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## DENOUNCING MALE DOMINATION IN TWO FRANCOPHONE AFRICAN NOVELS

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**Fatimat Omolara ADELEKE**

**Department of French, School of Languages,  
Osun State College of Education, Ila-Orangun**

**Sikiru Adeyemi OGUNDOKUN, PhD**

**Department of Foreign Language Studies,  
Faculty of Humanities, Ikire Campus,  
Osun State University, Osogbo, Nigeria.**

**08034353967**

**<https://orcid.org/>**

**0000-0003-4243-8695**

**Abstract:** *It is obvious that African society believes women are weak and incapable of thought. This cultural myth forces women to be subordinate to men. Many scholars have explored the status of African women in literary writings and discourses. However, there is little attention paid to the problems that prevent the emancipation of women especially in Africa. Therefore, this study examines the obstacles to the emancipation of African women. This study aims at influencing the idea of economic, political, and sociocultural transformation. At the same time, it will contribute to improving the conditions of African women and society in general. We use the content analysis method for the study. This method allows for a textual analysis through the sentences, expressions, and ideas selected from two novels based on the Marxist-feminist theory of Karl Marx. Ken Bugul's *Le baobab fou* and Khady Koita's *La Mutilée* are the novels chosen for the study because of the stand of the selected novelists on the fight against the oppression of women folks in Africa. Findings from the study reveal Koita argues that women are presented as domestic servants and objects of pleasure for the men while Bugul highlights the numerous punishments inflicted on women in favour of men in the name of cultural myth. This research identifies violence and social injustices against African women as the major obstacles that prevent their emancipation and suggests that all these impediments should be removed.*

**Keywords:** *African society, male oppression, status of women, emancipation, novel*

**Contact details  
of the  
author(s):** *adelekefatimat12@gmail.com  
sikiru.ogundokun@uniosun.edu.ng*



## INTRODUCTION

African literature, like other literatures around the world, has become a tenet of presenting and discussing various issues of concern that can move societies forward. The functionality of literature with regard to social engagements for the purpose of social transformation is one of the major reasons why committed African creative writers have continued to add their voices to the happenings in their society through their creative works. In recent times, debates are issue-based and are premised on established ideologies and/or theories for the purpose of clarifications, justifications and understanding.

As pointed out in the abstract, Marxism-feminist is adopted for this study as its theoretical framework. This concept is an economic, a political cum gender ideology that is meant to address concerns about variables which are economic, political and gender related. Marxism is concerned with class struggle that questions the existence of different social stratification in a given human society with a view to dislodging capitalism and replacing it with a new order.

Marxist literature is that which portrays the relationship in society from the economic perspective. It focuses on the materialist conditions that underlay the different classes in society and which breed conflict between them. In Marxist terminology, the bourgeois class own and control the means of production, while the proletariat class are the laborers who are put under demeaning working conditions by the former (Benjamin, 2013, p. 180/181).

Marxist ideology embodies issues pertaining to the society, therefore, political and economic matters become very important because they are core determinants in shaping people's well-being. The issue now is the role of a Marxist critics. Marxist's critics examine literature from the point of view of the dominant elites and the rich. They consider how the dominant elites exploit subordinate groups and the bourgeois suppress the working class. The Marxist's critics see how literature can be used to promote some social and economic revolution, consciousness and awareness and a radical transformation of the society to bring social equilibrium and bridge the gaps in social class system (Agyekum, 2007, p. 129).

There is no doubt about the takes of both Benjamin and Agyekum on the ideals of Marxism as a concept and a Marxist as a practitioner. Karl Marx, the originator of the principle, believes that the opposing situation between the rich and the poor brings about conflict and misunderstanding between the two classes, with the lower class triumphing over the upper class so that a new order (socialism) could replace capitalism.

Marxist-feminist theory highlights the difficulties encountered by African women in society, as it serves as a means of understanding the patriarchal phenomenon used to provide African women with comfortable living conditions. The theory also shows us how writers present African women in society. The theory allows us to see the efforts of postcolonial writers in the task of their liberation and the positions of women themselves through their emancipation.

This theory advocates that women should not fold their hands and allow themselves to be subjugated like slaves who neither think, speak, nor react. Rather, they must commit themselves, while respecting men, to fighting unarmed but intellectually against all kinds of male strategies of oppression that subjugate them to inferior positions in all aspects of modern life, especially in the political, educational, and professional spheres. They must not then abandon matters relating to these three areas above only in the hands of men who falsely think that they have nothing of value to contribute in the development of society where they should play essential roles and advance it.

Leaving all public affairs to men would certainly be worth granting them freedom. There is the limit of manipulating women at will in order to make them suffer or even dehumanize them further. To achieve this noble and progressive objective, adult women, especially literate ones, must commit to encouraging their illiterate contemporaries to send their daughters to attend not only primary and secondary school but also major institutions. There, they must pursue studies reserved only for men, namely law, medicine, engineering, social sciences, especially political science, which would give them access to immerse themselves body and soul in business and political challenges at all levels of the administration of their nations. Thus, men would respect them and grant them respect, giving them important positions like positions in the various administrative departments of their countries. Once they are well established in their countries of origin, the international professional path is wide open for them. Many female African creative writers and critics attempt to suggest solutions to social injustices such as imperialism, oppression, physical and mental brutalities as well as other attendant sociopolitical and economic imbalances through their literary works to improve the conditions of the women and the society at large. There is no doubt that the lived experience of the African self is closely linked with the geographical mass of the African nation which has been mutilated, scrambled and scarred in jostling, harsh realities of slavery, colonialism, Western imperialism and the current globalization trend (Opara, 2013, p. 237). As a matter of fact, the sociopolitical and economic woes in Africa often remind the people of the colonial experiences and the neocolonialism which put Africans in perpetual danger of hunger and poverty.

### **An insight into the two selected novels**

Ken Bugul's *Le baobab fou* is an x-ray of the image of traditional African women. The novelist exposes the visible and the invisible impacts of the African myth on the liberation of African women under male chauvinism. She reveals the pain and suffering of women in Africa as orchestrated by ruthless men. She rejects the thinking that women are meant for sexual purposes, childbirth, childcare, and housework. She presents African women who suffer in the hands of men to showcase the reality of the African myth structured in favour of the African man. She condemns the nonchalant attitude of some men who refuse to protect their daughters just because their mothers abandoned them in their adolescence. The narrator laments her painful experiences without her mother's care, a situation that she cannot recover from. She decides to question the tradition that makes her mother suffers in silence by deciding to lead an exceptional life. She encourages women to fully play their maternal roles and calls on them to fight together against all the atrocities of men that limit their freedom and recreate their destiny. Ken Bugul's *Le baobab fou* is a call for the emancipation of women in African society.

Likewise, Khady Koita's *La Mutilée*, published in 2005, concerns itself with the injustice, violence, and sordid conditions in which African women often find themselves. The novel captures the suffering of African women in the face of culture and tradition control by men. The novel shows a traditional practice in which African women through a passage of cultural rites. Koita explores the experiences of her journey in African culture by exposing the effects of tradition on African women. She acts as a spokesperson for women by sharing her adversaries as regards female mutilation, early marriage, forced marriage, polygamy, marital rape, domestic violence, servitude, oppression, rivalry, sexual abuse, lack of education, humiliation, poverty, separation, and divorce. Koita presents her adventures to show the difficulties militating against a vast majority of African women. She use her writing to fight against social injustices towards African women. She denounces the African barbaric tradition to raise awareness among people in African society, especially girls and women, with a view to rejecting a life of humiliation.

## MAIN TEXT

### Data Analysis and Discussion on Revolting Male Oppression in *Le baobab fou* by Ken Bugul

In her novel which appears to be an autobiography, Bugul deconstructs the chauvinism of men. The egoistic men are jealous of sharing their wives with other men. Jean Wermer, the homosexual man, wants to share the narrator, Ken with François, his homosexual lover: "Bugul is my wife, Ken is mine. I don't want to see you anymore" (p. 94). Ken reveals man's selfishness when he discovers that his wife is sleeping with another man. Ken's action confirms the reality of women's lives, which are conditioned by others in African society. She condemns women who always accept being recognized as second class citizens. She encourages women to reject slavery.

*Les femmes s'agenouillaient devant lui, pour le saluer... Tout à tour chaque femme prenait quatre jours pendant lesquels elle faisait la cuisine, dormait avec le mari, l'entourait de mille soins. Elle lui massait les pieds le soir baissée comme une servante antique. Elle s'accroupissait devant lui, prête à servir. La femme se donnait à l'homme. Sa présence discrète et soumise contrastait avec toutes les suggestions érotiques dont elle usait: encens gongo... La femme invitait l'homme par mille attitudes (pp.185-186).*

The women knelt before him to greet him... Each woman took turns to cook sleep with her husband, and surrounded him with a thousand cares for four days . She massaged his feet in the evening, bend over like an ancient servant. She crouched before him, ready to serve. The woman gave herself to the man. Her discreet and submissive presence contrasted with all the erotic suggestions she used ... The woman invited the man with a thousand attitudes (**translation**).

Bugul condemns irrational attitudes and advises women to consider rejecting the barbaric version that prevents their fundamental human rights. She detests the continuation of servitude that forces women to be subjected to the domination of men. She describes the situation where by her aunt's daughter has been taught the life of servitude as unacceptable. Bugul criticizes the wickedness and envy of men who hold many women in captivity of a kind: The novelist suggests that African women should reconstruct the general belief about the status of African women. She state thus:

*Je fus endormie sans être apparue fut cette grosse tête bouffie, baissée sur mes entrailles. Pourquoi toujours était-ce l'homme qui mettait la femme dans certaines situations et pourquoi était-ce toujours l'homme que la femme allait trouver pour régler ses problèmes? (p.76).*

I was asleep with a very confused mind, bowed over my entrails. I asked myself, Why was it always the man who put a woman in difficult situations, and why was it always man that the woman went to find to solve her problems? (**translation**)



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Bugul believes that women are always victims of circumstance; they are always rejected by a man who refuses their emancipation. Bugul reflects on the misfortune occasioned by her pregnancy, and her abortion. She believes that men create problems for women and it is them that women turn to in solving their problems. Bugul asks if she should hang on with Jean Wermer to be able to lead her life freely:

*Jean Wermer et moi, nous étions appariement bien ensemble.....Je pris ma leçon de libéralisme pour être dans le coup. Jean parlait, riait avec d'autres femmes, sortait avec elles, passait une partie de la nuit avec elles. 'Pourquoi n'en fais-tu pas autant?' disait-il. J'étais choquée. 'Je ne m'ennuie pas avec toi, répondais-je.-Ce n'est pas une question de s'ennuyer, c'est une question de vivre libre, de faire ce que tu veux (p.84).*

Jean Wermer and I were a good match... I learned my lesson about liberalism that one should stay in the loop. Jean talked, laughed with other women, went out with them, spent part of the night with them. "Why don't you do the same?" he said. I was shocked. "I'm not bored with you," I replied. "It's not a question of being bored, it's a question of living freely, and doing what you want" (**translation**).

For Bugul, it's about banning traditional values and cultures and coming up with a new way of life for African women. She denounces the doctor's insult during the abortion process to relegate African women (pp. 70-71). She reveals the challenge African women have in aspiring to access their freedom. The protagonist, Bugul condemns the superiority of one race over another by suggesting that African women should marry colonists. With this position, Bugul advocates intercontinental marriages to bring about an improved societal development:

*Je voulais arracher le contact de sa peau sur la mienne. Elle me mettait mal à l'aise. Je fermais les yeux ou regardais ailleurs chaque fois qu'il se déshabillait. Et la peau du Blanc. Je la sentais comme si Louis se trouvait sur moi, ... Les mélanges de races font des dégénérés du racisme... Vous êtes Noire, restez avec Les Noirs. Les Blancs entre Blancs. Je ne l'écoutais plus (pp.71-72).*

I wanted to tear away the contact of his skin on mine. It made me uncomfortable. I closed my eyes or looked away every time he undressed. And the white man's skin. I felt as if Louis were on top of me... Race mixing creates racist degenerates... You're Black, stay with Blacks. Whites with Whites. I wasn't listening to her anymore (**translation**).

Bugul hates what the white doctor says when she wants to perform an abortion on an African lady. She is surprised when the doctor tells her that there is no room for African women in the doctor's office to perform an abortion (pp. 72-73). She condemns the village women's thinking of living with men in all circumstances. She encourages women to resist the advice of absolute value.



She is against forcing women to please men because women doing so makes them suffer. The author laments the pain women experience in carrying the same legacy (p. 66). The novelist pities women for being the victims of the atrocities committed in the society by both men and women. She reveals the gravity of the punishments they receive to resolve problems linked to women's destinies (pp. 67-68). She advocates for a feminine institution that can save African women from male domination.

*Jean Wermer restait parfois plusieurs nuits sans dormir avec moi. Cela me rappelait, quand, dans mon pays, un homme épouse une nouvelle femme. Dans le cas où l'homme était déjà marié, il demandait la permission à sa première épouse de passer plusieurs nuits consécutives avec sa nouvelle jeune femme, avant d'appliquer le roulement traditionnel. Cela permettait qu'ils s'habitent l'un à l'autre, de cultiver le sentiment, de mieux se connaître, de permettre à l'homme de passer la période de fécondité de la femme avec elle, d'empêcher l'homme de rester avec une autre de... (pp.92-93).*

Jean Wermer sometimes stayed several nights without making love to me. This reminded me of when a man marries a new woman, in my country. In cases where a man was already married, he would ask for his first wife's permission to spend several consecutive nights with his new young wife before adopting the traditional sleeping rotation arrangement. This allowed them to live with each other, to cultivate feelings, to get to know each other better, to allow the man to spend the woman's fertile period with her, to prevent the man from staying with another woman... **(translation)**.

The heroine condemns the irrational attitudes of men towards women and advises the latter to think wisely by rejecting barbaric cultures that hinder the evolution of women. The narrator cited the example of her mother who is her father's third wife. Her mother suffers a divorce before her birth and after some years, her mother decides to remarry. Unfortunately she ends up in the hand of a man who already has four wives (p. 185). Bugul rejects the idea that women have to accept these kind of situations at the expense of their own existence. She, therefore, questions the traditional myth that favours men at all times. Hence, to challenge the traditional order, she engages in homosexuality and lesbianism (p. 89). Bugul rejects the myth of the feminine taboo that prevent a woman from having more than one man at the same time. The narrator takes pleasure in confessing the marital injustice done to African women under the institution of marriage. She reconstructs the norms that limit African women from leading free and a happy life :

*J'avais coupé mes compatriotes. Je traînais dans les cafés et les bars, en compagnie de hippies et de beatniks, mes compagnons étaient les marginaux et les intellectuels d'une société en décadence. J'étais rarement seule, je vivais avec les Occidentaux une chute qui n'était pas mienne (p.118).*

I had cut off my compatriots. I hung around cafés and bars, in the company of people of different sizes, shapes and manners. My companions were the marginalized and intellectuals in a

rotten society. I was rarely alone; with Westerners, I experienced a fall that was not mine (**translation**)

The protagonist calls for the reconstruction of feminine identity so as to set women free from unacceptable practices in Africa.

### **Revolting Male Oppression in Khady Koita's *La mutilée***

Koita's *La mutilée* presents a challenging woman's identity. In this case, women are to undergo an obligatory rite associated with culture in African society to be assimilated and accepted into the society they find themselves. The novelist reflects on complex issues that hold African women back such as early marriage, forced marriage; genital mutilation, sexual abuse, and polygamy among others. According to sociocultural norms, a man has the autonomy to divorce his older wives and marries a little girl as a second wife. He does this because of his status as a man in African society. Koita denounces the pride of African men who cannot bear with the excesses of their first wives but result to marrying other women:

*J'ai souvent entendu cette phrase, dans la bouche des hommes immigrés: 'J'ai eu des problèmes avec ma première femme, alors je suis retourné au pays épouser une petite jeune!' Ils pensent pouvoir modeler une gamine à leur convenance, parce qu'elle n'a pas la maturité nécessaire pour leur résister (p.73)*

I have often heard this phrase from immigrant men: "I had problems with my first wife, so I returned home to marry a young girl!" They think they can mold a girl to their liking because she lacks the maturity to resist them (**translation**).

Koita reveals the inability of young African girls to resist male subjugation. As a thirteen-and-a-half-year-old girl, she subjects herself to her husband, who is older enough to be her father. She recounts that at thirteen and a half, she becomes a wife even though she is still going to school (p. 73). In this instance, Koita defends women whose marriage prevents them from reaching the heights of their careers. She vigorously attacks the myth of tradition that gives men the authority to take charge of all matters affecting everybody in any given society. The African women, as noted by Koita, have no choice but to follow their husbands' orders. She points it out that women are given only rules and duties towards their husband: According to her such rules include; listen to your husband, don't go where your husband doesn't want you to, don't associate with friends your husband doesn't like, obey his desire in all circumstances; he alone has the right to desire, and therefore the right to pleasure (p. 77).

Again, Koita rejects the African myth that reduces African women to physical human beings who must be dominated: She denounces African culture that wants to transform women into half-slaves, who are denied of independent thoughts. Koita disapproves of the supremacy of African men in all its forms. She is of the view that women need to be encouraged to realize their potential for the sake of developing the society. Moussa, Koita's husband is not interested in her progress when his family encourages her to return to school:

*Mon mari ne voulait pas que je retourne à l'école, il ne voulait pas que je travaille, alors que, chez moi, tout le monde*

*m'encourage à reprendre des études pour avoir un métier... Mon mari, lui, demeurait à cheval sur son principe de base: 'Une femme ne doit pas travailler, elle reste à la maison!'* (pp.114-115).

My husband didn't want me to go back to school, he didn't want me to work, while at home, everyone encouraged me to go back to school, to get a job... My husband, however, remained rigid in his principle: "A woman should not work, she should stay at home!" **(translation)**.

The narrator condemns African men who use African women for their own gain in order to slow down the emancipation of women in African society. The author reveals the sabotage instituted by African men who enslave African women for their selfish sociopolitical and economic gains. For instance, it is not normal when wives are to give their wages to their husbands (p. 117). She attacks the African man's act of preventing his wives from taking care of their parents. She condemns the stupid position of African women in the home front that relegates them to the background. A situation that shows that a woman has no right to defend her fundamental human rights. When Koita rejects her husband's resentment and commands (p. 119). Koita is against the prestige of the African man, which makes women miserable in every sense.

*Si c'est comme ça, tu n'as qu'à renvoyer la petite sœur en Afrique. Elle se révolte parce que la petite est là; sans aide, tu verras que ta femme reviendra normale. Autrement dit, on enlève le soutien de la petite soeur à la maison, soutien qui me permet de travailler, de gagner ma vie, donc de me révolter, pour me remettre à ma place, afin l'époux reprenne le pouvoir* (p.119).

If that's how it is, you just have to send the little sister back to Africa. She rebels because the little one is there; without help, you'll see that your wife will return to normal. In other words, the support of my little sister at home is being removed, a support that allows me to work, to earn a living, and to rebel, to put myself in my place, so that my husband can regain power **(translation)**.

The narrator shows that the negative contributions of men in the African community are perceived as obstacles to the emancipation of African women. She speaks about the inflexibility of African women to rebel for their liberation against the supremacy of African men. "*J'ai compris que les femmes africaines autour de moi ne se révoltaient jamais comme moi.*" (p.132). "I understood that the African women around me never rebelled like me" (Our translation). Koita frowns at African women who accept the African cultural myth that treats them as inferior to men. She confronts the cultural myth that relegates a woman to sacrificing her life for marriage in any situation. She attacks the terrible advice given by the male community, which does not encourage women to defend themselves: From discussions with the men in the community in France, who constantly encourage her to apply the "law."



Furthermore, Koita attacks the supremacy of African men by calling for good relationship between men and women. She also denounces the perceptions of African men that deprive African women of the right to react to their pitiful conditions in marriage:

*C'était mon cas et, normalement, je ne pouvais rien dire, ligotée par la pression sociale et familiale. Un mot, un seul, sur ce sujet, et on me taxait de jalousie, on m'accusait de vouloir renier ma culture (p.145).*

That was my case, and normally, I couldn't say anything, tied down by social and family pressure. One word, just one, on this subject, and I was accused of jealousy, of wanting to deny my culture (**translation**).

As a matter of fact, Koita rejects the African culture that forces African women to be treated as second class citizens. Koita points out that even polygamous men are often jealous of seeing their wives with other men. Moussa, Koita's husband, is always suspicious of his wife since she rejects his domination. In all of these, Koita shows us the unjust accusation African men make against their wives to humiliate them by labeling them as people that are guilty of marital infidelities. Koita criticizes the abuse of power by African men by punishing their "stubborn" wives to demonstrate their supremacy. She explains her pain in caring for her children when her husband refuses to give her child allowance:

*Mon mari touche les allocations familiales, pas moi, il a une deuxième épouse et chaque mois il lui donne sept cents francs, la part qu'il a touchée pour son enfant. Et moi, qui ai quatre enfants de lui, non seulement il ne me donne rien, mais en plus il me bat...Comment faire pour récupérer l'agent de mes enfants?... Je n'ai pas les moyens de déménager, de payer un loyer avec tout petit salaire d'interprète intermittente. Je suis coincée, il ne me reste que les yeux pour pleurer (p.149).*

My husband receives child allowance, not me. He has a second wife, and every month he gives her seven hundred francs, the share he received for his child. And me, who has four children for him, not only does he give me nothing, but he also beats me... How can I get my children's money back? I can't afford to move, to pay rent with a small salary as a part-time interpreter. I'm stuck, all I have left is tears (**translation**).

Bravely, Koita attacks the position of foreign citizens who have no right to fight for their liberation because they are not in their home country. A woman has no right to criticize her husband for anything. She questions the cultural belief that fights against the independence of African women. Women are regarded as whores in African society when they are divorced or separated from their husbands. In Africa, the feminine gender is considered as overdependent of man. In other words, they cannot live without the support of men: Koita further exposes the selfishness of her husband, who knows nothing than sleeping with women, and when she resists his desire for sex, she receives divorce papers. He insists on dominating her while she is still under his roof:

*Il devient d'une violence inouïe. Il dit que je suis dans sa maison et que, si je suis dans sa maison, je suis sa femme, donc que je dois coucher avec lui ! ... Chaque nuit est une bataille de tranchées...-Tu n'utilises plus mon gaz, puisque tu dis que tu n'es plus ma femme! Tu ne couches plus avec moi, donc tu n'utilises plus mon gaz! (p.164).*

He becomes incredibly violent. He says I'm in his house and, if I'm in his house, I'm his wife, so I have to sleep with him! ... Every night is a real battle... - You don't use my gas anymore, since you say you're no longer my wife! You don't sleep with me anymore, so you don't use my gas anymore! (**translation**).

The novelist, through her narrator, implores African men to consider their families' interests in order to improve their family life. Koita denounces her husband's attitude in withholding her support to take care of their children because of his advantages. She decries the wickedness of African men toward their children especially when there is a misunderstanding between husbands and their wives. Moussa, Koita's husband, is no longer worried about his children's future. Koita demonstrates the intentional attitudes of punishing his wife and children. The officer said to me:

*-Vous n'êtes pas taillade, il n'y a pas urgence. Revenez demain, on verra ca... Je ruminais toute seule, à la porte du commissariat: 'Toutes les hommes sont pareils! Pas la peine de se plaindre à moins d'avoir un œil arrache! Et la violence peut continuer. Tout le monde s'en fiche! (pp.164-165).*

You're not slashed, there's no emergency. Come back tomorrow, we'll see about that... I was brooding alone, at the police station door: All men are the same! No point complaining unless you have an eye gouged out! And the violence can continue. No one cares! (**translation**).

The narrator feels sorry for African women maltreated by men, as if it were a great mistake of creation to have them in the world. Perhaps African men would have preferred to exist alone and thus seek other ways to bring children into the world. The character rejects her husband's brutal confrontation with her to diminish her ambition to be free. He raped and humiliated her to regain his authority:

*J'ai le visage enflé, il me bat régulièrement, et tout aussi régulièrement, je résiste.... Il est venu pour dormir dans la chambre, mauvaise, agressive, et j'ai dit non une fois de plus. Il a attrapé mon sac et pris ma carte de séjour....Pour obtenir... Le viol conjugal, l'agent, et maintenant les papiers. Et il devenait enragé de ne pas parvenir à ses fins. Il ne m'aimait pas, il voulait seulement redevenir le maître. (pp.167-169).*

My face swells, he beats me regularly, and just as regularly, I resist.... He came to sleep in the room, nasty, aggressive, and

I said no again. He grabbed my bag and took my residence permit....To get....Marital rape, the agent, and now the papers. And he was getting furious at not getting his way. He didn't love me, he just wanted to be the master again. ( **translation**).

In her characteristic manner, Koita condemns the force placed on African women to submit to the orders of men. She exposes the dire conditions in which African women find themselves in strict conditions that African men put their wives. The narrator confirms that there are many unemployed, humiliated, and homeless African women like her (p. 170). Koita condemns these African men who encourage men to abuse women. Koita refuses to believe in the inability of African women to live alone without the help of men they see as husbands, who speak to them with authority and are sure they must return to submit. Finally, Koita rejects competition between African polygamous women within their families as long as this practice cannot be avoided in Africa, especially among pagans and Muslims, and even some so-called Christians.

### CONCLUSION

This study reveals the persistence of challenges African women face as a result of cultural myths and patriarchal phenomena that play a key role in the oppression of female dignity. The writers' revelations help us understand possible strategies to be adopted in dealing with all forms of negativity against African women. It is about reconsidering the masculine status that positions women as subordinate to men in African society. This study exposes the sordid conditions of women created by men. It should also be noted that African traditions and religion serve as the basis for the enslavement of African women. The two female writers reveal in their novels that conformity to the cultural myth causes the marginalization of African women. They show that the experiences of African women in patriarchal society are basically dehumanization. It is evident from the two novels that human nature encourages male domination over women. However, since the human race cannot exist independently of women, it is logical that we give them the privileges and benefits they deserve so that we could have a society based on equality, independence, and the pure freedom of every human being. It is mainly up to men to create an atmosphere that will pave the way for women liberation for the purpose of socioeconomic and political development.

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