Sapientia Global Journal of Arts, Humanities and Development Studies (SGOJAHDS), Vol.5 No.3 September, 2022; p.g. 49– 57; ISSN: 2695-2319 (Print); ISSN: 2695-2327 (Online)

QUEST FOR SERENITY THROUGH THEIR PASSIONS: SELECT PROTAGONISTS IN TWO AFRICAN NOVELS

ABIGAIL OBIAGELI ERUAGA (PhD)
Department of English and Literature
Faculty of Arts, University of Benin, Benin City, Nigeria
abigail.obiageli@yahoo.com
&
SOPHIE I. AKHUEMOKHAN (PhD)
Department of English and Literature
Faculty of Arts, University of Benin, Benin City, Nigeria
Emails:; obiageli.eruaga@uniben.edu

Abstract

Serenity signifies a state of peace and calmness. It is an abstract phenomenon that is guaranteed by neither affluence nor influence, but by deliberately disconnecting oneself from toxicity. Serenity can be attained at some cost which can be simple or complex. Some human beings suffer psychological and physical harms by what they condone but, at some point, they may review their position in order to have their peace of mind. Nigeria's Ngozi Adichie's Purple Hibiscus (2006)and South Africa's Zakes Mda's Ways of Dying (1995, henceforth Ways and Purple respectively), provide us with literary characters who alter their unpleasant positions by settling for their passions. Through the pursuit of their passions, they are able to rise above their pain and turbulence and achieve serenity. While Adichie's Beatrice/Mama attains serenity through artistic hobby and spiritual communion, Mda's Noria and Toloki achieve It through rendering benevolent services to traumatised citizens. Though these characters elect different means of achieving serenity they are united in their pernicious situations and in their resolve to prevail through non-violent means. Consequently, they are able to secure serenity and restore their lost humanities. This essay which is comparative in nature, argues that though these characters receive brutal and dehumanising treatments, they are able to conquer by resorting to their passions, a situation that ushers peace to their traumatised psyches. It concludes by noting that the authors favour action rather than passivity in the face of violence and toxicity.

Keywords: **Serenity, passion, traumatised, victims, toxicity.**

Introduction: Some Critical Receptions on the Texts

In Adichie's *Purple,* we are presented with Mr. Eugene Achike/Papa, an educated, wealthy religious bigot, and the husband of Beatrice/Mama and father of Kambili and Jaja. Eugene perverts his patriarchal authority to afflict his household in ways that mock his social crusading campaigns against the oppressive military government of the day in his *Standard* Newspaper. Though the casualties of Eugene's oppression are many, in this essay, our focus is on Beatrice, one of the female protagonists of the novel. We are interested in interrogating her traumatising abuse by her husband and the strategy she adopts to overcome such cruelty and restore her peace of mind and dignity.

In doing this, we will examine existing critical opinions to put the paper in its proper perspective. Some scholars and critics have approached this literary work from different angles and discourses: Louisa Uchum Egbunike locates it from the oral-historical perspectives by comparing the freedom fighting actions of Jaja, Eugene's son (in defence of Beatrice/his mother), to those of his historical namesake, Jaja of Opobo. Egbunike asserts: "For Jaja, resistance is necessary, and in coming to this realisation, he [Adichie's Jaja] demonstrates an understanding that in any liberation movement there will be casualties" (27). Egbunike's concern here is with the repetition of history as demonstrated in the shared affinities between the historical Jaja and his literary double, both of whom prefer casualty-ridden liberation struggle to repression.

On her part, Jane Duran considers Adichie's representation of plausible characters as an uncommon achievement. Duran applauds Adichie's portrayal of life-like characters and events in the novel and notes: "This feat is all the more noteworthy as the author refuses to indulge in platitudes; rather, she provides us with characters whose credibility is underscored by both their strengths and weaknesses" (45-6). Edgar Fred Nabutanyi significantly explores Eugene's relationship with his household, and charges him with "…ritualized abuse of his family…" (73), owing to his brutal treatment of his close family of three. Nabutanyi slams Eugene with the sin of insensitivity towards his close family ties to whom his attention and care should first go. In "Reconstructing Motherhood…," Iniobong Ukoh wonders what will "…make a mother [Beatrice/Mama] the bearer and nurturer of life, to be the one that terminates life" (57). Ukoh's wonderment is, however, unraveled by the long and extensive mistreatment of Beatrice by a husband who is supposed to cherish and nurture her. However, this is not the focus of this essay.

Kingsley Ugwuanyi's angst falls on Mr. Eugene Achike whom he condemns for demonising his biological father, Papa Nnukwu. Ugwuanyi dismisses Eugene as a hypocrite that is deluded by religious fanaticism (38), because, apart from having a warped way of thinking, Eugene disappoints the society's expectations of him in his duties as a son, husband and father. Ahmed Maiwada's concern is in debunking what he considers to be an erroneous claim with regard to the source of the novel (*Purple Hibiscus*). In an essay: "*Purple Hibiscus*, Adichie's Debt to Achebe?" he opposes the positions of Lamikanra and Osofisan both of which he submits, establish the existence of parallels between *Purple* and Achebe's *Things Fall Apart*. This critic directs his audience to Colleen McCullough's *The Turn Bird* as the indubitable source of *Purple* and seals his submission with instances from both works. He concludes that *Purple* is "[…] a story about the spiritual conflict between good and evil, represented by […] three generations of the Achike family" (n.p).

Niyi Osunbade examines the novel from a discourse analytical perspective, and avers that Eugene's claim to moral standard as evidenced in his editorial crusades against the repressive government of the day is a sham. Adducing Eugene's family life as an evidence of his claim, Osunbade submits that: "[…] his private life is as dictatorial and [as] abusive as the leaders whom he attacks." (140). Ogaga Okuyade's empathy lies with the immediate family members of Eugene Achike whom he notes to be the regular sites of his assaults. Okuyade states that Mr. Achike turns his family to midgets and tosses them to any direction he chooses as a result of his religious bigotry (n.p). Lawal M. Olusola and Lawal F. Alabi are equally concerned with the mental and psychic torture to which Mr. Achike subjects his family and conclude that this

family lives "on [an] edge, walking on eggshells and sitting on a time-bomb, never knowing when he might snap and explode" (9).

Najeeb Washaly identifies Eugene as a symbol of oppression in the novel. He submits that "The issue of patriarchal oppression is highlighted through the character of Eugene, who subjugates his own family members through constant violence and intimidation…" (16) This observation is quite apt with regard to Beatrice's tortuous experience in the hands of Eugene. Confidence Gbolo and Gertrude Nyarko-Takyi name *Purple Hibiscus* among other African texts that have addressed "the danger of silence in the face of injustice, corruption, torture and oppression in sub-saharan Africa" (2).Gradesfixer.com avers that *Purple* uses many types of symbolism to express Papa's abusive behavior towards his wife and children (n.p). Papa/Eugene exemplifies a dog who eats the bone left in its custody. Rather than nurture and cater for his family, he becomes their oppressor.

Tshilidzi Marwala is of the view that the 2020 compulsory lockdown necessitated by Covid-19 brought men's violence against women to the fore. The scholar enumerates five female victims of femicide in South African society and notes that, "As Africans face an invisible threat in the way of the coronavirus, our women face another perennial enemy-violence at the hands of men" (n.p). Marwala laments that though femicide was declared a national crisis by the President in 2019, "and despite commitment to transforming legislation and ensuring that justice is served, Gender Based Violence seems to be a global threat" (n.p). Marwala's argument has an extensive implication for most women. Some human beings are toxic and staying with them locked up in the same environment as done during Covid-19 lockdown can be suicidal. It is pertinent to note that Beatrice undergoes this kind of violence in the hands of Eugene, her husband on a daily basis.

Just the same way that Adichie's *Purple* contains streaks of violence, pain, sorrow and indignities for Beatrice, so does Mda's *Ways* does for Noria and Toloki, the respective female and male protagonists of this then apartheid South African novel. This horror-ridden text which was set during the apartheid era, has also elicited some critical comments from critics and scholars. An elaborate critical insight by Chielozona Eze equates the novel's violence content with such other African authored works as: Armah's *The Beautyful Ones Are Not Yet Born,* Achebe's *Things Fall Apart*, Mezlekia's *Notes from the Hyena's Belly,* among others.

Eze aptly submits that the level of violence in these texts symbolises what obtains in African societies, ascribing it to the "people's desperate search for meaning and for solutions to the particular postcolonial dystopia to which history and various African governments have subjected" them. He points to the cathartic effect as the reason for the representation of violence in African authored texts which he notes, is intended to "issue a moral challenge by drawing attention to 'damaged lives' in hopes of eliciting responses from readers"(10).In this paper, we are concerned about such 'damaged' lives of Noria's and Toloki's and what they choose to do to metamorphose from their psychic damage to a serene, sane and contented existence. Eze further observes that the novel incorporates such opposing binaries as grief/hope, hatred/love, and equally notes above all that the work catalogues various forms of sacrifice made by individual South Africans and their communities" (1). Johan van Wyk describes the repeated senseless and immense level of horrible deaths in *Ways* as acts of infantility that point to "a society that has regressed and one in which the institutional law is

illegitimate or completely absent". He notes the absence of the reality principle in the novel ascribing this to be the reason why the "perpetrators of the crimes in this lawless society were not allowed to grow up", a situation which he states, is evidenced in their inability to "distinguish between their fantasies (ideology) and reality", thus necessitating what he calls the "Senseless violence that permeates everything and everybody" (10, 11).

The Complete Review refers to the uneasy life that is ubiquitous in *Ways*, and which it avers, results in "heart breaking tragedy common" in every sector of the society of the novel (n.p). Rightly put, the reader of *Ways* gets to a point when he/she will practically begin to see horror as an imaginary character in the text. Rita Barnard focuses on the high volatility of the novel's setting and with Toloki and Noria whose resolve to live and eke out a living "on the margins [...] where nothing is given [...] and violence[...] is so pervasive that there are no more 'normal death'" [...] confounds the imagination (2).In this horror novel, what we know of death beats everyone's imagination such that humans just keep dying in much the same way the breeze blows off dry leaves, a situation that overwhelms mourners. Sue-Ann Anita Forster exposes the atrocities of the liberation movement under apartheid which oppressive impact she asserts that Mda preoccupies himself with exposing in *Ways*. She opines that the novelist debunks the myth of "a utopian African" society by revealing that this society itself "is as much a site of violence and moral decadence as it is one where strong social networks and values are found". She submits:

> *Ways of Dying* therefore challenges the scope of the representation of violence in Black South African literature by bringing to light occurrences of violence that compounded the persecution of Blacks during apartheid, but which are seldom broached in Black South African literature because the progenitors of this violence are Black themselves.(11)

Forster's observation is apt as Mda does not idealise the situation nor does he spare the black perpetrators of violence and horror in the text. He graphically portrays all the atrocities of the blacks even against their own people. For example when relaying the killing of Vutha, Noria's son, the narrative voice states: "This little brother was our own child, [...] It is not the first time that we bury little children [...] But they are killed by the enemy[...] those we are fighting against. This our little brother was killed by those who are fighting to free us"! (7).

Violence and Quest for Serenity in *Purple*

Eugene embodies a monstrous wife abuser and child tormentor since he dishes out full doses of cruelty, torment and brutality to the members of his immediate family in place of love and protection. Beatrice receives constant and unprovoked batteries culminating in miscarriages on some occasions. One of such incidents is relayed by Kambili, their narrator daughter in this excerpt: "I heard the sounds. Swift, heaving thuds on my parent's hand-carved bedroom door. […] I heard the door open. Papa's gait on the stairs sounded heavier, more awkward than usual. ….] Mama was slung over his shoulder […], we cleaned up the trickle of blood, which trailed away as if someone had carried a leaking jar of water colour all the way downstairs (32-33).

Eugene's acts of battering his pregnant wife violently to the extent of her losing the foetus is as weird as it is traumatically tyrannical, especially as he is aware that Beatrice is desirous to increase the number of their children. The authorial voice captures the enormity of Beatrice's

devastation after the miscarriage in the following words: "Her eyes were vacant, like the eyes of those mad people who wandered around the roadside garbage dump […] There was an accident, the baby is gone, she said" (34).On another occasion, Eugene breaks a side stool on her stomach, making her lose yet another six-week-old pregnancy (243).

Beatrice is stripped of her rights by a husband who treats her like a scum and in much the same way he does their two children. She is always flogged along with her children by Eugene. For instance, Kambili recounts how the buckles of Eugene's "heavy belt" had "landed "on Mama's raised hands as it landed on her upper arm…" (102).This is symbolic of the relationship between her and Eugene showing her vicarious punishment for her children's misdeeds. And in this instant case, the "offence" is as flimsy as taking breakfast "ten minutes before mass", like several others, is not a misdemeanor and does not require penalty. Several instances of traumatizing abuse of Beatrice and her children abound in this novel as will be seen as the discourse advances. Eugene turns himself into a tumultuous whirlwind that troubles the peace of his household and sets everyone on edge. No mother can have peace when either she or her children face oppression. But Beatrice's case is worse because both she and her children suffer the abuse.

When Jaja and Kambili embark on a holiday to Aunty Ifeoma's house, Papa Nnukwu (their grandfather) also visits (his daughter) Ifeoma. The duo bond with their cousins and their grandfather and eventually realise that the latter is not the demon that their father calls him. Since they enjoy their holiday, they refuse to notify their father of their grandfather's coincidental visit and chose to enjoy the filial bond with the octogenarian. When they eventually return from Aunty Ifeoma's house and Eugene realises that his father stayed under the same roof with them, he scalds their feet with hot boiling water. Furthermore, when Eugene also gets to know that they brought with them their grandfather's painting, he beats them mercilessly. As he afflicts them and their cry rents the air under "The metal buckles on his slippers [that] stung like bite from giant mosquitoes," Beatrice can only interject occasionally by whispering in "A low voice" saying 'please, *biko*, please' (206). The reference to 'low voice' here is a metaphor for her silence as her voice and humanity have been eroded by Eugene's fiendish toxicity. She can only plead in whispers having been denied her voice, freedom, dignity and humanity through brutal cruelty.

Gradually, the series of abuse and humiliation become too stifling thus, necessitating her quest for serenity in order toretain her sanity and stay alive for her children', as Nigerians and Africans would put it.In the heat of her unbearable circumstances, Beatrice resorts to spirituality through what is seen as her spiritual connection with art (an etagere, an ornamental art work positioned in their sitting room).The first time she undertakes this act which becomes a constant practice, is on her return from the hospital after her first miscarriage. We are told that on getting back from the hospital, she drops her bag and runs to the spot of the etagere figurine, joyfully polishing it, admiring it and deriving satisfaction as she does so (35. 190). She establishes a spiritual communion and connection with this piece of art work making it a routine whenever she is in distress.

The spiritual significance of the etagere figurine is reinforced by the fact of her unbroken dedication to it as an act of worship and kindred spiritual attachment. The attention she pays while clinging to it and her cleaning and polishing it daily before eating or bathing are

symbolic of soul connection (35, 190).Besides this decorative art work, she also resorts to the Blessed Sacrament for meditation and communion thus deriving uncommon peace and strength from these two objects to cope with her situation .Beatrice locates an altar of communion, solace and serenity from the etagere and the Blessed Sacrament and not from the every Sunday Mass she attends in order to evade her husband's anger. She identifies with these two objects for peace, strength and solidarity. For Beatrice art and spirituality present the best survival strategy. This is also evident in her connivance with her children and co-sufferers in concealing Papa Nnukwu's painting(from Eugene)with which they identify a kindred spirit for spiritual strength and survival.

Violence and Quest for Serenity in *Ways*

Similarly, Mda's *Ways* is centred on violence, hatred, pain and sorrow and as major characters like Beatrice, Noria and Toloki are direct sufferers of their society's violence. There is a nexus between their situations because in both instances, abuse and violence are domesticated. Besides the heated violence that comes from the wanton waste of lives and properties as a result of the clash for supremacy betweenthe tribal chiefs and their killer squads, Toloki experiences cruelty from his father. His migration from the village to the city is chiefly motivated by Jwara's (his father's) cruelty towards him (33, 42,103, 10). His relationship with his father/Jwara is characterised with abuse and hatred. During an Easter church programme where Toloki had joined other children in a drinking spree, Jwara almost beat him to death for what he termed to be an act of disgrace of his person by Toloki's act. This forces Toloki to resolve to leave his parents for the township even though he has nothing besides the stipend given him by his mother. He leaves his parents' care for a hostile adult world as a minor out of frustration. Noria's situation is not any better than Toloki's. Apart from being a victim of paternal and spousal neglect and abuse, she also loses two sons in two different gory circumstances. Noria is equally betrayed by people and causes she is committed to (137-8, 139). The society of Mda's text here is one with a harvest of violence and deaths (109). The novel opens with the burial of VuthaI, Noria's five-year-old son who is brutally murdered by neck lacing him with a tyre and setting him ablaze (41).

The narrative voice reveals how distraught, devastated and inconsolable the loss of this child leaves her as she cannot understand why her "own people" will decide to pick on her only child without regard to her commitment to their party. The circumstances of the deaths of Vutha I and Vutha II are awe-inspiring, devastating and terrifying for some reasons. Noria is an eye witness of the killing of Vutha I for which reason she finds it difficult to erase it from her memory. Though she does not witness the death of Vutha II, she had thought that he was still alive and gets to know about it just when she is trying so hard to forgive her offenders and forge ahead with her life. Thus, these deaths constitutes some psychic trauma for her.

Vutha II is a little boy of eight who is turned into an alms beggar by Napu, his father and Noria's estranged husband. Napu always disenfranchises Vutha II from the proceeds of his effort by drinking away with the money. To ensure that Vutha II does not escape, Napu always chains him to a pole when he goes on his drinking spree. The boy would cry for his mother and for food to no avail. His father only unchains him to take him to the city for more alms begging. However, on a fateful day, he tethers him as usual and embarks on his drinking routine. But this time, he leaves him tethered and hungry for many days and forgets about him. Done with his hedonistic appetite and in a drunken stupor, Napu returns to the pole

where he had tied Vutha II only to behold a strange and unbelievable sight. "…a horrific sight" confronts him: "Vutha was dead, and scavenging dogs were fighting over his corpse. They had already eaten more than half of it ..." (137-139).

As earlier stated, Toloki also had a turbulent childhood. Like Eugene, Jwara his father is abusive and highhanded, and this exerts s strain on their relationship. As a primary school pupil, Toloki had won a prize in a national art competition. With much excitement as the only pupil whose work had won a prize in the entire village, he had run to his father with his awards (books), expecting an applause but what he got in return had shocked and disappointed him: 'Father, I have won a national art competition. I got all these books'.

'Good' Jwara did not look at Toloki, nor at the books [...] 'Father, I have a picture of a beautiful horse here [...] 'Get out of here, you stupid, ugly boy! Can't you see that I am busy?" had been the response. Toloki had left him dejected and with "tears streaming down his cheeks" (33). On another incident when Toloki joins other adolescents in a youthful drinking 'festival' in the church, Jwara considered it a disgrace to his own reputation and beats him mercilessly: "Jwara kicked [him] in the stomach" and he "fell down" vomiting "blood" (103). That same night, he irrevocably resolves to relocate to the city in search of "work, love and fortune". "In the morning, without even saying good bye to Jwara, Toloki left his home, and his village", with "the little money" his mother gave him (104).

These two characters suffer similar degrees of abuse and violence. Noria has had the misfortune of marrying an abusive, selfish, and greedy husband. As has been highlighted in the foregoing excerpts, Noria's marital experience leaves her shattered and devastated forcing her to relocate to another part of the city to eke out a livelihood. It is in this new part of the city where she secures a job at the old woman's she been that she gets to hear about the gruesome death of her second son, Vutha II for the first time. (All the while she had believed that Vutha was living with Napu since he had relocated to an unknown destination after secretly taking him from her).

Again, Noria is shattered, devastated and traumatised just when she is trying to heal from the loss of her first son, Vutha I. Thankfully, this coincides with the time of her reconnecting with Toloki in the city. In her heaviness she tells Toloki: "I cannot speak about my troubles any longer" (139) and in another place, she confesses: "I have been chewed, Toloki. Chewed and then spewed" (144). When she learns of the death of Vutha II, the narrative voice reveals that she is broken beyond measure: "The cruelty of the world [has] killed not only her uplifting laughter, but all human desires of the flesh" (149).

To say that she 'died' on witnessing the cruel immolation of Vutha I, is to put it lightly. This is how the ugly incident is presented: "They put a tyre around Vutha's small neck, and around his friend's. They filled both tyres with petrol. Then they gave boxes of matches to Danisa and to a boy of roughly the same age [...] Please forgive us" we'll never do it again [...] Shut up, you sell-outs! Now, all of you children [...] watch and see what happens to sell-outs [...] Noria threw herself on the ground and wailed. 'Oh, Vutha my child, you can't die again!'*Noria was transformed into a mad woman [...] She roamed around the settlement shouting [...] Towards dawn, her voice became hoarse [...] she went back to her shack, only to find it a sheet of flame* (189-190 emphasis added).

The above excerpt illustrates the depth of the travails of these protagonists both of whom are victims of pain, sorrow and horror both at the domestic and public spaces. Noria's confession of deep psychic pain and sorrow located in the "chewed then spewed" metaphor above must find a vent to save her from losing her mind. Moreover, she needs to deal with the ugly memories of this and her matrimonial affliction to regain her sanity, peace and serenity. Toloki equally has to assuage the intense pains of paternal childhood abuse. Consequently, both resolve to seek serenity, happiness, healing and restoration through benevolent and self-sacrificial activities. Rather than brood over their unpalatable past, they undertake humanitarian and benevolent community services.

First, they join hands to re-build Noria's burnt shack thereby sheltering and succouring the masses of the Squatters Camp who see Noria's shack as a home. They re-orientate the children who have been the major victims of violence by their exposure to the horrors of the Young Tigers and frequent killings from a violent culture to that of peace. Noria offers free services at Madimbhaza's house by gratuitiously catering for the "victims of the war that is raging in the land" and these are mostly children (168). Toloki undertakes a profession in mourning to meet the needs of the bereaved. While Noria with Madimhaza (the twilight Mum) offers succour to abandoned children, Toloki accords dignity to the dead, a vital socio-cultural function which has gone into extinction as a result of the 'war' in the land: "I particularly invited you because I saw you at another funeral. You add an aura of sorrow and dignity that we last saw in the olden days when people knew how to mourn their dead" (109), an old woman confesses to Toloki.

Similarly, the enterprise of Noria and the Twilight Mum is to "teach [these children] to be good human beings when they grow up" (168). Besides being an avenue of achieving sanity, serenity and peace, the benevolent acts of Noria and Toloki are also crucial to the restoration of theirs and others' lost humanities. Furthermore, they help to promote happiness and obliterate the sad memories of the past. These benevolent and humane acts are contrasted with the violence, hate, loss and death that suffuse the pages of *Ways.*

Conclusion

From the foregoing, it is evident that the three victims of abuse, trauma and violence in these texts do not fold their hands to brood over their lot neither do they allow themselves to be consumed by human toxicity. They understand and undertake some actions that are capable of bringing them serenity, sanity and peace of mind. Beatrice achieves this through a resort to art and spirituality while Noria and Toloki wrestle theirs through benevolence and self-sacrificing services. Consequently, it is convenient to conclude that Adichie and Mda favour action as opposed to passivity and resignation in the face of violence, hate and trauma as a means of regaining one's sanity, serenity dignity and lost humanity. This is underscored by the actions of the protagonists of the focal texts.

Works Cited

Adichie, Chimamanda Ngozi. (2006). *Purple Hibiscus*. Lagos: Farafina.

Barnard, Rita. "On Laughter, the Grotesque, and the African Transition: Zakes Mda's *Ways of Dying*".

Duran, Jane. "Adichieand the West African Voice: Women and Power in *Purple Hibiscus*

Ed. Ernest N. Emenyionu. *A Companion to Chimamanda Ngozi Adichie.* Woodbridge:James Currey *45-55.*

Egbunike Louisa Uchum. "Orality History and the Production of knowledge in the *Works* of ChimamandaAdichie.*' A Companion Chimamanda Ngozi Adichie. Ed. Ernest N.* Emenyonu. Woodbridge: James Currey, *15-29.*

Eze, Chielozona. (2014) "Death, Here I Am". Violence and Redemption in Zakes Mda's *Ways of Dying*Proquest. Sept. 18, 2014. 1-3.

Forster, Sue-Ann Anita.(2005). Violence, Fantasy, Memory and Testimony in Mda's *Ways of Dying* and *She Plays with the Darkness*". 2005.1-72. Retrieved from http://wiredspace.wits.ac.za/bitstream/10539/2015/research%/20paper%20title%page%2 0-%table%20of%20contents%20introduction%20%20workcitedpdf?sequence=2on23/3/15.web.

Maiwada, Ahmed. (2012)"*Purple Hibiscus* Adichie,s Debt to Achebe?" 11 Nov. 2012 web 14 June 2013. http://sentinelnigeria.org.com/online

Mda, Zakes. (1995). *Ways of Dying.* USA: Picador. Print.

Marwala, Tshilidzi. "Chimamanda Ngozi Adichie's Purple Hibiscus and Gender Based Violence". Retrieved from http//www.ca on22/7/21

The Complete Reviews: *Ways of Dying* by Zakes Mda: *Review Essay Questions*. Retrieved from http://www.complete-review.com/reviews/safrica/mdazz.htm.on23/3/15.web

Okuyade, Ogaga.(2007). "Changing Borders and Creating Voices: Silence as Character in Adichie's *Purple Hibiscus*". *Journal of Pan African Studies* 1.9, 2007 n.p

Osunbade, Niyi.(2009) "Explicatures in Conversational Discourse in Adichie's *Purple Hibiscus*. *Nordic Journal of African Studies*. 18.2 2009: Pp.138-153.

Ugwuanyi, Kingsley O. (2011). "The Western Mentality and Emasculation in Chimamanda Adichie's Purple Hibiscus". *Journal of the Literary Society of Nigeria* 3.1 Pp. 35-43.

Uko, Iniobong I. (2017). "Reconstructing Motherhood: A Mutative Reality in Adichie *Purple Hibiscus*". *A Companion to Chimamanda Ngozi Adichie*. Ed. Ernest N. Emenyonu. Woodbrigde: James Currey, Pp. 57-71.

Wyk, Johan Van. (2011). "Catastrophe and Beauty: *Ways of Dying*", Zakes Mda's Novel of Transition". 1-12, retrieved from shttp://www.literator.org.za/index.php/literator/article/download/550s/718.on25/3/15.web