

**Peripheral Desires and Gendered Dispossession: Re-reading Sexuality in  
Buchi Emecheta's Marginal Women**

---

**1.Mr. Snehashish Sarkar**

Research Scholar, Kalinga University, Raipur

**2.Dr. Shilpi Bhattacharya**

Professor and Dean, Faculty of Arts and Humanities, Kalinga University Raipur,

**3.Dr. Ananya Bose**

Assistant Professor, Department of English, St. Xavier's College, Ranchi (An Autonomous  
College affiliated to Ranchi University, Ranchi).

---

**Article Received:** 03/05/2026

**Article Accepted:**01/06/2026

**Published Online:**02/06/2026

**DOI:**10.47311/IJOES.2026.8.06.35

---

**Abstract:**

This paper undertakes a critical re-reading of sexuality in the novels of Buchi Emecheta by foregrounding the concept of *gendered dispossession* as experienced by women located at the social, cultural, and economic peripheries of postcolonial African and diasporic spaces. Moving beyond reductive readings of sexuality as either biological function or moral transgression, the study argues that Emecheta constructs female desire as a contested terrain shaped by patriarchal authority, colonial legacies, and material deprivation. Within this framework, sexuality emerges not as an autonomous domain of pleasure but as a site of negotiation, coercion, and survival, particularly for marginal women whose bodies are persistently subjected to regulation, exchange, and symbolic erasure.

Drawing on close textual analysis of selected novels including *The Joys of Motherhood*, *Second-Class Citizen*, *The Slave Girl*, and *The Bride Price* the paper examines how Emecheta's protagonists inhabit liminal positions where desire is simultaneously policed and instrumentalized. Female sexuality, in these narratives, is frequently displaced into marriage, motherhood, and economic dependency, rendering women dispossessed of erotic agency while remaining burdened with reproductive and emotional labour. Yet, the paper contends that Emecheta also inscribes moments of muted resistance, where peripheral desires unsettle normative constructions of womanhood and expose the fragility of patriarchal control.

By situating Emecheta's work within African feminist discourse and postcolonial theories of marginality, this study demonstrates how sexuality functions as a critical lens through which broader structures of gendered inequality are articulated. Ultimately, the paper argues that Emecheta's marginal women do not merely occupy the periphery; they reveal it as the central site where power, desire, and dispossession intersect.

---

**Keywords:** Gendered dispossession; Peripheral sexuality; African feminism; Marginality; Buchi Emecheta

### **Introduction**

The question of sexuality in African women's writing has increasingly become a significant area of scholarly inquiry, particularly within postcolonial and feminist literary studies. While earlier critical discussions often interpreted sexuality through narrowly biological, moral, or reproductive frameworks, contemporary scholarship recognizes it as a complex social, political, and cultural construct shaped by relations of power. In the context of African literature, sexuality cannot be separated from the historical realities of colonialism, patriarchy, economic exploitation, and social marginalization. The female body frequently becomes a contested site where competing ideologies of tradition, modernity, gender, and nation are negotiated. Among African women writers, Buchi Emecheta occupies a central position for her nuanced portrayal of women whose lives are marked by structural inequalities and whose experiences reveal the intricate relationship between sexuality and power. Through her fiction, Emecheta interrogates the social institutions that regulate women's bodies and desires while exposing the various forms of dispossession that shape female existence in both African and diasporic contexts.

Buchi Emecheta's novels consistently foreground women situated at the margins of society economically disadvantaged women, migrant women, daughters, wives, mothers, and former slaves whose lives are constrained by patriarchal traditions and colonial legacies. Her narratives challenge idealized notions of African womanhood by revealing the everyday realities of female subjugation. Florence Stratton observes that African women writers such as Emecheta "contest the masculinist assumptions that have informed much African literature" (Stratton 40). This challenge is particularly evident in Emecheta's representation of sexuality, where female desire is rarely portrayed as a freely chosen expression of personal autonomy. Instead, sexuality becomes deeply entangled with social obligations, economic necessity, and institutionalized gender hierarchies. Through this lens, Emecheta's fiction invites a reconsideration of sexuality not merely as an individual experience but as a social terrain structured by unequal power relations.

The concept of gendered dispossession provides a productive framework for understanding the representation of sexuality in Emecheta's novels. Dispossession refers not only to material deprivation but also to the loss of agency, autonomy, and self-determination. Women in Emecheta's works are frequently denied ownership over their bodies, labour, and desires. Their sexuality is appropriated by familial, communal, and patriarchal systems that treat women as resources to be exchanged, controlled, and disciplined. Judith Butler and Athena Athanasiou argue that dispossession involves conditions in which individuals are "constituted by norms and powers that they never chose" (Butler and Athanasiou 2). This

---

insight resonates strongly with Emecheta's female characters, whose sexual identities are shaped by forces beyond their control. Whether through arranged marriages, bride-price transactions, reproductive expectations, or economic dependency, women encounter forms of dispossession that limit their capacity to articulate and pursue their own desires.

The intersection of sexuality and marginality is particularly significant in postcolonial African contexts. Colonialism not only transformed political and economic structures but also reshaped gender relations and sexual norms. As Anne McClintock notes, "all nationalisms are gendered, all are invented, and all are dangerous" (McClintock 352). Colonial and nationalist discourses frequently positioned women as symbolic bearers of cultural identity while simultaneously restricting their autonomy. Emecheta's novels reveal how these historical legacies continue to influence the lives of women long after formal colonial rule has ended. Female sexuality becomes subject to competing demands from traditional customs, colonial ideologies, and modern social institutions. Consequently, women find themselves navigating spaces where desire is continually regulated and where personal fulfillment is subordinated to communal expectations.

In *The Bride Price* (1976), Emecheta examines how marriage functions as a mechanism for controlling female sexuality. The protagonist Aku-nna's desires are constrained by cultural practices that treat women as economic assets whose value is measured through bride-price transactions. Her body becomes a site of exchange through which patriarchal authority is reinforced. Similarly, *The Slave Girl* (1977) explores the commodification of women within systems of social and economic exploitation. The protagonist Ojebeta experiences multiple forms of dispossession as her body and labour are subjected to the control of others. These narratives demonstrate how female sexuality is embedded within broader structures of ownership and exchange. Women are rarely recognized as autonomous subjects; rather, they are positioned as objects whose reproductive and economic capacities serve collective interests.

The theme of sexual regulation becomes even more pronounced in *The Joys of Motherhood* (1979), one of Emecheta's most celebrated novels. Through the character of Nnu Ego, the novel critiques cultural ideals that equate womanhood with motherhood. Although motherhood is often represented as a source of fulfillment and social status, Emecheta exposes its burdensome realities. Nnu Ego's value is determined primarily by her reproductive capacity, and her identity becomes inseparable from her maternal role. Adrienne Rich famously argues that motherhood operates both as an experience and as an institution designed to control women's lives (Rich 13). Emecheta's portrayal of Nnu Ego vividly illustrates this distinction. The protagonist's sexuality is directed toward reproduction, while her personal desires remain largely unacknowledged. As a result, motherhood becomes a site of both social recognition and profound dispossession.

---

Likewise, *Second-Class Citizen* (1974) extends the discussion of sexuality into the diasporic context. The novel's protagonist Adah confronts multiple forms of marginalization based on gender, race, class, and immigrant status. Her experiences reveal how migration does not necessarily liberate women from patriarchal constraints; instead, it often generates new forms of vulnerability. Adah's marriage becomes a space where economic dependence and male authority restrict her autonomy. Yet the novel also portrays her determination to assert her individuality despite these obstacles. Carole Boyce Davies notes that Black women's writing frequently articulates "a struggle for self-definition against multiple forms of oppression" (Davies 5). Adah's journey exemplifies this struggle as she seeks to reclaim control over her life and aspirations in the face of persistent marginalization.

African feminist criticism provides an essential framework for interpreting Emecheta's engagement with sexuality. African feminism differs from many Western feminist traditions in its attention to the specific historical and cultural conditions affecting African women. Scholars such as Molaria Ogunjide-Leslie emphasize that African women's experiences must be understood in relation to intersecting structures of gender, class, race, and colonial history. Ogunjide-Leslie argues that African women are often constrained by "multiple layers of oppression" that shape their social realities (36). Emecheta's fiction vividly illustrates these intersecting pressures. Her female characters confront not only patriarchal domination but also poverty, cultural expectations, and systemic inequalities that limit their opportunities for self-realization. Sexuality, therefore, cannot be examined in isolation; it must be understood as part of a broader network of social and material conditions.

At the same time, Emecheta's novels resist depicting women solely as passive victims of oppression. Although her protagonists experience profound forms of dispossession, they also exhibit resilience, creativity, and agency. Their acts of resistance may be subtle rather than overt, but they nonetheless challenge dominant structures of power. bell hooks contend that "the margin is a site of resistance" (hooks 153). This insight is particularly relevant to Emecheta's representation of peripheral women. Positioned at the margins of society, her characters develop alternative ways of negotiating the constraints imposed upon them. Their desires, aspirations, and refusals reveal the instability of patriarchal authority and expose the contradictions underlying systems of domination.

This paper undertakes a critical re-reading of sexuality in Buchi Emecheta's selected novels by foregrounding the concept of gendered dispossession. It argues that Emecheta constructs female sexuality as a contested terrain shaped by patriarchal authority, colonial legacies, and economic deprivation. Rather than functioning as an autonomous realm of pleasure, sexuality emerges as a site of negotiation, coercion, and survival for women located at the social and cultural peripheries. Through close textual analysis of *The Joys of Motherhood*, *Second-Class Citizen*, *The Slave Girl*, and *The Bride Price*, the study examines how women's desires are displaced into marriage, motherhood, and economic dependency,

---

resulting in the erosion of erotic agency. At the same time, it explores the moments of resistance through which women challenge normative constructions of femininity and reclaim fragments of autonomy. By situating Emecheta's work within African feminist discourse and postcolonial theories of marginality, this paper demonstrates that the periphery is not merely a space of exclusion but a critical site where power, desire, and dispossession intersect. Ultimately, Emecheta's fiction reveals how the experiences of marginal women illuminate the broader structures of gendered inequality that continue to shape postcolonial societies.

### **Discussion**

Buchi Emecheta's fiction offers a profound examination of the relationship between sexuality, gender, and power within postcolonial African societies and diasporic spaces. Her novels consistently portray women whose lives are shaped by systems of patriarchal control that regulate female desire and transform women's bodies into sites of social, cultural, and economic exchange. A critical reading of *The Joys of Motherhood*, *Second-Class Citizen*, *The Slave Girl*, and *The Bride Price* reveals that sexuality in Emecheta's work cannot be understood merely as a private or biological experience. Rather, it emerges as a complex social institution through which women are disciplined, marginalized, and dispossessed. At the same time, Emecheta's narratives demonstrate that even within restrictive structures, women continue to negotiate forms of agency that challenge dominant constructions of femininity and expose the fragility of patriarchal authority.

One of the most significant aspects of Emecheta's representation of sexuality is her rejection of romanticized notions of African womanhood. Traditional patriarchal discourse often constructs women primarily as wives and mothers, assigning value to them according to their reproductive capacities. Emecheta challenges this framework by exposing the emotional, psychological, and material costs associated with such expectations. In *The Joys of Motherhood*, Nnu Ego becomes the embodiment of a social system that equates female fulfillment with motherhood. Although motherhood grants her social recognition, it simultaneously deprives her of personal autonomy and economic independence. Her sexuality is not represented as a source of pleasure or self-expression but as a means of fulfilling communal expectations.

Adrienne Rich's influential analysis of motherhood provides a useful framework for understanding Nnu Ego's predicament. Rich argues:

"The institution of motherhood finds all mothers more or less guilty of having failed their children, and all children damaged by having had a mother. It creates a situation in which every woman must fail in some respect, because every woman is expected to meet impossible standards of self-sacrifice and devotion" (Rich 281).

This observation resonates strongly with Emecheta's portrayal of Nnu Ego. Throughout the novel, she sacrifices her own desires, ambitions, and wellbeing for her children, only to discover that her sacrifices are neither adequately recognized nor rewarded. Her life becomes

a testament to the dispossessing effects of a social order that defines women solely through their reproductive functions. The irony embedded in the title *The Joys of Motherhood* underscores this contradiction, revealing how the idealization of motherhood often conceals experiences of suffering and exploitation.

The regulation of female sexuality in Emecheta's fiction is closely connected to economic structures. Women's bodies frequently become commodities within systems of exchange that reinforce patriarchal authority. In *The Bride Price*, Aku-nna's value is measured through the cultural practice of bride price, which transforms marriage into an economic transaction. The institution effectively transfers control of a woman's sexuality from one male authority figure to another. Aku-nna's desires are subordinated to the interests of her family and community, demonstrating how sexuality becomes intertwined with questions of ownership and property.

Gayle Rubin's foundational analysis of gender systems illuminates this dynamic. Rubin writes:

"Women are given in marriage, taken in battle, exchanged for favours, sent as tribute, traded, bought, and sold. Far from being confined to the primitive world, these practices seem merely to become more pronounced and commercialized in more 'civilized' societies" (Rubin 175).

Rubin's insight captures the logic underlying the bride-price system depicted in Emecheta's novel. Aku-nna is treated not as an autonomous individual but as an object of exchange whose value is determined by her capacity to generate economic and social benefits for others. The commodification of female sexuality thus becomes a central mechanism through which patriarchal structures maintain power.

A similar pattern emerges in *The Slave Girl*, where Ojebeta's experiences reveal the intersections between sexuality, labour, and commodification. Although the novel is set against the backdrop of slavery and colonial transformation, its significance extends beyond historical representation. Ojebeta's body and labour are repeatedly appropriated by others, illustrating how women's identities are shaped by systems of ownership and control. Even after gaining nominal freedom, she remains vulnerable to forms of exploitation that restrict her autonomy. Her sexuality is never entirely her own; instead, it becomes subject to the demands of family, community, and economic necessity.

The notion of gendered dispossession is particularly useful in interpreting these experiences. Judith Butler and Athena Athanasiou explain:

"Dispossession designates the processes and ideologies by which persons are disowned and abjected by normative and normalizing powers that define cultural intelligibility and that regulate the distribution of vulnerability, recognizability, and value" (Butler and Athanasiou 5).

---

This understanding of dispossession moves beyond material deprivation to encompass the loss of agency, recognition, and self-determination. Emecheta's female protagonists are dispossessed not only economically but also symbolically. Their desires are rendered invisible, their choices are constrained, and their identities are defined according to patriarchal expectations. Sexuality becomes one of the primary mechanisms through which this dispossession is enacted.

The influence of colonialism further complicates the representation of sexuality in Emecheta's novels. Colonial rule transformed African social structures, introducing new forms of economic dependency and reshaping existing gender relations. Women often found themselves caught between traditional patriarchal systems and colonial institutions that reinforced male authority in different ways. Emecheta's fiction demonstrates how colonial legacies continue to shape women's experiences long after political independence.

Anne McClintock highlights the gendered dimensions of colonial power when she argues: "Women are typically constructed as the symbolic bearers of the nation, but are denied any direct relation to national agency. Excluded from direct action as national citizens, they are subsumed symbolically into the national body politic as its boundary and metaphoric limit" (McClintock 354).

This observation is particularly relevant to Emecheta's work. Her female characters are often expected to preserve cultural values and uphold communal traditions, yet they possess little authority within the very systems they sustain. Their bodies become symbolic sites through which broader social anxieties about identity, morality, and cultural continuity are negotiated. Consequently, female sexuality is subjected to intense regulation, reflecting wider struggles over power and social order.

In *Second-Class Citizen*, Emecheta extends her critique of patriarchal control into the diasporic context. The novel's protagonist, Adah, migrates to Britain with hopes of achieving personal and intellectual fulfillment. However, migration does not free her from gendered oppression. Instead, she encounters new forms of discrimination based on race, class, and immigrant status. Her husband Francis attempts to control her ambitions, illustrating how patriarchal authority persists across geographical boundaries.

Carole Boyce Davies explains the significance of such experiences in Black women's writing:

"The Black woman writer is often engaged in a continuous process of redefining herself against imposed identities. This process involves challenging the categories through which race, gender, class, and nationality have traditionally been understood" (Davies 8).

Adah's struggle exemplifies this process of self-definition. She refuses to accept the limitations imposed upon her and persistently seeks educational and professional advancement. Although she remains constrained by economic hardship and marital conflict, her determination to assert her individuality represents an important form of resistance.

Through Adah, Emecheta demonstrates that agency is not necessarily synonymous with complete liberation; rather, it often emerges through every day acts of persistence and self-assertion.

African feminist criticism provides additional insight into Emecheta's portrayal of sexuality. Unlike universalizing feminist frameworks that treat women's experiences as homogeneous, African feminism emphasizes the importance of historical and cultural specificity. Molar Ogundipe-Leslie argues:

"African women's reality is one of multiple oppression. They suffer from the combined effects of race, class, gender, colonial history, economic exploitation, and cultural practices that restrict their opportunities and freedom" (Ogundipe-Leslie 36).

Emecheta's novels vividly illustrate these intersecting forms of oppression. Her female characters do not experience gender inequality in isolation. Their lives are shaped by poverty, migration, social hierarchy, and historical change. Consequently, sexuality functions as a nexus where multiple structures of power converge. Marriage, motherhood, and domestic labour become mechanisms through which broader systems of inequality are reproduced.

At the same time, Emecheta refuses to portray women solely as passive victims. Her fiction consistently highlights moments of resistance, however limited or fragile they may be. These acts of resistance often occur through the assertion of desire, the pursuit of education, or the refusal to accept prescribed roles. Such moments challenge the assumption that marginalized women are entirely powerless. Instead, Emecheta portrays agency as a dynamic and negotiated process that unfolds within conditions of constraint.

Florence Stratton emphasizes this aspect of Emecheta's work, noting:

"Emecheta's women are neither idealized heroines nor passive sufferers. They are complex figures who struggle to survive and to define themselves within structures that constantly seek to limit their possibilities" (Stratton 112).

This complexity distinguishes Emecheta's representation of female sexuality from simplistic narratives of victimhood or liberation. Her protagonists occupy ambiguous positions where accommodation and resistance coexist. They may conform to social expectations in certain contexts while challenging them in others. Such contradictions reflect the realities of women's lives within patriarchal societies.

The concept of marginality is central to understanding these dynamics. Emecheta's protagonists are positioned at the peripheries of social power, yet their experiences reveal the underlying mechanisms through which power operates. bell hooks argues:

"Marginality is much more than a site of deprivation; it is also the site of radical possibility, a space of resistance. It offers the possibility of a perspective from which to see and create, to imagine alternatives and new worlds" (hooks 149).

---

This perspective is evident throughout Emecheta's fiction. Women located at the margins possess unique insights into the structures that oppress them. Their experiences expose the contradictions of patriarchal ideology and reveal the human costs of social inequality. By centering these marginalized voices, Emecheta transforms the periphery into a critical vantage point from which dominant norms can be questioned and reimaged.

Furthermore, Emecheta's treatment of sexuality challenges binary distinctions between oppression and liberation. Female desire in her novels is rarely represented as wholly suppressed or entirely free. Instead, it exists within a field of competing pressures and possibilities. Women negotiate their desires through strategies of adaptation, compromise, and resistance. This nuanced portrayal reflects the complexity of lived experience and resists reductive interpretations of sexuality.

Ultimately, sexuality in Emecheta's novels functions as a powerful lens for examining broader structures of gendered inequality. The regulation of women's bodies, the commodification of female labour, the idealization of motherhood, and the persistence of patriarchal authority all reveal how sexuality is deeply embedded within social and economic systems. Through her portrayal of marginal women, Emecheta demonstrates that dispossession is not simply an individual condition but a structural reality produced by intersecting forms of power. Yet she also highlights the resilience of women who continue to assert their humanity despite these constraints.

A critical re-reading of Emecheta's fiction therefore reveals that the experiences of peripheral women are central rather than marginal to understanding postcolonial society. Their lives illuminate the complex intersections of desire, power, and inequality that shape social relations. By foregrounding the voices of women whose experiences have often been ignored or silenced, Emecheta offers a compelling critique of patriarchal structures while affirming the possibility of resistance and self-definition. Her novels remain important contributions to African feminist literature because they expose the mechanisms of gendered dispossession and insist on the significance of women's struggles for autonomy, recognition, and dignity.

### **Conclusion**

The present study has examined the representation of sexuality in the selected novels of Buchi Emecheta through the critical framework of gendered dispossession, demonstrating that sexuality functions as a central site where power, inequality, and marginality intersect. A close reading of *The Joys of Motherhood*, *Second-Class Citizen*, *The Slave Girl*, and *The Bride Price* reveals that Emecheta consistently portrays female sexuality not as an autonomous sphere of personal fulfillment but as a socially regulated domain shaped by patriarchal traditions, colonial legacies, and economic constraints. In these narratives, women's bodies become locations of control, exchange, and discipline, while their desires are frequently subordinated to the demands of family, community, and cultural expectations.

The analysis has shown that Emecheta critiques the institutions of marriage, motherhood, and kinship by exposing their role in the reproduction of gender inequality. Female sexuality is repeatedly displaced into reproductive obligations and domestic responsibilities, leaving women burdened with emotional and physical labour while being denied genuine agency over their lives. Characters such as Nnu Ego, Aku-nna, Ojebeta, and Adah embody different manifestations of this dispossession, illustrating how women are constrained by systems that define their value primarily in terms of their usefulness to others. Through these characters, Emecheta reveals the profound contradictions embedded within social structures that celebrate women's roles while simultaneously limiting their autonomy.

At the same time, the study has argued that Emecheta's fiction cannot be reduced to a narrative of victimization. Although her protagonists inhabit marginal positions and experience multiple forms of oppression, they also demonstrate resilience, determination, and the capacity for resistance. Their struggles challenge dominant assumptions about femininity and expose the instability of patriarchal authority. Whether through education, emotional endurance, personal choice, or subtle acts of defiance, these women negotiate spaces of self-expression within restrictive environments. Emecheta thus presents agency not as absolute freedom but as a continual process of negotiation within unequal social conditions.

The findings of this study further highlight the significance of African feminist perspectives in understanding Emecheta's work. Her novels underscore the interconnected nature of gender, class, race, colonial history, and economic deprivation, showing that women's experiences cannot be explained through a single axis of oppression. Sexuality emerges as a critical lens through which these intersecting structures become visible. By situating women's lives at the centre of her narratives, Emecheta challenges patriarchal representations that have historically marginalized female voices within both literary and social discourse.

Moreover, the study demonstrates that the notion of the periphery occupies a crucial place in Emecheta's literary imagination. Her marginal women do not merely exist at the edges of society; rather, their experiences reveal the foundational mechanisms through which power operates. The periphery becomes a space from which dominant ideologies can be questioned and reinterpreted. In this sense, Emecheta transforms marginalized women into critical observers of social reality, enabling readers to recognize the hidden structures of dispossession that shape everyday life.

Ultimately, Buchi Emecheta's novels offer a powerful critique of the social, cultural, and economic systems that regulate female sexuality and perpetuate gendered inequalities. Her work illuminates the ways in which women's desires are constrained by broader

---

---

structures of power while simultaneously affirming the possibility of resistance and self-definition. By foregrounding the experiences of women located at the margins of postcolonial African and diasporic societies, Emecheta not only exposes the realities of gendered dispossession but also reclaims those marginalized spaces as sites of knowledge, agency, and transformation. Her fiction remains an enduring contribution to African feminist literature and continues to provide valuable insights into the complex relationships among sexuality, identity, power, and social justice.

### Works Cited

- Achebe, Chinua. *Things Fall Apart*. Heinemann, 1958.
- Aidoo, Ama Ata. *Our Sister Killjoy: Or Reflections from a Black-Eyed Squint*. Longman, 1977.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. 2nd ed., Routledge, 2002.
- Beauvoir, Simone de. *The Second Sex*. Translated by Constance Borde and Sheila Malovany-Chevallier, Vintage Books, 2011.
- Boehmer, Elleke. *Colonial and Postcolonial Literature: Migrant Metaphors*. 2nd ed., Oxford UP, 2005.
- Butler, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
- Butler, Judith, and Athena Athanasiou. *Dispossession: The Performative in the Political*. Polity Press, 2013.
- Davies, Carole Boyce. *Black Women, Writing and Identity: Migrations of the Subject*. Routledge, 1994.
- Emecheta, Buchi. *The Bride Price*. George Braziller, 1976.
- \_\_\_\_\_. *The Joys of Motherhood*. George Braziller, 1979.
- \_\_\_\_\_. *Second-Class Citizen*. Allison and Busby, 1974.
- \_\_\_\_\_. *The Slave Girl*. George Braziller, 1977.
- Fanon, Frantz. *The Wretched of the Earth*. Translated by Richard Philcox, Grove Press, 2004.
- Foucault, Michel. *The History of Sexuality. Volume 1: An Introduction*. Translated by Robert Hurley, Vintage Books, 1990.
- Gikandi, Simon. *Reading the African Novel*. James Currey, 1987.
- hooks, bell. *Ain't I a Woman: Black Women and Feminism*. South End Press, 1981.
- \_\_\_\_\_. *Feminist Theory: From Margin to Center*. South End Press, 1984.
- \_\_\_\_\_. *Yearning: Race, Gender, and Cultural Politics*. South End Press, 1990.
- Irigaray, Luce. *This Sex Which Is Not One*. Translated by Catherine Porter and Carolyn Burke, Cornell UP, 1985.
- Kolawole, Mary Egun Modupe. *Womanism and African Consciousness*. Africa World

- 
- Press, 1997.
- McClintock, Anne. *Imperial Leather: Race, Gender and Sexuality in the Colonial Contest*. Routledge, 1995.
- Mohanty, Chandra Talpade. *Feminism without Borders: Decolonizing Theory, Practicing Solidarity*. Duke UP, 2003.
- Nfah-Abbenyi, Juliana Makuchi. *Gender in African Women's Writing: Identity, Sexuality, and Difference*. Indiana UP, 1997.
- Nnaemeka, Obioma, editor. *Sisterhood, Feminisms and Power: From Africa to the Diaspora*. Africa World Press, 1998.
- Nnaemeka, Obioma. "Nego-Feminism: Theorizing, Practicing, and Pruning Africa's Way." *Signs*, vol. 29, no. 2, 2004, pp. 357–85.
- Ogundipe-Leslie, Molar. *Re-Creating Ourselves: African Women and Critical Transformations*. Africa World Press, 1994.
- Okereke, Grace E. *African Women Writers and the Politics of Gender*. Vikas Publishing House, 1997.
- Olaussen, Maria. *African Women's Writing: Identity, Gender, and Discourse*. Routledge, 2018.
- Oyèwùmí, Oyèrónké. *The Invention of Women: Making an African Sense of Western Gender Discourses*. U of Minnesota P, 1997.
- Petersen, Kirsten Holst, and Anna Rutherford, editors. *A Double Colonization: Colonial and Post-Colonial Women's Writing*. Dangaroo Press, 1986.
- Rich, Adrienne. *Of Woman Born: Motherhood as Experience and Institution*. W. W. Norton, 1976.
- Rubin, Gayle. "The Traffic in Women: Notes on the 'Political Economy' of Sex." *Toward an Anthropology of Women*, edited by Rayna R. Reiter, Monthly Review Press, 1975, pp. 157–210.
- Said, Edward W. *Culture and Imperialism*. Vintage Books, 1994.
- Showalter, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton UP, 1977.
- Spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, edited by Cary Nelson and Lawrence Grossberg, U of Illinois P, 1988, pp. 271–313.
- Stratton, Florence. *Contemporary African Literature and the Politics of Gender*. Routledge, 1994.
- Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. 4th ed., Routledge, 2023.
- Walker, Alice. *In Search of Our Mothers' Gardens: Womanist Prose*. Harcourt Brace Jovanovich, 1983.
- Weedon, Chris. *Feminist Practice and Poststructuralist Theory*. 2nd ed., Blackwell Publishing, 1997.
- Wilentz, Gay. *Binding Cultures: Black Women Writers in Africa and the Diaspora*. Indiana UP, 1992.

SP Publications

**International Journal Of English and Studies (IJOES)**

An International Peer-Reviewed and Refereed Journal; **Impact Factor:8.337(SJIF)**

**ISSN: 2581-8333|Volume 8, Issue-6(June);2026**

---

Wisker, Gina. Postcolonial and African American Women's Writing: A Critical Introduction. Palgrave Macmillan, 2000.

Young, Robert J. C. Postcolonialism: A Very Short Introduction. Oxford UP, 2003.