEYIN Lola, 2010, *The Secret Lives of Baba Segi's Wives*. London: Serpent's Tail.

STRATTON Florence, 1994, *Contemporary African Literature and Politics of Gender*. London: Routledge.
WALKER Alice. *In Search of our Mother's Garden*. London: Phoenix, 2005.