

## Social Changes and the Evolution of the Modern Igbo Woman in Chika Unigwe's Novel, *Night Dancer*. A Feminist Perspective

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### **Abstract**

*African women writers have in the past couple of years explored the changing roles of the woman, in the depiction of their female characters. The female character is now portrayed as emancipated independent and an active member of the society. She is also described as intelligent and strong in checking the excesses of patriarchy, and in promoting her welfare. The woman is also portrayed as mature in her relationships, particularly with her male counterpart, which is significant in the proliferation of economic stability. Apart from the changing status of the woman, their novels seek to explore the impact of social, economic and political changes on African women's lives. And as well to examine ways in which women can resist oppression and create identities for themselves. The Nigerian female writers are contributing immensely to this development. This is fuelled by the desire to tell their own stories. In every society in Nigeria, the female writers strive to tell their stories according to the experiences of the women in their societies. They have come to the realisation that they need to tell their own stories as they respond to the tremendous changes in the society. Chika Unigwe is no exception in this regard. She has attempted to portray the changing role of the modern Igbo Woman in her novel, *Night Dancer*. This study seeks to explore Chika Unigwe's *Night Dancer* through a feminist perspective.*

**Keywords:** *Social Change, Modern Igbo Woman, Night Dancer, Feminist Perspective*

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### **Introduction**

Nigerian female writers are continuing to contribute immensely to the African literary scene. Their writings are majorly focused, on the woman issue, and the attempt to give a correct projection of the woman in their writings. The male writers have hitherto portrayed the character of the woman as weak and dependent on male support in all aspects of their lives. Popular male Nigerian writers, which include Chinua Achebe and Wole Soyinka in their earlier works played down the powerful role of women. Female critics have accused the male writers of a biased representation of the woman character. The desire to correct this mis-representation has led to the emergence of many female writers in Nigeria. The entry of these women writers into the literary scene is one positive feature of the Nigerian literature. Hence, Zakariyah, (2012, p.230) states that:

Contemporary Nigerian female writers are concerned with issues that principally appear to deal with female gender. Gone are the days, when women

were not interested in writing because the male dominated society had no interest in what they (the women) would write or say. They have made their impact felt, particularly in addressing the issues that are mostly feminine in nature.

This attitude is championed by their desire to tell their own stories. They have come to the realization that the male writers cannot fully understand the experiences of the woman, they cannot begin to tell the pain and anguish a woman experiences. Thus, the women are left with no option, but to tell their own stories, in other words blow their own horns. Thus, Nwapa, (2012 p.529) states that:

The woman writer cannot fail to see the woman's power in her home and society. She sees her economic importance both as mother, farmer and trader. (She writes stories that affirm the woman), thus challenging the male writers and making them aware of woman's inherent vitality, independence of views, courage, self-confidence, and, of course, her desire for gain and high social status.

This re-awakening has been experienced by the female writer in different parts of Nigeria. Each strive to tell their own stories, according to the experiences of the women in their societies. "The thread that runs through these works is women's struggles for survival by whatever means as they respond to the tremendous changes in the society" (Nwapa, 2012, p.529). In every society in Nigeria, women are experiencing changes, these changes are brought about by transformations and development of their societies. Although they may dwell on certain thematic concerns as their pioneers did, eg Barrenness, polygamy, violence etc, they have realized that there are new ways to tackle these old age problems, "...women writers are not simply seeing themselves in conflict with traditionalism but are pointing out to society where some of the inequities lie and hereby are directly involved in a struggle to reshape society". (Davies, 2012, p.567). Nigerian women writers are paying attention to matters relating to the society and those that relate to the woman. They attempt to present an understanding of the true situation of things and try to bring solutions to some of the pressing issues. The new vision of the woman writer is that of power, beauty and endurance in creating powerful characters. Some of the solutions profiled by some women writers for the upliftment of the woman include Mariama Ba's notion of female solidarity. This is richly explored in her novel *So Long a Letter* (1987). Another is Flora Nwapa's notion of financial prosperity as the key to happiness and prosperity in women. This is explored in almost all her novels the prominent being, *Efuru* (1966). For Buchi Emecheta, the answer lies in educational enhancement of women, this she believes is the key to freedom and prosperity. An example is her novel *Second Class Citizen* (1987). Although all these women writers have different ideas of improving the condition of the woman, when put together it becomes a formidable force of women enhancement and development. This force is what gives the Nigerian woman writer the motivation and determination in her inquiry into social issues and her robust commitment to change. Thus; Frank (1987, p.33) states that:

All these novels speak of female solidarity power, independence; of the liberation of women's bodies, minds and spirits. They reconcile feminist aspiration and African integrity; they bestow wholeness, and call for rebirth and renewal. And if these things do not yet exist, these writers dream of a

time when they shall, and we should be grateful for the power, beauty and enduring truth of their vision.

The female gender in societies all over Nigeria is still trying to carve a niche for herself. This is because of the patriarchal nature of the societies in which they live. North or South, the stories of the female reveal striking similarities. The female has to work twice as hard as the male in order to achieve her goal. The journey of the Nigerian woman has been long, but it is beginning to be worth the ride. From being mere properties, part of inheritance, denied education, victims of brutal mutilations, and early forced marriages; the Nigerian woman has evolved into a strong individual. She is now a functional and contributing member of her society. Even the non-educated ones are changing the rules of the game. They are active in their homes and are aware of how to take care of their families, how to train in and run profitable businesses, and are aware that violence is never an act of love, as erroneously believed in most Nigerian societies. All this however, has not been easy coming to all these realisations. The women have done a great deal themselves in this regard; those who have had the opportunities to change things for themselves, are at the forefront of this evolution. The Nigerian woman writer is one example; the stories they write have inspired other women to tell their own stories. The women have realised that nobody can tell their stories better than they can. Nobody can encourage other women to come out with their stories other than the women themselves. Their stories have inspired women to seek for help or ways to improve their lives. This change in the social order of things has led to the emergence of various women movements and ideologies. The movements began with the feminist movement, which was influenced by works in anthropology, psychology and sociology. The major assumption of the feminists' theory is that, women are oppressed economically, socially politically and psychologically by patriarchy. Patriarchy in simple terms is the idea that men are superior to women, hence; Tyson (2006, p.96) states that:

The belief that men are superior to women has been used, feminists have observed, to justify and maintain the male monopoly of positions of economic, political, and social power, in other words, to keep women powerless by denying them the educational and occupational means of acquiring economic, political and social power. That is, the inferior position long occupied by women in patriarchal society has been culturally, not biologically, produced.

This critical observation has had a deep impact on the development of various female theories "In fact, the history of every critical theory is, in effect, the history of an ongoing debate among its own advocates as well as an ongoing debate with the advocates of other theories" (Tyson, 2006, pp.3-4). These theories have thus become crucial in the reading of literary texts. Female critics use them to debunk the myth and false representation of the female character in male writings. This exploration saw a remarkable change in the critical readings between the 1960s and 1980s.

### **Theoretical Framework**

The premise on which this study is built is the exploration of the feminist theory and social change in Chika Unigwe's *Night Dancer*. No society in the world remains static, it undergoes various changes every couple of years. These various changes may be referred to as social changes. These changes include changes in nature, social institutions social behaviours or

social relations. Thus, it may also refer to any significant alteration overtime in behavior patterns and cultural values and norms. These social changes must have profound impact on the society, thus bringing about transformations. Some of the factors responsible for the social change include technological advances, economic and political advancements, population growth and also interaction with other societies, that brings new ways of thinking and acting. Literature is a powerful and convenient way of addressing these social issues; the audience or readers are able to relate to some of the experience in these works. Books in particular are powerful mediums for social change. The writer is therefore an agent of social change. He or she is able to address issues that are sometimes thought as conflicting or controversial in the society. The focus of this study is the exploration of Unigwe's *Night Dancer* through the feminist lens. The subject of the Nigerian female writer has shifted from portraying the woman as a victim but as a heroine in her society.

### **A Short Biography of the Author**

Chika Unigwe is a third-generation female writer from Nigeria. Although currently based in Belgium, she was born in Enugu, Nigeria. Her novel, *Night Dancer* (2012) was shortlisted for the NLNG Nigeria prize for literature. The novel is about the contrast that exists between tradition and modern life in present day Nigeria. It is also about the cultural imbalances that have relegated the female gender into irrelevance. Chika Unigwe, has joined the rank of other female writers to portray the condition of the woman in their various societies, with a view to understanding how these women respond to the challenging situations in which they find themselves. "In many African societies, women writers have equally devoted their works not only to the task of drawing attention to the continued subjugation of women in the continent, but also to the need to write themselves anew by interrogating, reformulating and analyzing inherited popular codes. They are confronted with the challenge of working to transform society" (Nweke, 2008, p. 209). In an interview with (Borovac, 2017) Unigwe says she was inspired by Flora Nwapa to start writing:

When, I was much younger, five or so I had a classmate whose mother was a writer, Flora Nwapa. She was the first African woman to be published in the U.K. she was published in 1972, four years after Chinua Achebe. Her first novel is called *Efuru*. Flora also started a publishing house in the 1980s and published lots of children's picture books and story books she'd bring us books to keep us busy while waiting for our parents to fetch us after school or while she had a quick chat with our teacher. Before then, the only books I had to read were, Enid Blyton's. I was fascinated by Flora.

This fascination for Flora Nwapa leads Chika Unigwe into the world of fiction where she is trying to follow in the footsteps of her mentor. The novel, *Night Dancer* is a reminiscent of some of the popular works by Flora Nwapa. The novel, *Night Dancer* is about the self-discovery of a young woman, who gets to know her own mother only after her death, and has to revise her opinion of her. For years the young girl had so much hatred, she was incapable of seeing the adversities that her mother endured securing a future for her. Her mood changes from bitterness to understanding and respect for her mother's fight to be free from cultural restrictions. Mma's dilemma and her search for the answers is also felt by the reader. (Larayetan.2020) in a review on Chika Unigwe's *Night Dancer* states that:

Like Mma, I didn't like Ezi (in the beginning), she was too different too wicked to be a mother. Now that she had died, she thought a memoir was going to fix everything surprisingly, it did. It closed the holes in the walls, answered questions that struck at the back of our throats and opened the eyes of understanding not just for Mma but for the reader also. I understood her unshakeable demand to be respected as a human, a woman.

The sudden realization of the battle her mother waged, melts Mma's heart, she finally understood the of the life of a woman. So, at the end Mma is able to appreciate what her mother had done. The marriage institution has remained a very formidable issue that has engaged the attention of many Nigerian female writers, from pioneer writers, to the second generation, up to the present generation of writers, marriage has featured constantly. Some of the issues that are frequently explored under the marriage institution include, the relationship between the couple in a marriage i.e. exploitation, violence, infidelity etc. The second is barrenness; this is one of the major factors that can lead to an unhappy marriage. The birth of an offspring is a very important phenomenon in the African society. Another issue is the male- child syndrome. This is the case where a couple would prefer to have a male child instead of a female. The birth of a male child signifies a woman's position in the home, if the male children are many, it gives the woman a sense of success and fulfillment. This is very common in many African societies. Each writer has approached the topic of marriage from a different perspective, based on the experiences from their various societies. Chika Unigwe's *Night Dancer* is set against the background of the Igbo traditional society. Mike and Ezi are a modern couple caught in the web of tradition; the story explores how each of them comes to terms with the situation they have found themselves in.

### **Synopsis of the Novel**

Chika Unigwe's *Night Dancer*, is a novel about a young woman's quest for self-identity. Mma, was the daughter of Mike and Ezi who meet and fall in love. They later get married, and after four years of married life without a child, tongues start wagging as to what could be the cause of their childlessness. After being confirmed as both fit in various hospitals, Ezi later gets pregnant. She gives birth to a baby girl named Adamma, Mma. While Ezi is still pregnant, Mike gets tempted and sleeps with their young housemaid, Rapu who later becomes pregnant. Rapu was sent away by Ezi without knowing who is responsible for Rapu's pregnancy. Six months later Rapu, returns with a baby boy accompanied by Mike's mother. Ezi is placed in a dilemma because she is shocked to find out that Mike is the father of Rapu's son. According to Igbo tradition, Mike is obliged to accept the responsibility of Rapu's child, most especially if that child is a boy, and the man has no male child. Ezi's baby came first, but that is of no consequence because Mma is a girl. Ezi refuses to accept Rapu as a co-wife. She later leaves Mike taking Mma along with her. Ezi never comes back to Mike, and she refuses to tell Mma anything about him, giving Mma the impression that she has no father. Ezi did not make childhood easy for Mma because she takes to prostitution. Mma hates her for this, thus grows angry and bitter towards her mother. Ezi is shunned by her family, friends and society as a whole. Only her friend Madam Gold stands by her until her death. After the death of Ezi, Mma goes in search of her father and mother's family, after reading the memoirs Ezi left her. With the help of Madam Gold, she is able to unite with her maternal grandfather and later her father. After meeting her father and Rapu, Mma understands the reason why her mother defies

tradition and walks away. She finally realises and appreciates her mother's resilience. Remorse slowly creeps in and she begins to feel a deep emotional connection that has been missing. She saw Ezi, her mother as a hero. *Night Dancer* is essentially a novel of self-discovery, of evaluating and embracing life, and learning to understand those around you. The author reconstructs the events from the past and gives all those involved a chance to justify themselves. Who is right? And who was responsible for all that Mma had missed.

### **Social change and the evolution of the modern Igbo woman**

The Igbo woman has evolved from being weighed down by cultural constraints to becoming the centre of focus. Pioneer woman writer Flora Nwapa, who hailed from the South-Eastern Nigeria, virtually dedicated her entire literary career in glorifying the evolution of the woman in the society. Her novels are mostly set against the community she grew up in, and her characters based upon the women she knew while growing up. For the first time, the stories of women from this part of the country are told from a female perspective. Her novels explored the continued subjugation of woman in patriarchal Nigeria. "Patriarchy, as an attitude towards women, is embedded in the social structure. Tradition favours men over women in all spheres of life. The uniqueness of individual women is not taken into account, nor is their personal worth assured. And so, early in life, males and females are classified and assigned gender roles" (Azodo, 1998:170). Patriarchy is a reoccurring theme in the works of pioneer and contemporary female writers in Nigeria. In Flora Nwapa's first novel *Efuru* the heroine Efuru is portrayed as a good daughter and a good wife. She gets married to a lazy husband Adizua, who later runs away and leaves her. When it is evident that Adizua will not return, Efuru makes a move to leave his house, but is advised to wait patiently for Adizua. Even though Adizua has proven himself a worthless fellow, it is Efuru who bares the brunt of his action. Some accuse her of being responsible for being abandoned. Later when her second husband accuses her of adultery, she is not given a chance to vindicate herself but is forced to confess to her crime. Even though Eneberi is an ex-convict, his words carry more weight, than Efuru who is known to everyone as a good woman. In Nwapa's second novel *Idu*, the heroine Idu and her husband Adiewere are very much in love. Their happy marriage soon attracts the villager's gossip, that Idu is so selfish for wanting to have her husband all to herself. She is blamed for Adiewere's refusal to get married again. The female characters in both of these novels are strong and defiant. The character of Efuru is portrayed as very industrious, she could not stand the idle life in the farm, and so insists on carrying on with her trade. She is a very hardworking woman, which is a sharp contrast to her lazy husband Adizua. When he runs away, and she is implored by his mother to stay, she refuses after learning that Adizua is following in the footsteps of his father. His mother waits all her life for his father, only for him to turn up sick and dying. Although she has admitted that she has gained nothing from all those years of waiting, she thought that she had been true to the man she loves. Efuru did not agree with that line of argument, she reasons that, self imposed suffering did not appeal to her, she felt it would be shameful to suffer for a worthless fellow like Adizua. Efuru closes her ears to village gossip and continues her life based on her choices. The female character is developed further in the works of another female writer from South-eastern Nigeria, Buchi Emecheta. Buchi Emecheta succeeds in portraying the new Igbo woman who is now educated and lives in a modern society. In her novel *Second Class Citizen*, the heroine Adah, dreams of travelling abroad, so she saves up enough money to pay for herself, her husband and children. Adah is however shocked to find out that she is expected to stay back and take care of the family while her husband travels alone. Adah proves wise by avoiding an

open confrontation, she however plays the role of the good daughter-in-law, until her in-laws agree she could go. This is to prove that women are capable of taking effective decisions. Adah faces many difficulties living in a foreign country, and with a husband who is proving more difficult to stay with by the day. When Adah tells him she wants to be a writer, he dismisses it as fantasy and refuses to support her. Adah stands up to her husband and asserts herself, she admits that she is not ready to accept his terms of allowing her dream to die. When Adah realises that getting a job and becoming independent is becoming nearly impossible. She throws all caution to the wind and continues in her quest to be a writer. This idea of financial independence as a way to freedom, has been explored by many later generations of female writers. The women gain power in being economically independent. The most challenging aspect for the modern Igbo woman is the institution of marriage. Marriage has been explored by many female writers, pioneer writers like Mariama Ba in her novel *So Long a Letter*, and Nawal El Saa'dawi's *Woman at Point Zero*. This set the trail for other writers like Zaynab Alkali and Akachi Adimora-Ezeigbo and more recently Chimamanda Adiche, Ayobami Adebayo and Chika Unigwe. These are just a few. All of these women writers have approached the marriage institution based on experiences from the societies they come from. "Much of the controversy surrounding the marriage issue in modern African women's fiction has to do with the way concepts of biology and gender are implicated within and impinge upon marriage as a social institution and as a specific type of relationship" (Olufunwa, 2008, p. 104). Marriage therefore is an arena where men and women are designed to come together in a sense of interdependence. Although each has his natural role to play, this is according to the expectations placed upon them by society, because the marriage institution is entrenched in tradition. In Chika Unigwe's *Night Dancer*, the writer explores the institution of marriage but from a different perspective. The character of Ezi, did not believe in the institution of marriage, but she is forced to accept it when she realizes that no amount of education she acquires would give her respect and recognition in her society without marriage. After her secondary school, "Her principal had wanted her to go into marriage or teaching. Respectable professions for women, she had her own plans, she said. She was bent on going to the University, succeeding in a man's world" (p. 102). Ezi has great ambition; an ambition that her parents thought was not desirable for a girl. They agree that education was good, but marriage is better, "There was nothing stopping her from marrying and then with her husband's blessing, continuing with her education" (pp.171-172). Her mother, especially thinks that Ezi is greedy for wanting more. She wonders why Ezi cannot be comfortable becoming a nurse or a teacher, these are professions which suite a wife. Ezi did not support her mother's ideas, her mother's generation was content just to serve their men, and Ezi wants more than just that. "Times have changed" (p. 172). She tells her parents. "And no, those dreams do not include marriage, at least until i have my degree firmly in my hand" (p. 172). Ezi continues her schooling, much to the dismay of her mother, who always reminds her that her biological clock is ticking away. She is afraid that Ezi would not have a child if she waited too long before getting married. Ezi is not bothered at that point, she tells her mother that "She did not care at all if she never had children or if she never got married" (p. 172). It is in her third year at the University that she meets Mike. She feels Mike is the one "Whom she would allow to derail her well- laid plans" (p. 172). Years later when she couldn't conceive, there is a lot of pressure on Mike from his mother. She insists on Mike taking another wife, when he refuses, she calls him a stubborn son who deserves nothing good. Although Mike insists that their love would sustain them, his mother believes he is under some unnatural influence. She is worried that he could have no one to carry on his family's name. "You don't

care that nothing would be left of your immediate family when you go?” (p. 174). Marriage and procreation, are the foundation of Igbo family life “The production of offspring is indeed a pre-eminent objective of marriage, constantly reiterated by all parties to the marital relationship - parents, in-laws, friends and the spouses themselves. It is the affirmation of the husband’s virility, the confirmation of the wife’s fertility, the incontrovertible evidence of a good relationship” (Olufunwa, 2008, p. 113). It is this concern by all parties that placed pressure on the couple. Mike’s friends give suggestions also: “You don't have to kick her out. She is a wonderful woman, but you do need a child”. “Get a girlfriend, get her pregnant and raise the baby” “seek treatment ... “(p. 171). When Ezi is lucky to have a child later on, another problem surfaces. The child is a girl. “In Igbo custom, despite the general craving for children, the birth of boys brings more happiness and unity in homes than that of girls. It can be a great disappointment for a woman’s first child to be a girl ...” (Worgujie, 2014, p. 137). Therefore, the birth of a son for Mike by their housemaid changes everything. In Igbo culture, the male child is the determinant of a wife’s acceptability. Ezi could not come to terms with this expectation, she thought to herself “And since when did Mike believe that girls did not count? That only male children counted? That is not the Mike who had wooed her, who stood by her through the years of her childlessness. He would not do this now when their family was starting to expand. What did he need a son for when they had their own daughter” (p. 197). Ezi feels the only option left open for her is to leave, walk out of the marriage. She couldn’t bear the humiliation, of having to share her husband with her housemaid. What makes it even more unnerving for Ezi, is when everyone thinks what Mike did is okay. He is just being a man it is natural for him to do what he has done. She is expected to forgive what Mike has done, and continue living with him as his wife. She expresses her disappointment over Mike’s betrayal and is not ready to conform to the traditional way of doing things. She refuses to play the role of a supportive and submissive wife, even though her mother threatens her, she remains adamant. As a modern woman she believes that times have changed. “there was no need for her to stay on in a marriage which no longer suited her just so that she could lay claim to a husband” (p.201). she wanted freedom from the bondage she suddenly felt in her relationship with Mike. Ezi did not want to share her husband with another woman, especially Rapu her house girl. Although the society has accepted what Mike has done, Ezi finds it unacceptable as a modern woman. “Her mother might have accepted that behavior from her own husband but she is a modern woman. Times have moved on” (p.196). All this proves too much for Ezi, so she feels she has to leave. Prominent female writer Flora Nwapa agrees with this stand. She believes that it is good to be married, but a woman does not have to stay married if she is oppressed or humiliated. In her novels, women are encouraged to be self-reliant and independent. In an unpublished paper entitled “Sisterhood and Survival: The Nigerian Experience, “Nwapa states that: “sisterhood will survive if we women pay less attention to men and marriage. Please, don’t get me wrong. I am married and I have children. But I do not live for my husband alone. I live for him, for my children and for my profession” (p. 6). Ezi is not prepared to stay married to Mike because, she feels Mike had betrayed and humiliated her. She believes she could get a job and take care of herself and her daughter. One of the major challenges Ezi faces in trying to make it on her own, is the perception of the people around her. Her position as a single mother, proves to be a stumbling block in her effort to get a job or set up a business. Nobody wants to have anything to do with her. A woman, who shuns her marriage and home, is considered as a rebel in Igbo traditional culture. Ezi makes her position more complicated, when she becomes a prostitute. Prostitution is a taboo in Igbo culture. Loose



women are highly condemned and have no position in the social set up of the society. Chika Unigwe uses the escapists' route with her character. Her Jolly - Jolly nature becomes her defense mechanism. She develops a thick skin over what society might say. This makes the people around her more conscious and unforgiving about her position. Ezi says "They were furious with me. When they asked about my husband, they expected that I would seek their pity and say he was dead even though I had no wedding band on. They would have forgiven me the lie because it meant I sought their approval at least. I refused to acknowledge my wrongs by not telling a lie" (pp.79- 80). When they could not bring Ezi to change her attitude they resort to violence, throwing stones through her window. This single act of violence proves to Ezi the lengths people would go to get rid of a person like her. Ezi later accepts the gift of a house from a married man, whom she broke up with later on. She manages to save money and buy other properties in the city. Her plot in New Haven is where she wants to build her dream house. She wants to build a sprawling bungalow with a swimming pool in the backyard. Ezi never got to fulfill her dream because she dies later on. It is much later that the daughter she leaves behind, understands why Ezi, did all that she did. It is after visiting Ezi's father (her grandfather) that the truth hit her. Ezi is not just stubborn, impatient or greedy as many had thought, she was taking a stand, "It was her way of challenging tradition. It was one woman taking on her world" (p. 109). Chika Unigwe in her novel *Night Dancer* has expressed her understanding of women's problems particularly within the traditional environment of the Igbo society. Her themes explore the dilemma of a modern society in constant conflict with tradition and culture. The story explores how each character is caught in this conflict.

### **Conclusion**

It is important to note that in the Igbo traditional society even though, the modern woman has the benefit of western education, and the benefit of choosing the man to love, she must not be negligent of her womanly and wifely duties. She is free to pursue a career, but is expected to come home at the end of the day to care for her family. Society becomes very unforgiving when the woman does otherwise. Nigerian female writers do not totally condemn the institution of marriage, but their constant advice to the woman is for her to make a meaning out of her life with or without a man. Chika Unigwe choose to make her character a prostitute, probably because as a foreign writer she thinks the only way an African woman can sustain herself is through prostitution. She can be forgiven for that mistake on her part. Nigeria is a country where there are still some societies where people are their brothers' keepers. The Igbo society inclusive. The modern woman is not out on a mission to rebel or to gain equality with men, but because the sheer pressure of circumstances leaves her with no other choice.

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