

VIOLENCE AS SEEN IN BUCHI EMECHETA'S *THE BRIDE PRICE*

By MUKASEREKA KHIKENZA Osée¹

Résumé

Parmi les fléaux qui rongent le monde aujourd'hui, le plus imminent c'est la violence faite au genre. Les femmes et les filles subissent des atrocités sur le plan physique, moral et psychologique. Le corps des femmes est devenu une arme dans le champ de bataille.

Les femmes sont violées sauvagement par toutes les couches de la société des hommes, entre autre : les soldats, les hommes d'affaires, les hommes d'Etat, etc. Des filles mineures sont violées et parfois elles portent des grossesses non désirables ; en conséquence certaines attrapent des fistules pendant leur accouchement précoce et d'autres meurent pendant l'accouchement.

Buchi Emecheta, l'auteur de « *The Bride Price* » (= le prix à payer pour doter une fille) est contre les pratiques de kidnapping et de mariage forcé dans les sociétés en Afrique.

Abstract

Among the plagues surrounding the world today, the most crucial is Gender – based violence. Women and girls are subject of many atrocities, physically, morally and psychologically. Women's body has become a weapon in battlefield.

Women are wildly violated by all kinds of categories of men in society: soldiers, Statesmen, businessmen, etc... Teenagers are savagely violated and sometimes bear undesirable pregnancies which lead either to fistula or death during the birthday.

Buchi Emecheta, the author of "*The Bride Price*" is against the practices of girls' kidnapping and a forced marriage in African society.

I. INTRODUCTION

It is supposed that all human beings are equally dependent upon what the Maker provided them; seeing that all live on this plant, breathe its air, drink its water and eat the food that grows out of its land. Curiously, throughout the world, women and girls are subject to many forms of violence including physical, sexual, emotional and financial abuse.

Violence affects women and girls from all backgrounds and happens across all stages of life and is perpetrated by partners and family members as well as strangers.

Woman's actions are limited because she is female. Therefore, she is not permitted to construct her gender and sex willy – nilly; this because gender is politically and therefore socially controlled.

As far as violence is concerned, war is the most dangerous form of armed violence in the world. Woman's body has become as weapon in the battlefield. In the same occasion, Buchi Emecheta begs the involvement of men and boys for the search of the solution. In her opinion, the involvement furthering gender equality and ending violence cannot take place in a female – only vacuum. Men and boys should be seen as allies with women and girls not enemies.

Ending with this exposé, the governments all over the world should also be working to ensure women and girls are able to enjoy full and equal human rights; creating an environment that enables gender equality; ensuring women's participation in leadership; and monitoring progress of all of this involvement.

¹ Master of Arts at Teachers' Training College – LUBUTU

II. DEVELOPMENT

2.1. Summary of the Plot

The story starts with the Burma war. Burma is a thriving country in south – eastern Asia. It is sometimes called the “Happy Land” because it is one of the few Asiatic nations that grow more rice than it needs to feed its people (WBE, vol. 2, 1968: 594).

The war broke out between the British and the Burmese between 1824 and 1826. ‘The British felt that Burma threatened the security of India. As the white men could not fight in Burma because it was too hot and wet for them, they sent West African soldiers instead’ (TBP: 4). Among West African soldiers sent in Burma was Ezekiel Odia, Aku – nna’s father.

In 1852, the British seized the rest of Lower Burma as far north as Prome and Toungoo. In 1885, British troops captured Mandalay. Great Britain made Burma a province of India the following year.

While fighting in Burma, many African soldiers died, not from the bombs, but they died of disease and fever and poisonous insects. Ezekiel Odia was wounded on his foot. His wound swelled up, particularly during the rainy season.

In 1945, the local soldiers came back from the war in Burma including Ezekiel Odia. All their wives had babies soon afterwards – all except Ezekiel Odia’s wife. They had got only two children, Aku – nna and Nna – nndo. Ezekiel got a job. He worked at the factory, building railway engines. After a few months his health has become deteriorated. His wounded foot began to trouble. Meanwhile the other foot was starting to swell too. Native doctors asked the spirits of the Iboza gods to make the feet well but in vain. Soon Ezekiel was sent to hospital for a check – up without success.

Soon Ezekiel Odia rested in peace. The factory had sent their own special funeral car, with NIGERIAN ENGINE FACTORY painted on the side in gold. Ezekiel’s friends and relatives laid him in the car. His wife and the two children followed the car, and after them came the singers from the Christian Church because Ezekiel was a Christian. Last of all came the mourners with their death songs and dances, their hand – clapping and their stone – filled gourds... Ezekiel’s body was lowered into the grave.

After Ezekiel Odia’s burial, Okonkwo Odia, elder brother of Ezekiel, took Ma Brackie, Aku – nna and Nna – nndo to Iboza village in order to inherit his younger brother’s prosperities. The move from Lagos to Iboza was a hard blow for Ma Brackie and her two children. The children were sad to leave Lagos and wondered very much what their new lives would be in Iboza. Their mother, Ma Brackie, wondered what her new husband (Okonkwo Odia) would be like and how hard farm life could be for her.

In Iboza, its inhabitants were Ibos and followed the Ibo customs which forbade a son or a girl of free family not to be married with a son or a girl of a slave family. Another tradition was that, when the white men first started their Christian school, the local freemen refused to send theirs. They sent their slaves to school to please the white men, while their own free – born sons stayed at home. For them, their sons had no use for book learning.

As a result, it’s these educated slaves who got the top jobs. The sons and grandsons of these ‘slave’ families were so rich and powerful that they seemed to command the respect of everyone in Iboza. Among the grandsons of “slave” families was Olufue, Chike Olufue’s father, the richest man in Iboza and prospective father – in – law of Aku – nna, the daughter of the late Ezekiel Odia.

Furthermore, the author relates the conflict existing between two families in the life of Chike, a son of a slave, and Okoboshi, a son of free family around Aku – nna, a girl of free family. On the one hand, Aku – nna fell in love with Chike a school teacher. On the other hand, Okoboshi also fell in love with Aku – nna. Their dispute led to Okoboshi’s family to send twelve men to kidnap Aku – nna with a forced wedding.

As Aku – nna was not on the side of Okoboshi’s family, she escaped under Chike’s special song whistling when she walked to the toilet. They went to make their life at Ughelli. As Aku – nna ran away without

bride price, she did not survive the birth of her first child according to Ibuza tradition: "... and do remember that many girls die in childbirth if the bride price is not paid..." (TBP: 79).

2.2. Characters

2.2.1. Aku – nna Odia

Aku – nna is the daughter of Ezekiel Odia and Ma Blackie. She is the heroine of the protagonist of this story. She is a sharp, intelligent and a clever girl. As the novel opens, these qualities are clearly shown not only in her performance in school but also in her keen and critical perception of reality. Although she is too young (thirteen years old), Aku – nna understands the unfairness in the arrangement where her mother is referred to as being childless despite her being a mother of two.

She is too thin and her parents are ashamed of their bony, unhealthy – looking daughter. Aku – nna is very susceptible to diseases and if there is any sickness of fever in the street, she always caught it at once as seen below:

"Her mother often begged her to decide once and for all whether she was going to live or die. 'If there's anything I hate,' she said again and again, 'it's an ogbange – a living dead.'" (TBP: 3)

Her father often feels sorry for her. She looks like him, and she is like him in other ways too. She is small, and not all dark. Her skin is a light milk – chocolate colour as described in the lines that follow:

"Her eyes were large and shinning. When she was happy and excited, they shone like stars. When she was sad, their light disappeared. Again, her father named her 'Aku – nna' meaning 'Father's Wealth' because he was thinking of the bride price that she could fetch. To him that was something to look forward to, and Aku – nna was determined not to disappoint her father. She planned to marry a wealthy man who could afford an expensive bride price" (TBP: 3).

Upon her father's death, Aku – nna is forced to face even stricter interpretations of those traditions when she is taken back to the family's ancestral village, Ibuza. She is criticized because she allowed to continue her schooling. But it is her friendship with Chike, a descendent of a slave family that is her final undoing. She falls in love with him and eventually Chike will be her future husband.

Aku – nna dies while giving birth to her first child, a beautiful girl named Joy on her instance and in memory of the happy married life she had with Chike.

"Her eyes closed. Chike took her whole body in his arms and kissed her gently. 'Good night, my love. Our child's name shall be Joy'. She smiled again, a smile of unbelievable sweetness and beauty. Very softly and peacefully, she died. But he still held her gently, lovingly against his heart" (TBP: 85).

2.2.2. Ma Blackie

She is the wife of Ezekiel Odia and the mother of Aku – nna and Nna – nndo and then the fourth wife of Okonkwo Odia. Ma Blackie was a huge woman, as tall and straight as a tree, with extremely black, shiny skin. She was always smiling.

The first time we read of Ma Blackie in *The Bride Price* is when she has left her urban residence in Lagos to attend medication by a dibia or medicine man in her native village, Ibuza in order to strengthen her fertility. The reason for this is that she does not have as many children as her husband expected to, as it can be seen below:

"Now, five years later, there was still no sign of another child. Her husband, Ezekiel Odia, had sent her to the native doctors that he could afford, but without success. At last she decided to make the two – hundred – mile journey to her home town Ibuza. There she asked the river goddess to send her a baby" (TBP: 1-2)

When her husband died, Ma Blackie and the children were forced to go back to Ibuza village because life in Lagos was too expensive for a fatherless family as stated in the following passage:

“Several weeks had passed since the funeral of Ezekiel Odi. His wife, Ma Blackie, had returned to Lagos from Ibuza to find her husband already dead and buried. Friends and relations were very kind to her and the two children, but life in Lagos was too expensive for a fatherless family. So Ma Blackie and her children had to return to their home town, Ibuza, where Okonkwo, Ezekiel Odi’s elder brother, and his family lived (TBP: 19-22).

In Ibuza, Ma Blackie will be inherited and become the fourth wife of Okonkwo, Ezekiel’s elder brother according to the traditions of their people. This is seen in the dialogue between Ogugua and Aku – nna on the way to Ibuza:

“You know”, she said, ‘we were both born in the same week – you in Lagos, I in Ibuza. I’ve heard so many nice things about you. We’ll be like sisters – especially if your mother comes to live with my father’. ‘Why should my mother live with your father?’ asked Aku – nna, puzzled. Ogugua laughed. ‘You’re almost fourteen and you still don’t know our customs! Your mother will become my father’s wife. My father has inherited everything your father owned, and he has ‘inherited’ your mother too.’ (TBP: 22-23)

In the rest of the novel, she does not really react and despite the fact that Okonkwo divorces her because of the shame Aku – nna has brought on his family, Ma Blackie attempts to counter the curse that he has placed on her daughter’s life. She exits the story in a mix of cultural confusion, paying a witch doctor to counter her second husband’s curse and then praying to God of Christians to help her through the delivery of her daughter from Okonkwo the tyrant.

“Ma Blackie was sad, but not surprised, when one day she saw a little doll in Okonkwo’s hut. The doll had Aku – nna’s face, and there was a needle through its heart. She cried quietly for her daughter... ‘I will pay a medicine man to destroy Okonkwo’s magic’, she thought. ‘Then my daughter will be safe’ (TBP: 75).

2.2.3. Ngbeke

She is Okonkwo’s first wife and the mother of Iloba, Osenekwu and Ogugua. She has black teeth, which are the result of years of smoking. Through the conversation with her two sons, Iloba and Osenekwu, Ngbeke tells them that Aku – nna is going to marry the son of a slave who teaches at her school. She is too jealous to Ma Blackie and Aku – nna to show her antagonism, Ngbeke says that Aku – nna is an ogbanje, a living dead:

“Yes, I’m sure Aku – nna is an ogbanje’, she said. ‘She’s too quiet. I must speak to her mother tomorrow. An ogbanje doesn’t belong to this world. They all die young, usually at the birth of their first child. They have to die young because their friends in the other world call them back. I’m glad none of my daughter is an ogbanje’ (TBP: 33).

Through the story, Ngbeke is the one who discovers that Aku – nna is kidnapped. As the first wife of the family, it is her duty to bang the gong. She has to tell the terrible news to the whole village. Apart from these few incidents, Ngbeke is poorly developed by the author of the novel. She is a round character and antagonist to Ma Blackie and her daughter Aku – nna.

2.2.4. Ogugua

Ogugua is the daughter of Okonkwo and Ngbeke, and cousin of Aku – nna and Nna – nndo. The author describes her as a big, loud – voiced girl. She was born in the same week as Aku – nna, she in Ibuza and Aku – nna in Lagos. She is the one who tells Aku – nna for the first time that her mother, Ma Blackie is going to be inherited by her father Okonkwo.

“You’re almost fourteen and you still don’t know our customs! Your mother will become my father’s wife. My father has inherited everything your father owned, and he has ‘inherited’ your mother too.’ (TBP: 28)

Ogugua is also a best friend to Aku – nna. She warns Aku – nna not to be familiar with Chike, the school teacher.

“You must take care”, Ogugua said. “Don’t get too friendly with that teacher. He is not one of us. No nice girl from a good family is allowed to talk to him.” (TBP: 25)

In another occasion, Ogugua is the one who spilt the beams out when Aku – nna fails to hide her second menstruation to her cousins.

“Aku – nna”, she whispered! What is the matter? Aku – nna told her, and Ogugua laughed and clapped her hands. She called to the others. “Listen girls!” cried Ogugua. “We went out to fetch firewood with a girl, and we’re coming back with a woman!” (TBP: 49)

In the rest of the story, Ogugua plays a few roles of protecting her friend and cousin Aku – nna until she is kidnapped by the Obidi family and Ogugua does no longer appear in the texture of the novel.

2.3. Violence as seen in The Bride Price

Violence committed to gender is presented in several forms in the Bride Price. Buchi Emecheta, herself, describes her stories as “stories of the world where women face the universal problems of poverty and oppression. Her works explore the tension between tradition and modernity. Among the different forms of the violence one can mention.

2.3.1. Victims of Tradition

In the same way as Chimamanda Adichie, Buchi Emecheta presents the out dated customs which still prevail in Nigeria. The first custom to be banished concerns “mourning time.”

It is generally known that when a woman loses her husband and vice versa, both two families are under the impact and shook. One might think of these families to create an understanding climate. Unfortunately women become victims of their late beloved husbands. This attitude is what is mentioned in The Bride Price.

The death of Ezechiel Odian is a typical example showing how the tradition was rude in Ibuze village where its inhabitants were Ibos and followed all the Ibo traditions. According to tradition, “The young men of the village had to build a special mourning hut for the widow in less than two hours. Ma Blackie had to stay there for nine full moons (nine months) and mourn for her dead husbands. During that time she was not allowed to leave her hut, or have a bath, or cut or comb her hair. And the women had prepared an old, to dress for her to wear.” TBP: 26)

One can imagine the living conditions in which Nigerian widows faced during the mourning time.

The second custom to be eliminated is that of “sowing confusion in girls’ minds.” In Ibuza, a village situated on the western side of the River Niger, the forefathers had instituted a mystic term called “Ogbanje”, a Nigeria word meaning “living lead.” The term was particularly applied to young girls. It meant “a person who is alive but not healthy” (TBP: 87) such kinds of girls had already been consecrated to Ibuza gods even before they were born. They had to sewe the gods in the outer world. A typical example is that of Aku-nna. After the death of their father, Akunna had to leave Logos and settle in Ibuza. Once arrived, it was noticed that she was an “Ogbanje” was noticed demonstrated below by Ngbekwe, the first wife of Okonkwo:

“Yes, I’m sure Aku-nna is “an ogbanje”, she said. She’s too quiet. I must speak to her mother about it tomorrow. An “ogbanje” does not belong in this world. They all die young, usually at the birth of their first child. They have to die young, because their friends in the other world call them back.” (TBP: 33)

Misfortune on Aku-nna was a shock to all the families, knowing how her life would be shortened. The most affected with Aku-nna as Ogbanje was his cousin Iloba. He begged his mother Ngbake how they could save her, because he was frightened and

“He had seen many young girls die in child. Their deaths were always very painful, and he did not want his little cousin Aku-nna to die like that.” (TBP: 33)

2.3.2. Tribalism

It is the behavior, attitudes that are based on being loyal to a tribe or other social group. In *The Bride Price*, Buchi Emecheta shows how women in Ibuza village were trapped like two helpless little fish between the two sets cultures.

Historically speaking, there were two kinds of tribes in Ibuza village: the natives (Igbos) and the slaves. The slaves were not allowed to marry native girls. And in the Old days, when the white men first started their Christian schools, the local free men refused to send their sons to school. School, they said, “was no use to a free man.” Instead, they sent their slaves to school to please Whiteman, while their own free sons stayed at home and followed the old tradition. Besides, “when a chief in the village had to be crowned, there were days of celebration and a slave was put in death to celebrate this great event.” (TBP: 30, 31)

Unfortunately, Chike Olufue a son of slave fell in love with Aku-nna, a daughter of a free family. The end of their love was tragic. Okonkwo’s uncle to Aku-nna refused to receive the bride price from Chike’s family because they belonged to slave family. By revenge, Okonkwo killed her step-daughter Akunna in using magic medicine, “a little do that had Akunna’s face and a needle through its heart.” (TBP: 75)

Argumenting on this subpoint, one can notice that, nowadays such a kind of discrimination toward women still exist in some tribes. In the Democratic Republic of Congo, one can think of Nande, Luba, and Congo tribes where women (girls) are put in such conditions to obey to their respective traditions consisting to choose a groom only in their own tribes. Although there is the relaxing of traditional policy in allowing mixed marriage the average of keeping tradition in the cited tribes is still higher (The commentary is ours).

2.3.3. Kidnapping

It is the act of seizing a person and holding him against his will. The word “kidnap” comes from the two slang word “kid” or “child”, and “nab”, which means “to steal”.

At one time kidnapping referred especially to stealing children; but the word has come to be used also in cases where adults are seized and held. Slaves were often kidnapping and sold in the market.

An illegal arrest is actually a form of kidnap one or more persons and hold them as hostages to reduce the chance of being captured. The kidnapping of a woman is sometimes referred to as abduction, which may be a separate crime. (WBE.vol 11, 1968:243)

As far as Purple Hibiscus is concerned, kidnapping was a woman practice in Igbo tribe in Nigeria and this was allowed by their tradition. Considering this practice; Olufue, Chike’s father when he noticed that his son (of slave) had fallen in love with Aku-nna, daughter of Ezechiel Odia (free family), he warned him not use kidnapping toward her:

“Son, I must ask you one thing. Do not harm this girl! And you must not kidnap her. Tell me when she is ready to be married, and I will visit her family and ask her in the proper way.” (TBP: 47)

Kidnapping was well planned; a man with no money to pay a bride price could hide behind the trees. He could jump out and cut a piece of hair from a girl’s head. If he did that, she belonged to him for life and no other man could have her. That is why so many girls cut their hair very short. (TBP: 48). And that is why many girls were victims of kidnapping.

Made it possible in Ibuza tradition Aku-nna became victim of this practice. Buchi Emecheta relates that, when the public knew that a secret love problem spread everywhere, Okoboshi’s father became Jealous. Therefore he sent about twelve men in order to kidnap Aku-nna for his son. The following extract shows how this kidnapping happened:

“Every Christian, the fifteen-year old girls did a special dance... Aku-nna joined in the dance practices... That evening, Akunna and the other girls made their way to the dancing hut, carrying on oil lamp. Then suddenly the oil lamps in the dancing hut all went; there was sound of heavy feet. Strange voices, men’s voices, were heard...

‘Here she is!’ cried a voice. ‘Let’s go!’

Aku – nna tried to scream. But a rough hand covered her mouth and she was unable to make a sound.

Suddenly Aku-nna realized what was happening. ‘This is the end of all my dreams’ she thought. ‘They are kidnapping me.’ She could not get always, There were at least twelve men, running, carrying her along. She lost consciousness, and she was still unconscious when she arrived at her home.” (TBP: 56)

The proof that kidnapping was normal and common in Ibuza society is evidenced with the declaration of Obokoshi’s mother and her persuasion toward her so-called sister-in-law as follows:

“Okoshi’s mother greeted her warmly don’t worry. We’ll send a message to you mother. You’re in good hands. My husband decided to kidnap you for our boy because of that slave, chike. No girl from a good family like yours could possibility marry a slave. ‘Oh no’, repeated the other women. Never!” (TBP: 61)

2.3.4. A Forced Wedding

A forced wedding is a marriage where one or both participants are married without their freely given consent. In many parts of the worlds, It is often difficult to draw a line between “Forced and consensual” marriage. In many cultures, especially in Asia and part of Africa, marriage are prearranged, often as soon a girl is born. The idea of a girl going against the wishes of her family and choosing herself own future husband is not socially accepted. The future bride will submit because she simply has other choice. As in the case of child wedding, the custom of dowry and bride price contribution to this phenomenon. A child wedding is a message where one or both parties are younger than eighteen. A wedding can take various forms such as:

- “Diamond Wedding: it is the sixtieth anniversary of a wedding
- Golden Wedding: it is the fiftieth anniversary of a wedding
- Short gun wedding: it is the fiftieth anniversary of a wedding that has to take place quickly because the woman is pregnant
- Silver Wedding: it is twenty-fifth anniversary of a wedding
- White Wedding: it is a traditional wedding especially in a church, at church the Bride wears a white dress. (Hornby, 2010: 1686)

Classifying the forms of wedding will help the reader to know which kind of wedding Buchi Emecheta has used in her work. It is clear that in most traditional customs related to wedding especially in West Africa, the forced wedding is frequent, even nowadays. Recent investigation shows that forced wedding is a common practice Becheve culture, people who live in the cross River region in Nigeria with its capital Kataba. There is no law to protect children. All teenager girls are forced to marriage to marriage. Worriedly, they are forced and intimidated by their parent to serve even the grown men. They have no choice. Parents’ order is imperative:

“Le jour où nous te verrons enore, nous nous occuperons de toi” (= the day we will see you here again, we will keep your mind occupied: the translation is ours) (RFI, September 6th, 2019 at 7.50 a.m)

Obviously, Aku-nna was in her fifteen-year old when she was kidnapped while dancing with the other girls. Compared a forced wedding in Becheve culture living the Cross River in Nigeria to Ibuza culture on the western region of the River Niger, this proved that such as practice was almost common in West Africa.

Nevertheless, to hasten Aku-nna’s forced wedding was due to the fact that she was still virgin. And anyone who would discover her nudity for the first time would have possessed her forever. It is the reason why “shortgun wedding” was hastened by Okoboshi’s family in order to gain Aku – nna for all the life and deviate Chike’s adventures. The lines below can demonstrate the rapidity in which the ceremony occurred:

“Chike walked faster, and his heart beat like a drum. Then he heard a gun. It was followed by another shot, and another and another. Ibuza people always fired guns one their wedding night. He heard wedding music too, from the other side of the village...

“Why haven’t I heard about this wedding?” thought Chike. “Well, I expect my sisters will tell me all about it when I get home.”

Suddenly Chike know. He felt weak and sick. He almost fell to the floor. I think that noise is coming from the Obide family hut..... I think they have kidnapping Aku-nna their son Okiboshi.” (TBP: 57, 58)

Unquestionably; Forced Wedding is associated with a high rate of domestic violence. This type of wedding is related to violence in regard to spousal violence perpetrated inside marriage, and in regard to the violence related the customs and traditions of this marriage: violence related to the payment of dowry and bride price, honour killings for refusing the marriage.

III. CONCLUSION

In the light of what has been said through this work, women and girls are subject to many forms of violence including physical, sexual, emotional and financial abuse. Violence affects women and girls across all stages of life and is perpetrated by partners and family members as well as strangers.

The inequality struggle between men and women is still far to be won and will not be as long as men’s new look society toward women will not change and as long as certain sexist stereotypes will not disappear. So, it time to cast a new look to women. Although the woman’s profound sensible, human and humanist qualities she is victim of all sorts of wrong so that, she is even judged before making provocative statements. Some activities committed by men are to created even accepted whereas those committed by women become a scandal.

According, men bear great part of responsibilities in the fate that awaits women. They ought to get involved in sensibilising the young for mentality change. If men bear great part of responsibility women are not also less responsible. They must understand that there is no longer Manna on this planet. They must clean their right at all costs. Furthering gender equality and ending violence against women and girls cannot take place in a female-only vacuum, and that the men and boys should be seen as allies not enemies.

Finally, the government all over the world should also be working to ensure women and girls are able to enjoy full and equal human right; creating an environment that enables gender equality; ensuring women’s participation in leadership; and monitoring progress of all of this involvement. If this equilibrium would be respected, the universe world join Doctor Kwama N’Krumah’s philosophy when he says we can create a glorious future, not in terms of war and military pomp, but in terms of social progress and of peace. For we repudiate war and violence.” (Dr Kwame N’Krumah’s speech of July 1959)

BIBLIOGRAPHY

- BARNET, et al. (1997). *An Introduction to Literature*. USA: An Imprint of Addison Wesley Longman, Inc.
- BUKENYA et al. (1994). *Unserstanding Oral Literature*. Kenya: Nairobi University Press.
- CLAYTON, J.J. (1998). *The Heath Introduction to Fiction*. New York: D.C. Heath and Company.
- DONALD, H. (1981). *To Read Literature Fiction, Poetry, Drama*. New Uork: Hott, Richart and Winston.
- EMECHETA, B. (1976). *The Bride Price*. London: Simplified edition (2008): OUP.
- FOSS, S.K. (1989). *Rhetorical Criticism*. USA: Waveland Press, Inc.
- HUNT, D. (1991). *The Riverside Anthology of Literature*. USA: Houghton Mifflin Company.
- HURT, J. (1994). *Literature: A Contemporary Introduction*. New York: Macmillan College Publishing Company.
- MARCHALL, N. (1951). *The Book of Life*. Chicago: John Rudin & Company, Inc.
- WEISMAN, L.K. (1994). *Discrimination by Designs: A Feminist Critique of the Man – Made Environment*. USA: University Illinois Press.