

# Who Is a Feminist between Flora Nwapa and Chimamanda Ngozi Adichie?

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## Abstract

Through this article, the main purpose has been to discover who is a feminist between Flora Nwapa and Chimamanda Ngozi Adichie. To carry out the research, life of the main character of each author's novel has been scrutinized. Consequently when it comes to Flora Nwapa, as Amaka is the main character of her novel entitled *One is Enough*, Amaka's life has been under scrutiny. As for Chimamanda Ngozi Adichie, life of Olanna, who is the main character of her novel: *Half of a Yellow Sun*, has been investigated as well. The analysis has been conducted through lenses of two literary approaches namely Feminism and Womanism.

At the end of the analysis it has been brought to light that Flora Nwapa is a feminist because Amaka has a feminist behaviour. As a matter of fact, Amaka has not tolerated any mistreatments from her husband as well as her mother-in-law. Apart from what has been mentioned above, she has beaten her husband back when he tried to beat her. She has divorced Obiora in order to go to Lagos in search for a better life. In Lagos, Amaka has also refused remarrying a priest called Mclaid, the father of her twin boys. Unlike Flora Nwapa, Chimamanda Ngozi Adichie has been labelled a womanist because her character called Olanna has been tolerant to her mother-in-law as well as her husband regardless the abuse has undergone in her marriage. In fact, she has forgiven her husband although he has had a child by another woman brought to him from the village by his mother. Olanna has not reacted against the insults she has suffered from her mother-in-law.

**Keywords:** Feminism, Womanism, Tolerant, Marriage

## 1. Introduction

Since the beginning of the world, human beings tend to live in groups for various reasons such as helping each other, socializing and so forth. As a result, regarding knowledge, people assemble in schools of thoughts. In the field of literature, there are several trends among which Feminism. When it comes to Feminism, some scholars claim to be feminists whereas others deny being labelled so. As a matter of fact, During an interview with Marie Umeh, when asked whether she would accept to be called a feminist as stated by Katherine Frank in an article entitled ‘Women Without Men: The Feminist Novel in Africa’, Flora Nwapa disagrees and argues that she is an ordinary woman who is writing about what she knows. Unlike Flora Nwapa, during an interview displayed on youtube entitled ‘Chimamanda Ngozi Adichie : identity Feminism and honest conversations’, Chimamanda claims to be a feminist. However, while reading each author’s work namely Flora Nwapa’s *One is Enough* and Chimamanda Ngozi Adichie’s *Half of A Yellow Sun*, none of the works mentioned above seems to reflect its author’s identity as far as Feminism is concerned.

Given the discrepancy between what each author argues during her interview and the way she depicts her characters in her novel, the purpose of this article is to pinpoint each author’s true position when it comes to Feminism in her novel under scrutiny. In other words, the aim of this work is to discover who should be called feminist between Flora Nwapa and Chimamanda Ngozi Adichie and why? Are they both feminists? Is there any difference as far as their views related to Feminism are concerned?

Although the authors above are known to be prolific, the analysis will be carried out through the scrutiny of two novels: Flora Nwapa’s *One is Enough* and Chimamanda Ngozi Adichie’s *Half of a Yellow Sun*. As for the literary approaches, the investigation will be conducted through the lenses of two approaches: Feminism and Womanism. For the sake of clarity when it comes to the difference between Womanism and Feminism, Alice Walker, quoted by Hayat Fatema, had what follows to state:

Another difference between Feminism and Womanism is that some feminists present men as the enemy in their fight for equality in a patriarchal world. It can be seen as a separatist movement, unlike Womanism that emphasizes women’s relationships with men and the importance of family who are “committed to the survival and wholeness of entire people, male and female” (Alice Walker).

According to Alice Walker, the difference between Feminism and Womanism is that some feminists consider men as their enemies in their fight for gender equality. As a result, feminists divorce their husbands when things do not work. Consequently the Feminism is a separatist movement. However, womanists value their marital life with men and for that reason they do not divorce their men because of trivial issues.

Before going any further in the completion of this research, it is worthy tackling its literature review. As a matter of fact, investigating whether Flora Nwapa and Zaynab Alkali are feminists, two female authors namely Dr. E.D Simon and Dr. G.E Worugji, in their article entitled ‘The African Feminist Ideology and The independent Woman in Flora Nwapa’s *Efuru* and Zaynab

Alkali's *The Stillborn*, have scrutinized the two novels' main characters : Efuru's and Li's lives. At the end of their analysis, the authors of the article have found out that the two main characters that is Flora Nwapa's Efuru and Zaynab Alkali's Li have undergone mistreatment from their husbands which has entailed Feminism in their lives. Thus, as authors' writings often reflect their personalities, since Efuru and Li have feminist character, one can come to the conclusion that both Flora Nwapa and Alkali are feminists.

Besides Flora Nwapa and Zaynab, In his article entitled 'Marriage, Tradition and Superstition in Flora Nwapa's Efuru', Tambari Ogbonanwi Dick says that Flora Nwapa is a feminist. In fact, through her first novel, the eponymous character Efuru is like a role model to her fellow women. Efuru's behaviour triggers women's will to assert rights in order to acquire their mental, social, and psychological emancipations.

Like Tambari, in his article: 'War and Survival : Female Power And Space in Flora Nwapa's *Never Again*', Ogbu Chukwuka Nwachukwu declares that Flora Nwapa is a feminist. This is because in the description of the Biafra War in her novel entitled *Never Again*, the author has a bias in favor of women. Far from praising men's effort in her novel mentioned above, Flora Nwapa mainly highlights the women's contribution during the Biafra War regardless of women's secondary role which was only providing food, mending clothes and worry about the safety of their husbands, children, sisters ...

Bringing his contribution in the scrutiny of Flora Nwapa's fiction, Abdou Sene is reluctant to call Flora Nwapa is a feminist. In his article entitled 'Female Self-affirmation and Self-fulfilment in Nwapa's *One is Enough*(1981)', he posits that in *One is Enough*, Flora Nwapa has depicted a woman who is different from the ones depicted in her male counterparts' fictions. In *One is Enough*, the main character called Amaka is free to speak her mind.

Besides the author above, shedding light on whether Chimamanda is a feminist or a womanist, in her article entitled 'A Reformist-Feminist Approach to Chimamanda Ngozi Adichie's *Purple Hibiscus*', Fwangyil Gloria Ada argues that Chimamanda is viewed as a reformist feminist.

Yet, Ogechukwu A. Ikedingwu, investigating whether Chimamanda is a feminist, states that Chimamanda Ngozi Adichie is a feminist but she is not radical in other words, Chimamanda is a womanist. In fact, she recognizes the communal spirit of Africans through which men and women depend on each other for the well being of their daily lives.

Like the author above, Stanley Ordu recognizes that Chimamanda is a feminist. However, through her Feminism, she is labelled as a womanist who does not challenge patriarchal culture because it equips women with strength, courage and others so that they can survive in their society.

As for its structure, this work is divided into main two parts : the first focuses on life of Amaka who is the main female character of Flora Nwapa's *One is Enough*. The second part deals with life of Olanna who is the main female character in Chimamanda Ngozi Adichie's *Half of the Yellow Sun*.

## 2. The Scrutiny of Amaka's Life

In this section, the crucial purpose is to investigate life of the main character of Flora Nwapa's *One is Enough* whose name is Amaka in order to discover whether Flora Nwapa is a feminist or a womanist. The analysis of Amaka's life is due to the fact the character's life is the benchmark of Flora Nwapa's label. Accordingly, this part of my work has been divided into two subsections : Amaka's relationship with her in-laws and Amaka's relationship with her husband, Obiora.

### 2.1 Amaka's Relation with Her In-Laws

In Africa, in-laws mostly male partner's parents have a say in their child's marriage. Consequently, the quality of relationship the woman has with her in-laws can impact her marriage positively or negatively. That is, in case a woman is in good terms with her in-laws mainly her mother-in-law, her marriage is likely to survive because her mother-in-law will defend her when her marriage is in danger. However, if a woman is not in good terms with her in-laws, she will likely be divorced because nobody defends her in case of an argument with her husband. Thus, the kind of relationship Amaka has with her mother –in-law will enable to tell whether Flora Nwapa is a feminist or womanist.

At the beginning of Amaka and Obiora's marriage, Amaka was in good terms with Obiora's mother. However, when Amaka could not give birth, Obiora's mother started quarreling with her as follows:

'And you, with your ilk talk of my son, my lovely son, my good son who saved you from shame and humiliation. How many suitors had you before my son came to marry you ? I told him not to marry you. I shouted it from the rooftops. I told Obiora not to marry you, that you were going to be barren. But he would not listen to me. I begged my two daughters, and even my young son, to beg Obiora not to marry you, but he refused all my entreaties. He disobeyed me and he married you(O.E,5).'

Through the passage above, one can notice the way Amaka and her mother-in-law's relationship started deteriorating because of her incapacity to procreate. As in their society to be fertile is a prerequisite to any successful marriage, Amaka does not deserve to be married. Thus, to be barren is tantamount to be useless because anybody who cannot conceive is an outcast. Obiora, who dared marrying Amaka despite her incapacity to conceive, is Amaka's face saviour. The mistreatment Amaka undergoes from her mother-in-law does not limit at what Obiora's mother has stated above. The ill-treatment faced by Amaka entails a reaction on her side. Subsequently, after talking with her mother-in-law, Amaka said what follows to, her husband, Obiora:

...leaving that for one moment, why did you not tell her about the car? You should have told her that I purchased the car with my hard-earned money for our comfort, but especially for your comfort. I thought you could have told her that if nothing else. I did not want to mention my intervention in the Ministry because that was not concrete enough(O, E: 19).

In diagnosing the grassroots of this conversation between Amaka and Obiora, one can tell that

it is all about Amaka's reaction against her mother-in-law's words. Although Amaka did not retort her Obiora's mother while she was talking to her, she furiously expressed her anger to Obiora. This Amaka's expression of anger has two aims : on the one hand, Amaka wants Obiora to tell his mother that she did not like what his mother has been saying. On the other hand, Amaka wants Obiora's mother to know that albeit she is facing difficulties to procreate, she plays a crucial role in Obiora's life. She contributes to Obiora's well-being. Consequently, this Amaka's reaction conveys her intolerance vis-à-vis the mistreatment she undergoes from her mother-in-law. Moreover this is a hint related to Nwapa's feminist character in her fiction.

After the analysis of the relationship between Amaka and her mother –in-law, it is worthy mentioning that Flora Nwapa is a feminist in her fiction. In fact, in *One is Enough*, Amaka does not tolerate any injustice or mistreatment from her mother-in-law. After the scrutiny of the relationship between Amaka and her mother-in-law, in the following subsection, the investigation will focus on Amaka and her husband's relationship.

## 2.2 Amaka and Obiora's Relationship

As Amaka and Obiora are the main characters of *One is Enough*, through this part, the aim is to hunt for clues that bring to light what underlies Flora Nwapa's writings in the novel. To say in other words in this subsection, the objective of the investigation is to find out whether Flora Nwapa is a feminist in *One is Enough* by scrutinizing Amaka's behaviour toward her husband, Obiora.

In fact, when Obiora was running after Amaka so that he could beat her, Amaka did not stand by and let Obiora beat her like a punching bag. She reacted as follows:

Then, all of a sudden, without warning, the door was open. Amaka dodged as her husband came after her barehanded. Then she sprang up quickly and handed a heavy blow on her husband's chest with the hammer. He simply sprawled down on the toilet floor, unable even to cry out(O.E, 29).

Amaka's reaction through the passage above does not resemble African woman's behaviour. Far from being a common African woman, Amaka is almost a man. In Africa, a woman should always be submissive to her husband. Thus, a woman cannot either open her mouth to abuse or beat her husband up. The dowry, that a man pays to her parents, makes a woman almost her husband's property. The fact that Amaka hits her husband with a hammer makes Flora Nwapa a feminist.

Talking of Flora Nwapa's writings in her *One is Enough*, when I argued that Flora Nwapa is a feminist during African Literature Association Conference 2022 online, Flora Nwapa's daughter called Ejine did not agree with calling her mother a feminist. Flora Nwapa's daughter posited that her mother should be considered a womanist because that was the way she wanted to be called. However, I stated that Flora Nwapa could be a womanist in her real life or in other works of hers but in *One is Enough*, she is a feminist because Amaka's behaviour does not convey any womanism. She does not tolerate any wrongdoing in her couple life. The depiction of Amaka's life in the novel does not match with what Alice Walker argues about Womanism. In fact, positing about her term Womanism, Alice Walker had what follows to say :

‘She disputes the term feminist as applied to black women ; she writes that she has replaced feminist with womanist, remarking that a womanist does not turn her back upon the men of her community (H, C, A,L :265’).

Through this passage above, according to Alice Walker, the coiner of the term Womanism, a black woman dare not being a rude or mean to a man. For blackwomen, men are their everlasting companions. Thus, despite any misunderstanding which might occur between a woman and a man, a blackwoman cannot either hurt or divorce her husband. Consequently, as Amaka beats her husband, her behaviour makes Nwapa’s writings feminist. After making Obiora pass out with a hammer blow, Amaka divorced Obiora in Onitsa and left for Lagos in search of a better life.

While in Lagos, Amaka dated a young priest called Mclaid also known by Izu who made her pregnant. After gestation, Amaka gave birth to twin boys. As the priest was impressed by his twin boys, he asked Amaka for marriage promising to quit priesthood. Contrary to the priest’s expectations, Amaka reacted in the following terms while talking to her sister Ayo:

‘...And what really bothers me is that he wants me and the twins. I don’t want him. I don’t want to be his wife. I think he is realising it, and wants to have the twins for a start. Ayo, I don’t want to be a wife any more, a mistress yes, with a lover, yes of course, but not a wife. There is something in that word that does not suit me. As a wife, I am never free. I am a shadow of myself...(O ; E : 127).’

In delving into the deep meaning of this passage, it is obvious that Nwapa’s writings in the novel under scrutiny make her a feminist. This is because Amaka’s reaction toward men does not resemble either African reality or Womanism as her daughter Ejine stated during the African Literature Association. According to African reality and Womanism, women must not quit their husband because of mere arguments. When it comes to Womanism, women and men may quarrel but they cannot divorce. The fact that Amaka leaves Obiora for Lagos in search of a better life makes Flora Nwapa a feminist.

The feminist label of Flora Nwapa’s writings is brought to light mostly when Amaka refuses marrying Izu regardless the fact that he has saved her face by making her a mother of twin boys. By the same token in an article by David I. Adeleke entitled ‘Everything about Flora Nwapa screamed ‘feminist’, everything but her own words’, the latter posits that Flora Nwapa declared to be a feminist in the following way:

“I think that I will go out and say that I am a feminist with a big f because Obioma said on Monday that Feminism is about possibilities; there are possibilities, there are choices. Let us not be afraid to say that we are feminists.... Globally, we need one another.” – Flora Nwapa

Through this quotation above, Flora Nwapa, agrees with the findings of this analysis of her *One is Enough*. She states to be a feminist and contradicts her daughter Ejine, and her niece Njideka Ibuaka who also argued that Flora Nwapa is womanist during an interview with me at her home in Mount Poconos, Pennsylvania, USA in 2012.

To conclude, after the scrutiny of Amaka and Obiora’s relationship, it is obvious that Amaka



has not been submissive to her husband. In fact, Amaka has asserted her rights vis-à-vis her husband by beating Obiora up with a hammer which put him into a coma. Besides beating her husband, Amaka does not want to get married anymore because marriage prevents her from being free.

As a general conclusion related to Flora Nwapa's fiction in the novel under scrutiny, it is worthy arguing that although, Flora Nwapa might not be either a womanist in her real life or in other works of hers, through the analysis of her *One is Enough*, Flora Nwapa is a feminist. This Flora Nwapa's label is due to the fact her main character in *One is Enough* does not tolerate any mistreatment caused to her in her marital life. As a matter of fact, she reacted against her mother-in-law's words when the latter mistreated her because of her incapacity to procreate. In addition to what is mentioned above, Amaka has beaten Obiora up with a hammer. Moreover she has divorced Obiora and has also refused marrying again when father Mclaid, her twin boys' father asked her for marriage. After finding out that Flora Nwapa is a feminist, in the following section, the duty is to delve into Chimamanda's *Half of a Yellow Sun* to discover whether its author is a feminist or a womanist.

### 3. Olanna's Life

Like Above, the investigation of *Half of the Yellow Sun*'s main character will enable to know whether Chimamanda Ngozi Adichie is a feminist or a womanist. Consequently, the section has been divided into two subsections: Olanna and her mother –in-law's relationship and Olanna and her husband's relationship.

#### 3.1 Olanna and Her Mother –in-Law'S Relationship

This investigation of Olanna and her mother-in-law's relationship is due to the fact that Olanna, whose husband is Odenigbo also known by Master, is the main female character of Chimamanda's *Half of a Yellow Sun*. For that reason, the investigation related to her relationship with Odenigbo's mother will serve as a benchmark for Chimamanda Ngozi Adichie's label.

When Olanna and Odenigbo's marital life started, the only person, who lived with them, was Ugwu, her husband's houseboy. After a couple of time, Odenigbo's mother came from the village to stay with them. When Odenigbo's mother came, things did not go smoothly with Olanna. As a matter of fact, when Odenigbo's mother arrived, like any good African woman, Olanna was eager to give her mother -in-law a warm welcome. Unfortunately for Olanna, she did not receive the kindness in return. In fact, her mother-in-law ignored her in the following way:

'Mama!' she said. 'Welcome, nno. I am Olanna. Did you go well?' She reached out to hug Master's mother. Her arms went round to enclose the older woman but Master's mother kept her hands to her sides and did not hug Olanna back.

'Yes, our journey went well,' she said.

'Good afternoon,' Amala said.

‘Welcome,’ Olanna hugged Amala briefly before turning to Master’s mother. Is this Odenigbo’s relative from home, mama?

‘Amala helps me in the house,’ Master’s mother said. She had turned her back to Olanna and was stirring the soup( HOAYS p.121:122)

The reaction of Odenigbo’s mother toward Olanna conveys hatred of Odenigbo’s mother for Olanna. However, the fact, Olanna does not stop talking to Odenigbo’s mother despite being ignored, depicts two things. On the one hand it portrays Olanna’s love for husband odenigbo. This is because in Africa, any woman who loves her husband has to be helpful and polite to her in-laws. On the other hand it features the existence of Womanism in Chimamanda’s *Half of a Yellow Sun*. Olanna’s proofs of love for husband does not stop at insisting on having a talk with her mother-in-law. Odenigbo’s mother called Olanna names in the following terms:

‘I hear you did not suck your mother’s breasts,’ Master’s mother said.

Olanna stopped. ‘What ?’

‘They say you did not suck your mother’s breasts.’ Master’s mother turned to look at Olanna. ‘Please go back and tell those who sent that you did not find my son. Tell your fellow witches that you did not see him.’

Olanna stared at her. Master’s mother’s voice rose, as if Olanna’s continued silence had driven her shouting. ‘Did you hear me? Tell them that nobody’s medicine will work on my son.’

He will not marry an abnormal woman, unless you kill me first( HOAYS p.122).

Like above, Olanna’s tolerance related to Odenigbo’s mother’s behaviour shows her will to stay married with Odenigbo. The fact that Olanna bears mother -in-law’s wrongdoings paints her interest for the couple life. Any woman, who is not interested in marriage, would not stand being offended by her mother-in-law like Olanna. Thus, as Olanna does not want to divorce her husband, she considers her husband’s mother as her own mother. Apart from painting Olanna’s appreciation for marriage, Olanna’s behaviour portrays the existence of Womanism in Chimamanda Ngozi Adichie’s *Half of the Yellow Sun*.

After the investigation of Olanna and her mother-in-law’s relationship, it has been discovered that Olanna has been submissive to her mother-in-law but in return her husband’s mother has abused her in many ways. This Olanna’s tolerance, toward whatever insults she suffers from her husband’s mother, depicts Womanism in Chimamanda Ngozi Adichie’s *Half of a Yellow Sun*. As the relationship between Olanna and her husband’s mother has portrayed the existence Womanism in the novel under scrutiny. In the next subsection the analysis will be centered on the relationship between Olanna and her husband, Odenigbo.

### 3.2 Olanna and Odenigbo’s Relationship

Like the subsection related to Olanna and her mother’s relationship where the main task has been to reveal whether Chimamanda Ngozi Adichie is a feminist or a womanist, through this one, the purpose is to hunt for hints that might bring to light Chimamanda Ngozi Adichie’s label in *Half of the Yellow Sun* by scrutinizing Olanna and her husband’s relationship.



When Olanna and Odenigbo got married, they started living peacefully as husband and wife. Unfortunately, Odenigbo's mother brought a girl called Amala from the village so that she could sleep with Olanna's husband, Odenigbo. After sleeping with Odenigbo, Amala was made pregnant. Thereby, Amala gave birth to a female baby that both Amala and Odenigbo's mother forsook because the baby was a girl. Beyond Odenigbo's expectations, Olanna decided to take care of the baby in the following terms :

«We'll keep the baby here, » Olanna said. She startled herself by how clearly she articulated the desire to keep the baby and how right it felt. It was if it was what she has always wanted to do. Odenigbo turned to her with eyes widened behind his glasses. He was driving so slowly over a speed bump that she feared the car would stall. « Our relationship is the most important thing to me, nkem, »he said quietly» HOAYS p.314

Olanna's decision, to keep a baby that her husband has had by another woman, shows her love for her husband. She does not quarrel with her husband for making another woman pregnant. As Olanna loves her husband heartily, she cannot stand seeing anybody calling Odenigbo an irresponsible man because he had neglected his own child. According to Olanna when a man and a woman get married, they become one person. Thus, when one is in difficulty, the other cannot stand aside and look. They must help each other in whatever circumstances. As a result, even though Odenigbo has had a child by another woman, as the baby has been abandoned by her mother as well as her grandmother, Olanna decides to keep the baby regardless the circumstances in which she was born. Olanna's reaction related to her husband's baby depicts Womanism in Chimamanda Ngozi Adichie's *Half of a Yellow Sun*. As a matter of fact, in Womanism, a woman cannot turn her back to a man despite any misunderstanding that may occur in their couple life. There is endless reliance between the man and the woman.

Besides what has been said about Chimamanda above, B. Abinyaya Bharathi has come to same conclusion after researching on whether Chimamanda is a womanist. In his article entitled 'Mental Shift in the Perception of Womanism in Chimamanda Ngozi Adichie's Purple Hibiscus', B. Abinaya Bharathi posits that apart from tackling issues such as the sexist treatment of women, in her novel mentioned above, Chimamanda paints the need for unity and survival. As unity and survival underlie womanism, through Purple Hibiscus, one can label Chimamanda as a womanist. This is because Womanism encourages unity. In the field of marriage, Womanism does not trigger divorce but fosters unity and complementarity between the woman and the man.

Addition to B. Abinyaya Bharathi, Christy Aisha Olorunfemi has stated that Chimamanda is a womanist in her Master Degree Thesis entitled 'An Examination of Women's Voices in Chimamanda Ngozi Adichie's *The Thing Around Your Neck*' as follows:

The present study to a large extent adopts the approach of Susan Arndt's *The Dynamics of African Feminism (2002)* in which she highlights African women writers' focus on Womanism, which stresses solidarity efforts of men and women towards eliminating inequalities not only for women, but for all people, as well as the necessity of cooperation and complementarity of both genders for emancipatory purposes.

In the passage above, as Olorunfemi states that her study adopts African women writers' focus on Womanism and the study of her Master's Degree Thesis is based on Chimamanda's novel, one can posit that according to Olorunfemi, Chimamanda is a womanist. This is because, in her fiction, Chimamanda stresses solidarity, cooperation and complementarity of both genders in her *Thing Around the Neck*. The womanists' main focus is boosting unity, cooperation and reliance between the man and the woman.

To conclude, after the analysis of Olanna and Odenigbo's relationship, one can state that there is tolerance between Olanna and Odenigbo. In fact, albeit Odenigbo has had a child by another woman who has been forced to him by his mother, Olanna willingly takes care of the baby after it has been forsaken by both its own mother and grandmother.

In a general conclusion related to Chimamanda Ngozi Adichie's *Half of a Yellow Sun*, after the investigation of the novel, it has been discovered that Chimamanda Ngozi Adichie is a womanist. Chimamanda's label is due to the fact, her main female character Olanna has been tolerant to both her mother-in-law and husband regardless the mistreatment she has undergone from them. In fact, Odenigbo's mother has mistreated Olanna by abusing her. Besides that, Olanna has willingly taken care of the baby her husband has had by another woman.

#### 4. Conclusion

As a conclusion related to who is a feminist between Flora Nwapa and Chimamanda Ngozi Adichie? After scrutinizing each author's novel, that is Flora Nwapa's *One is Enough* and Chimamanda Ngozi Adichie's *Half of Yellow Sun*, it is worthy mentioning that although Flora Nwapa might be a womanist as stated by her daughter Ejine according to either the analysis of other works of hers or her real life, as for the scrutiny of *One is Enough*, Flora Nwapa is a feminist. This Flora Nwapa's label is mainly due to the fact that, her main character Amaka does not tolerate any mistreatment either from her mother-in-law or from her husband. When her mother-in-law called her names because of her barrenness, she retorted her mother-in-law's words. Apart from reacting against her mother-in-law's words, Amaka gave her husband a blow with a hammer and he passed out. After hitting her husband, Amaka divorced him and went to Lagos in search of a better life, something either a common African woman or a womanist would not do. Womanists never turn their backs to their husbands. While in Lagos, Amaka refused an offer of marriage by a priest called MClaid also known as Izu after he made her pregnant of twin boys.

As for Chimamanda Ngozi Adichie's *Half of a Yellow Sun*, after its analysis, one can say that she is a womanist. Chimamanda is a womanist because through her work under scrutiny, her main character called Olanna is really tolerant and respectful to her mother-in-law as well as her husband, Odenigbo. As a matter of fact, when Odenigbo's mother brought a woman called Amala from the village so that she could sleep her husband, Olanna did not express her opposition to her mother-in-law's plan. Although, Odenigbo had a child by Amala, when the baby was abandoned by both Amala and Odenigbo's mother, Olanna decided to take care of her husband's the baby, something any woman would not accept to do.

Although this research about who is a feminist between Flora Nwapa and Chimamanda Ngozi

Adichie has come to completion, it should be mentioned that there are still a lot themes to be explored. Mainly exploring both authors' other works to discover whether Flora Nwapa is a feminist and Chimamanda Ngozi Adichie is womanist in all their works.

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