

---

## FEMINIST PERSPECTIVE OF NGUGI WA THIONG'O'S PETALS OF BLOOD

**Dr. Abdullahi Haruna**

Department of Languages, Nigerian Army University Biu,

Borno State – Nigeria.

Tel: +2348138530391

[harunaabdullahi481@gmail.com](mailto:harunaabdullahi481@gmail.com)

<https://doi.org/10.59009/ijlllc.2026.0184>

*Received Date:22 December 2025/Published Date:03 February 2026*

---

### ABSTRACT

This article offers a sustained feminist reading of Ngũgĩ wa Thiong'o's *Petals of Blood*, arguing that the novel articulates a radical critique of patriarchy that is inseparable from its condemnation of neo-colonial capitalism. While Ngũgĩ is frequently read primarily as a Marxist and anti-imperialist writer, this study contends that *Petals of Blood* also constructs a powerful gender-conscious narrative in which women's bodies, labour, and voices become crucial sites of resistance against both colonial residues and post-independence bourgeois exploitation. Through close textual analysis, the article examines the representation of key female characters—Wanja, Nyakinyua, Mariamu, and the other marginalized women of Ilmorog—to demonstrate how Ngũgĩ exposes the structural violence of patriarchy, including sexual exploitation, economic dispossession, and moral double standards, as foundational to neo-colonial society. Particular attention is paid to Wanjia's complex characterization, which resists reductive moral judgments and instead foregrounds female agency, survival, and political consciousness within oppressive material conditions. By situating women's experiences alongside class struggle and historical memory, Ngũgĩ challenges masculinist nationalist narratives that marginalize women after independence. The article further argues that Ngũgĩ's feminist vision is not liberal or individualist but collective and materialist, aligning women's liberation with broader struggles against capitalism and imperialism. Ultimately, this study repositions *Petals of Blood* as a text that anticipates African feminist critiques by foregrounding the gendered dimensions of exploitation and by insisting that any authentic postcolonial liberation must dismantle patriarchy alongside class oppression. In doing so, the article contributes to ongoing critical debates about gender, nationalism, and radical aesthetics in African literature.

**Keywords:** African feminism, patriarchy, neo-colonialism, gender, Ngũgĩ wa Thiong'o, *Petals of Blood*.

---

### 1. INTRODUCTION

Ngũgĩ wa Thiong'o's *Petals of Blood* (1977) emerges as a seminal and provocative analysis of the post-independence African situation. The novel uses a complicated murder investigation to look at the harmful effects of neo-colonialism, capitalist exploitation, and the betrayal of the shared dreams that people had during the fight against colonialism. It takes place in Kenya, which is quickly modernising yet spiritually empty. Ngũgĩ creates a stunning story about the changing village of Ilmorog by following the lives of four people: Munira, Abdulla, Karega, and Wanjia. The story is both a historical record, a political manifesto, and a deep tragedy.

Scholarly analysis of the text has, predictably, been predominantly influenced by its unwavering Marxist and nationalist critiques (Killam, 1980). Critics have correctly focused on how it shows the comprador bourgeoisie, how it celebrates the resistance of workers and peasants, and how it uses Gikuyu oral tradition to tell a different story. In these important readings, characters like Munira, the teacher who became a mystic, and Karega, the unionist scholar, are often the main protagonists. They are the main ways the novel looks at ideological strife and historical consciousness.

To read *Petals of Blood* exclusively through these perspectives is to jeopardise the recognition of a vital layer of its revolutionary structure. This paper asserts that a feminist perspective is not a supplementary or alternative interpretation but an essential key to comprehending the novel's comprehensive depiction of oppression and its requisite dismantling. Ngũgĩ, acutely cognisant of the gendered facets of power, illustrates that the systems he critiques—colonialism, capitalism, and specific elements of traditional authority—are fundamentally and violently patriarchal. The exploitation that disrupts the Kenyan dream is perpetrated upon and through the bodies, labour, and lives of women. Their experiences of sexual abuse, economic marginalisation, and cultural erasure are not secondary tragedies but are constitutive of the very machinery of neo-colonial pillage. To disregard this is to render the novel's critique inadequate, since it neglects the examination of how authority solidifies itself by subjugating half of the population through uniquely intimate and systemic mechanisms.

This analysis aims to re-establish the feminist imperative central to *Petals of Blood*. It asserts that the female characters, especially the intricately nuanced Wanja and the tenacious matriarch Nyakinyua, transcend mere symbolic representations of the land or tradition. They are active and conflicting social agents whose personal stories are also political stories. Wanja's transformation from a victim of successive betrayals to a merciless brothel owner illustrates a distressing theory of the female body within capitalism: when all other means of ownership and production are obstructed, sexuality emerges as the final commodifiable resource. Her story is the story of Ilmorog's change, written on her body. Nyakinyua's function as the custodian of history and communal ritual, followed by her displacement, exemplifies how capitalism "development" systematically dismantles gynocentric domains of knowledge and authority, substituting them with masculinised frameworks of financial and legal exploitation. By looking at the novel through this narrow lens, we can see its hidden point that freedom is a broken, unfinished endeavour if it doesn't actively break down both capitalist and patriarchal structures. Wanja and Nyakinyua's struggles are not separate from the class struggle led by Karega; they are the most important part of it (Killam, 1980). Their resistance—manifested through Wanja's sardonic acceptance of her commodification, Nyakinyua's safeguarding of memory, or the silent perseverance of several marginalised women—constitutes a vital dialectic within the book. This paper will contend that *Petals of Blood* ultimately promotes a revolutionary vision that must be intersectional to be genuine, asserting that the route to a decent future is contingent upon addressing the interconnected oppressions of gender, class, and colonial past. The novel makes sure that the "petals of blood"—the blooming flowers, the blood spilt during rebellion, and the cycles of life and death—are forever linked to the specific, gendered sacrifices and strengths of women. This makes their fight for voice and space the very heartbeat of the nation's struggle for its soul.

## 1.2 Tenets of Feminism: Feminism, Patriarchy, and the Postcolonial Condition

African feminist theory has long emphasized the need to situate gender oppression within specific historical, cultural, and material contexts shaped by colonialism and capitalism. Rather than adopting Western liberal feminism, African feminist critics such as Ogun-dipe-Leslie,

(1994) and Steady (1987) argue for a framework attentive to class, race, and imperial history. *Petals of Blood* resonates strongly with this approach. Ngũgĩ portrays patriarchy not as a timeless African tradition but as a dynamic system intensified and reconfigured by colonial and neo-colonial forces.

In the novel, women's oppression is linked to land alienation, wage labour, urbanization, and the commodification of bodies under capitalism. The sexual exploitation of women mirrors the economic exploitation of the peasantry, suggesting that patriarchy functions as a technology of control that disciplines both labour and desire. Ngũgĩ's feminist vision therefore emerges through his insistence on the structural interconnectedness of gender and class domination.

### 1.3 Literature Review

The extensive and multifaceted critical scholarship on Ngũgĩ wa Thiong'o's *Petals of Blood* underscores its significance as a seminal work in African and postcolonial studies. The novel's thematic complexity has engendered numerous interpretive frameworks; however, a review of the literature indicates a clear progression: initial readings that emphasise its Marxist and nationalist ideologies, succeeded by more sophisticated analyses that foreground gender, frequently in critical engagement with the preceding interpretations. This review will delineate the academic landscape, emphasising the engagement, debate, and occasional underestimation of the novel's feminist aspects, thereby identifying the critical void this paper aims to fill.

#### 1.3.1 The Prevailing Paradigm: Marxist, Nationalist, and Historical Materialist Interpretations

The first and most lasting wave of criticism clearly places *Petals of Blood* in a context of historical materialism and anti-imperialist nationalism. Gikandi (2000) and Ogude (1999) are two examples of scholars who have written brilliant critiques of the novel as a way to talk about Kenya's "betrayal" after colonialism. Their works brilliantly explain Ngũgĩ's criticism of the comprador bourgeoisie, which is represented by Kimeria, Chui, and Mzigo, and his unshakeable faith in the revolutionary potential of the working class and peasantry, which is shown by Karega's changing mind and the climactic workers' strike. The main focus of these readings is about the fight between classes. The change of Ilmorog from a village that was suffering from drought to a polluted, neo-colonial satellite town is told as a story about how capitalism spreads and how people fight back.

In this framework, female figures are often analysed allegorically. People often regard Wanja as a symbol of the Kenyan nation: once fruitful and communal, now exploited, commodified, and suffering a type of social prostitution. People read Nyakinyua as the spirit of pre-colonial, communal ideals, a place where traditions are dying out. Even if these kinds of symbolic readings are powerful and not wrong, they run the risk of being too abstract. Stratton (1994) subsequently contended that this methodology may prioritise the tangible facts of women's life above a more expansive nationalist metaphor, portraying them as symbols rather than as individuals possessing intricate agency. The problem, as this piece will examine, is that the tangible patriarchal violence women experience transforms into metaphor, their challenges engulfed within a broader, frequently masculinised, narrative of class redemption.

#### 1.3.2 Feminist and Gender-Conscious Interventions: Discourse and Discussion

In the 1990s, feminist literary critique became more popular in African studies. This forced people to deal with the gender politics of well-known works like *Petals of Blood*. Florence Stratton's work is very important here. In her ground-breaking work, *Contemporary African Literature and the Politics of Gender* (1994), Stratton presents a rigorous critique, contending

that Ngũgĩ, despite his progressive aims, ultimately reproduces the patriarchal inclinations of African nationalist discourse. She asserts that the novel's narrative structure marginalises women by subordinating their tales to the ideological conflict between Munira and Karega. Stratton contends that Wanja's flaming agency is ultimately subdued and neutralised; her return to Ilmorog at the conclusion, pregnant and operating a shop, signifies a re-domestication, with her revolutionary potential redirected into motherhood and little commerce within the capitalist framework.

Nonetheless, alternative feminist scholars have presented more dialectical and empathetic interpretations. Nfah-Abbenyi (1997) and Boehmer (2005) recognise the novel's profound engagement with the nuances of women's oppression. They transcend allegory to scrutinise the harsh realities of Wanja's decisions. For example, Nfah-Abbenyi sees Wanja's prostitution not as a moral failure or just being a victim, but as a smart, albeit tragic, way of dealing with a patriarchal capitalist economy. People don't think that her famous statement, "This is my field... my coffee plantation," (Ngugi, 1977) is false consciousness; instead, they think it's a very clear-eyed look at her place in the system. This view gives Ngũgĩ credit for making a figure that knows and uses the laws of her own commodification, even though she is stuck by them. Boehmer also looks at how the novel links the colonisation of the land to the colonisation of women's bodies, giving a very thorough analysis.

### 1.3.3 Analyses of culture, symbols, and the environment

A third line of criticism looks at how the novel uses symbols, oral tradition, and how it interacts with the surroundings. David Cook and Michael Okenimkpe (1983) and Abdulrazak Gurnah (1995) are two critics who have carefully looked into the meanings of the theng'eta plant, the voyage metaphor, the cyclical drought, and the title's "petals of blood." This knowledge is essential for comprehending the novel's aesthetic and cultural profundity. A feminist viewpoint immediately expands upon this analysis by examining the gendered aspects of this symbolism. Making theng'eta is not only something that everyone does together; it is a ritual that is conducted by women. As a result, Theng'eta Breweries and Distilleries has changed from a unique product to a mass-produced one. This is not just an economic takeover; it is also a patriarchal plunder of women's cultural and productive capital. The natural decline of Ilmorog parallels the social decline of its women, both phenomena propelled by an exploitative, patriarchal commercial motive.

### 1.3.4 The Critical Gap and What This Article Adds

The current literature delineates a dynamic landscape: a robust Marxist critique that may neglect gender as a principal analytical category; a feminist critique that occasionally perceives the novel's gender politics as fundamentally flawed; and cultural interpretations that offer a symbolic framework for a more cohesive analysis. The deficiency exists in a synthesis that comprehensively advocates for the primacy, as opposed to the subordinate or contentious role, of the feminist perspective within the novel's overarching revolutionary agenda.

The present article aims to connect these conversations. It asserts that the purported conflict between class and gender analysis in *Petals of Blood* is the catalyst for its most significant revelations. Ngũgĩ does not delineate a hierarchy of oppressions; rather, he illustrates their intersectional entanglement. This analysis will demonstrate that Wanja and Nyakinyua's personal struggles against sexual exploitation and dispossession serve as the foundational battleground for the broader conflict against neo-colonialism, through a comprehensive, character-driven examination that acknowledges their symbolic significance and material specificity. It will contend that the novel's grandeur resides in its steadfast dedication to

depicting the entirety of oppression, whereby patriarchal violence is a fundamental and inseparable component. This reading seeks to illustrate that *Petals of Blood* necessitates a feminist perspective, not merely as an option, but as a fundamental prerequisite for comprehending its profound, destructive, and transformative potency.

## 2. DISCUSSION AND ANALYSIS

The feminist critique in *Petals of Blood* is not a single argument; it is a complicated web of real-life experiences, systemic analyses, and symbolic structures. To comprehend its profundity, we must transcend theme summation and engage in a meticulous analysis of how gender functions as a material force, a system of meaning, and a locus of resistance inside the novel's universe. This conversation will untangle this web through five related points of view: Wanja's story as a case study in commodification and agency; Nyakinyua as a symbol of tradition and dispossession; the voices of the marginalised that fill in the gendered picture; the important link between gender and class and colonialism; and finally, the mapping of gendered spaces of power and rebellion.

### 2.1 Wanja: The Dialectics of the Commodified Body and Female Agency

Wanja's character journey is the deepest look at what it's like to be a woman living under different systems of oppression in the story. Her life is a record of violence against women throughout history. Her story starts with a traumatic event: she was raped as a teenager by "the man from the city," (Ngugi,1977) a rich white settler. This act is not only personal; it is a fundamental instance of colonial patriarchy, wherein the subjugation of land and the domination of the indigenous female body are equivalent. This infringement establishes a precedent in which her body is seen as a domain to be seized (Stratton, 1994). This tendency continues in her next partnerships with African males. The businessman Kimeria seduces her, has sex with her, and then leaves her, leaving her pregnant. Munira, the schoolteacher, is a hypocritical, religious-tinged patriarch who wants her but fears her sexuality. In the end, he tries to control her through marriage and, in a symbolic way, by the fire he causes. Each character embodies a distinct aspect of the patriarchal structure—colonial, capitalist, and religious—and each exploits Wanja's body for personal gain before abandoning her.

Wanja's choice to become a prostitute and then a brothel owner in New Ilmorog is the logical and terrible end of this schooling. "This is my field... This is my coffee plantation," one of the most famous lines in postcolonial literature, is a very powerful sentence. This is not a liberal assertion of empowerment; it is a harsh Marxist-feminist analysis. In an economy where the privileged have taken over Ilmorog's lush land to grow cash crops like coffee, Wanja knows that her body is the only productive capital she has left. She uses the harsh logic of the new Kenya on herself: if everything is for sale, she will professionally sell the only item she owns. The Sunshine Lodge is a wonderful example of the neo-colonial economy since it is a service sector that caters to the new elite (bankers, businesspeople, managers), where intimacy is mechanised and profit is made from the most private parts of people's lives. As manager, Wanja becomes a ruthless businesswoman in her own right, taking advantage of other young women. This complexity rejects a simplistic victim narrative; she is simultaneously a product of the system and an active, complicit agent.

But calling Wanja a cynical capitalist misses the tragic depth of her character (Stratton, 1994) and the revolutionary potential she has. Her connection with Abdulla, the injured ex-freedom warrior, is different. It is founded on mutual need, compassion, and a common history of loss, and it doesn't depend on money. Even though she protects her workers as part of her business concept, it displays signs of unity. Her last deed, enticing Kimeria and killing him, is the perfect

mix of personal and political. Kimeria is not simply her ex-boyfriend; he is the epitome of the predatory comprador bourgeoisie. This is an act of retaliation for a lifetime of betrayals. So, her violence is a political eruption, the "petals of blood" coming to life. It is the anger of the oppressed that has been pushed down and is now coming out through the body of the most oppressed. The story doesn't make it clear what will happen to her next. She is pregnant, maybe by Karega, and runs a store. Stratton's (1994) reasoning is that this is a way to keep things from getting worse, but it can also be considered to survive and come back around. She carries the future (the child) and works in a legal business, which suggests a painful, compromised road forward after the catharsis of violence.

## **2.2 Nyakinyua: Knowledge of Matriarchs, Value of the Community, and Systemic Dispossession**

If Wanja is the individual body moving through a hostile system, then Nyakinyua is the cultural body that is being attacked. She is Ilmorog's living memory. Nyakinyua does not lead because she has a formal political position, but because she has cultural and spiritual power that comes from her age, wisdom, and knowledge that is peculiar to women. She is the main brewer of theng'eta, which is a very important and sacred job. Women lead the brewing process, which is a group activity that turns local flora into a communal drug that brings the community together. This puts her at the heart of Ilmorog's spiritual and social economy. Her power shows that women had a lot of power in society, even if it wasn't always equal, because they controlled crafts, farming, and passing on knowledge.

Nyakinyua is the first to talk about the community's problems and the reason for the frantic trip to Nairobi. This is the new patriarchy of capital. This is a radical feminist act: an old woman leading her people to stand up to the faraway, masculine state. The novel's best example of how legal capitalism ruins traditional ways of living is when she loses her property. She doesn't lose her land in a fair dispute; instead, she is misled by loan agreements that are too hard for her to read and a lawyer who twists both old and new laws. The bank that takes her land is a big, cold, male-run business. Her wail, "They are taking my land... the only wealth I have stored up for my sunset," (Ngugi, 1977) echoes the grief of everyone who is no longer needed in the new order.

The destiny of theng'eta epitomises dispossession. Nyakinyua says that it is a journey, a connection, and something that everyone goes through. Kimeria, Chui, and Mzigo run it, and it becomes Theng'eta Breweries and Distilleries Limited, a patented, mass-produced good. This change means that women are not just getting greater value from their work, but also from the broader cultural heritage they administer. The holy becomes secular, the communal becomes private, and the work of women together becomes a source of profit for males. Nyakinyua's loss is not personal; it is the loss of a complete system of values—communal, feminine, and use-oriented—by the values of capital—individualistic, male, and exchange-oriented (Gurnah, 1995).

## **2.3 Voices on the Edge: The Chorus of Gendered Oppression**

The novel's feminist perspective is enhanced by its focus on characters at the extreme margins, whose narratives underscore the widespread nature of patriarchal violence.

Joseph: The Feminised Victim: The character of Joseph, the orphan child who was violently raped by the Carmelite priest, is very important. In the setting of the novel's power relations, his pain "feminises" him. He is rendered mute, physically incapacitated, and psychologically devastated, occupying a state of profound vulnerability traditionally associated with women. His story makes sexual violence a way for people to control others, regardless of gender. It

connects the priest's twisted religious authority to the colonial and patriarchal power that hurts the most vulnerable people. Joseph's insanity is the rational conclusion of such unrestrained transgression.

The ghost of Wanja's mother, who died in delivery after her husband left her, haunts the story. She embodies the destiny of many women whose lives and deaths remain undocumented, their efforts in childbirth and subsistence agriculture overlooked. The novel also has a lot of unnamed women in it, like tired farm workers, those who live in slums, and quiet wives. The work they do together, which is taken advantage of, is what makes up the invisible base of the shining building of New Ilmorog. Their presence guarantees that Wanja and Nyakinyua are not isolated cases, but rather particular examples of a pervasive phenomenon.

#### **2.4 Intersectionality: The Interconnected Systems of Oppression**

Ngũgĩ's brilliance resides in his reluctance to regard gender, class, and colonialism as distinct forms of oppression. He expertly shows how they are all connected (Sicherman, 1990).

**Gender and Class:** Wanja's lack of money makes prostitution a smart choice. A woman from the new elite class might have been "respectably" married off to a guy for political or financial reasons. Wanja's social standing shuts such doors and pushes her into the sexual economy. The workers' strike led by Karega is not just a class action; it is also a feminist action because it includes and helps the women who work in the fields and factories (Sicherman, 1990). This is because their exploitation as workers is linked to their exploitation as women (through lower wages, sexual harassment, etc.).

**Gender and Colonialism/Neo-Colonialism:** The novel shows that men have always taken advantage of women. The white settler assaults Wanja. The autonomous African state, led by black elites like Kimeria (who may have been a collaborator), does not break this pattern; instead, it perpetuates it in a new way. The lawyer who cheats Nyakinyua uses a mix of Western law and made-up custom to show how both systems may be used against women. The neo-colonial situation is shown to be a partnership between foreign money and a native patriarchy.

#### **2.5 Places of Resistance: The Geography of Power and Rebellion**

The book painstakingly shows how space is gendered and how women move through it or take it back.

**The Domestic Space:** This is where women have always lived, yet it can also be like a prison. Munira's Christian home is a place where his wife feels trapped and where Wanja feels trapped.

**The Brothel (The Sunshine Lodge):** This is a commercial, public-facing institution that distorts the idea of home. But Wanja has a kind of harsh power within its walls. Ironically, it becomes a place where she has more control over her money than in a "respectable" family.

**The Communal and Political Space:** The most important places of resistance are those that are shared by many people. The theng'eta brewing ground is a community area that women manage. Nyakinyua leads the voyage to Nairobi, which is a movement through and into political space. Lastly, the picket line and the workers' assemblies are political venues where women and men must cooperate for the class fight to triumph. The novel posits that women's complete emancipation necessitates their transition from restricted private domains (the house, the brothel) into the public, political arena as proactive participants.

This diverse discussion demonstrates that the feminist perspective in *Petals of Blood* serves as a comprehensive critical instrument. The novel's most powerful and thorough criticism of the post-colonial society comes via the lives of its women. It makes the point that no revolution can triumph if half of humankind is still in shackles.

### 3. SUMMARY AND CONCLUSION

*Petals of Blood* is a huge novel that tells the story of a nation's spirit being born, betrayed, and possibly reborn. This analysis has contended that, despite its mammoth condemnation of neo-colonial capitalism and its exaltation of collective resistance, the novel's most profound and comprehensive critique is articulated through its steadfast female lens. Ilmorog's path from a dry but united village to a spiritually bankrupt industrial satellite is not just an economic or political change; it is a deeply gendered disaster. Ngũgĩ wa Thiong'o meticulously illustrates that the power structures undermining the aspiration for independence—colonialism, capitalism, and comprador nationalism—are inherently patriarchal in their functioning. They attain their objectives by the systematic exploitation of women's bodies, the expropriation of their labour, and the obliteration of their power.

The novel depicts the female body as the principal locus of colonial and capitalist conflict through the excruciating dialectic of Wanja's existence. Her transformation from an abused girl to the merciless owner of The Sunshine Lodge is not a decline but a harsh education. Her deliberate monetisation of her sexuality constitutes the novel's most incisive critique: when land is appropriated, women's bodies emerge as the sole remaining 'field' to cultivate. Still, Wanja asserts a horrible type of agency through this very act of opportunistic stealing. Her last, violent fight with Kimeria goes beyond personal revenge; it is the "petals of blood" in action—a political eruption from the most private place of tyranny. At the same time, Nyakinyua's story shows how an alternate system of value is falling apart. The impersonal, masculinised powers of bank credit and legal chicanery are purposefully trying to take away her gynocentric authority, which is based on communal ritual and matriarchal knowledge. The change of her sacred theng'eta into a mass-produced product shows how women's cultural capital may be used to make money.

The novel's strength is in how it understands different groups of people. It won't ask the "woman question" by itself. Wanja's choices are limited by her lack of money, while Nyakinyua's loss of property is a class issue that is made worse by gender. Karega's fight for workers' rights isn't complete without the women on the picket line, who are being exploited both sexually and economically. Ngũgĩ demonstrates that the patriarch, the colonialist, and the capitalist frequently represent the same entity donning several disguises, and their authority is reinforced by the subjugation of women.

Thus, the conclusion is inevitable: *Petals of Blood* asserts that a revolution devoid of feminist principles is not a revolution. The freedom of Ilmorog, which is a small part of Kenya, is not feasible in theory or in practice without the freedom of its women. Their challenges are not a side story in the national drama; they are the main story. Wanja's defiant survival, Nyakinyua's preservation of memory, and the collective action of workers all show that there is a multi-front struggle against a system of oppression with many heads.

Going back to the main emblem of the book, the "petals of blood" get their full, horrific meaning. They are the soft, strong blooms of the theng'eta plant, which ladies used to care for. They are the blood of violent uprisings against the government. And most importantly, they are the blood of Wanja's abortions, her periods, and the life force of the child she might be carrying—the close, gendered cycles of life, death, and possible future that are always connected to the political fate of the country. By focussing on this point of view, Ngũgĩ does more than criticise a failing state; he also lays out the plan for a free one. *Petals of Blood* is still a great work of art, not just because it looks back at history but also because it boldly says that the way to a fair future must be made clear by and for the women who have suffered the most in the past.

---

**REFERENCES**

- Boehmer, E. (2005) *Tales of Women: Gender and Narrative in the Postcolonial Nation*. Manchester University Press
- Cook, D and Michael O. (1983) *Ngũgĩ wa Thiong'o: A Study of His Writings*. Heinemann.
- Gikandi, S. (2000) *Ngũgĩ wa Thiong'o*. Cambridge University Press.
- Gurnah, A. (1995) "The Fiction of Ngũgĩ wa Thiong'o" *The Cambridge Guide to African and Caribbean Theatre*. edited by Martin Banham. Cambridge University Press.
- Killam, G. D. (1980) *An Introduction to the Writings of Ngugi*. Heinemann.
- Nfah-Abbenyi, J.M. (1997) *Gender in African Women's Writing: Identity, Sexuality, and Difference*. Indiana University Press
- Ngũgĩ wa Thiong'o. (1977) *Petals of Blood*. Heinemann.
- Ogude, J. (1999) *Ngũgĩ's Novels and African History: Telling the Story of the Nation*. Pluto Press.
- Ogundipe-Leslie, M. (1994) *Re-Creating Ourselves: African Women and Important Changes*. Africa World Press.
- Sicherman, C. (1990) *Ngũgĩ wa Thiong'o: The Making of a Rebel—A Source Book in Kenyan Literature and Resistance*. Hans Zell Publishers.
- Steady, F. (1987). "African Feminism: A Worldwide Perspective". In F. Steady (Ed.), *The Black Woman Cross Culturally* (pp. 3–24). Cambridge.
- Stratton, F. (1994) *Modern African Literature and Gender Politics*. Routledge.