Humanitatis *Theoreticus*
International Journal of Humanitatis Theoreticus. *Volume 5, Issue 1. May 2021*

Jude Dibia's *Walking with Shadows* and the Representation of Queerness in the Nigerian Context

James Otoburu Okpiliya
Department of English and Literary Studies
University of Calabar
and
Kufre A Akpan
Department of English, Akwa Ibom State University

Abstract
Homosexuality and other 'queer' sexual orientations are steadily gaining prominence in the Nigerian society. This affords many gay activists and sympathisers the impetus to openly challenge the un-Africanness ideology of homosexuality. This article explores how new Nigerian writers use their works to reveal that homosexuality is not alien to Africa. The article argues that queer sexual preferences stem from the cleavages of imperialism and is also part of the inglorious and continuous domination of values by the West. Through textual analysis of Jude Dibia's *Walking with Shadows*, the article further argues that in Africa, sex is not only deeply rooted in traditional ideas and values but also a sacred reality expected to be done within marriage and between opposite sex. Thus, any contrary sense of sexual familiarity is viewed as a disruption on the cultural norms and practices of the people. The article adopts post-colonialism as theoretical framework and concludes that with the law prohibiting same-sex sexuality in Nigeria, homosexuals will continue to exist at the fringes of Nigeria's sexual space.

Key Words: Nigeria, Homosexuality, Queer, Culture, Tradition, Deviance, taboo

Introduction

Within the African society, sex is a sacred reality, steeped in the culture and traditional norms of the people. Bamgbose, Oluyemi avers that "it is a taboo thing and any attempt to play with or discourse it publicly attracts "a merit curse" (http://repository.law.miami.edu/umiclr/). Sex is understood or experienced within a heterosexual union and, any other sexual preferences beyond this is seen as non-normative, queer and a disruption on the social order upon which the society is sustained. Today many gay activists and sympathisers who have allowed themselves to be barraged by the Western ideas of sex, have come out to canvass for a place for homosexuality and other strange sexual preferences in the society. In their different polemics, they have vehemently, at every opportunity, challenged the sanctity and sacredness of sex and, citing some obscure and unfounded instances in the remote past, maintain the view that homosexuality from time, has been integral part of Africa's history.

One of these activists is Bisi Alimi, a Nigerian of Yoruba extraction and a newspaper columnist. In his article entitled "If you say being gay is not African, you don't know your history", Alimi makes some hasty, unfounded and vague historical claims, aimed at forming a reference point to the existence of homosexuality in Africa. In his claim, he was appointed by Berlin's Humboldt University, some years ago, to teach a course titled "Pre-and post-colonial Sexual Orientation and Sexual Identity in Africa". In the course of digging up data that would help him undertake the assignment, he, from facts he claimed to have discovered, hastily

concluded that homosexuality has been an integral part of African history and culture. For according to him, he discs overed that:

> In the Bugunda Kingdom, part of modern-day Uganda, King Nwanga 11 was openly gay and faced no hate from his subjects until White men brought the Christian church and its condemnation…. He was not alone. In *Boy-wives and Female-husbands,* a book examining homosexuality and feminism in Africa, the researchers found "explicit" bushman artwork that depicts men engaging in same-sex sexual activity. (https://www.theguardian.com/commentisfree)

He also alludes to homosexual contents in the ceremony of rites of passage in West African societies. Judging from the above claims, it becomes obvious that Alimi is not convincing in his claims in the sense that so many questions could arise as to: Who authored the book on homosexuality and feminism in Africa? Who were the researchers that found this bushman's art work? What is the yardstick with which the explicitness of the art work is measured? As an important attribute of research, sources from which these claims were taken should have also been explicitly stated. A closer investigation may reveal that the "Boy wives and Female husband" book he makes reference to may have been written by a gay apologist, those other unfounded claims may also have been projected by a band of arm-chair gay anthropologists. Better still, as gay, he may have fabricated these stories to score a point. Thus, it may be misleading to accept the above arguments as pointers to the existence of homosexuality in the African society.

Wazha Lopang is also of the belief that homosexuality is not unAfrican. In his essay entitled: "No Place for Gays: Colonialism and the African Homosexual in African Literature". Lopang claims that homosexuality has been an integral part of Africa from the beginning of time and that, during pre-colonial period, African writers were preoccupied by the reconstruction of the battered African image thereby omitting homosexuality from the content of their literature:

> African writers were writing during a time when there was a strong need to project an Africa perspective of what constituted the African image. This surprisingly did not involve a look at homosexuality among Africans although the practice was widespread during the time of colonialism and even prior to that. As such one gets the feeling that there were some inconsistencies between the content in the novels and what was happening in Africa. (77).

He therefore insists that this account for the reason most early African texts were silent on African sexualities. Where it is mentioned, the writers ensure that they presented a sexual image that is idealised and, one that was not in conflict with the tradition and norms of the African society. Lopang continues that;

> African writers like Armah failed to understand that situations existed in African societies where gay and lesbian relationships occurred prior to colonialism and which could not be explained as imported taboos…. such practice were understood as an intrinsic part of tradition in that they formed important checks and balances within heterosexual marriages (81).

Citing William Spulin, Lopang makes reference to the same sex Mine marriage that was common between migrant Mine workers in South Africa. He argues that Mine workers saw this practice as an alternative since, their wives were not always allowed to accompany them to the Mines. Ronald Hyam echoes the above claim when he avers that:

> Mining towns experienced a flourish of same sex relations chiefly because women were restricted from entering these areas…young men became wives in the mines in order to earn the money to become husbands at home. Mine marriage was thus a function of migrancy in the gold-mining labour system, and a means of reinforcing African resistance to proletarianisation (99).

He further posits that it was as a result of this development that the government, in conjunction with the mining companies, introduced what he describes as regulated prostitution.

What could be gleaned from this argument is that same sex relationship at the Mines was purely circumstantial and not habitual. Perhaps this would not have occurred if the Miners' spouses were always allowed to accompany them. Thus, using this to advance a premise that homosexuality is inherent in African tradition may be misleading. The above argument is therefore what this research problematises. Through the analysis of Dibia's *Walking with Shadows*, the research will, in strong terms, attempts a deconstruction of the view that homosexuality is not new to Africa. To situate this essay properly, there is need to examine African concept of sex and sexuality as explored in some early African novels. It is believed that through this, there will be a clearer insight into "how the rain began to beat us"

African Concept of Sex in Early African Literary Works

First of all, researches and representations in early literary texts have hinted that prior to colonialism, sexual encounters were exclusively heterosexual and done within the purpose of procreation. Sexual enjoyment was inconsequential, as women were seen as mere symbol of birth and continuity. The African men saw the women not as erotic symbol but as vessels through which offspring came forth. This claim is heavily explored in Chinua Achebe's *Things Fall Apart*. In this novel, Achebe portrays an undiluted microcosmic African society in Umuofia. In the novel, one of the variables through which a man is adjudged as successful is the number of children that occupy his household. A mere sexual pleasure or liberal disposition to sex is strange. Sex is only there to develop the lineage. Lopang explains that:

> This makes sexual intercourse a profound traditional experience between a man and a woman in which no other versions such as same sex relationships are considered as definitive of the African community. There is thus no evidence in Achebe's text that sexual intercourse was anything other than a serious undertaking that was specific in its function with a culturally articulated form and style (80).

Thus, sex was ever experienced in heterosexual union and was solely for procreation.

Elechi Amadi in his *The Concubine*, like Achebe, poignantly depicts an African society that is exclusively heterosexual. In this text, children as young as one year old are exposed to heterosexual life style. This could be seen in the arranged marriage between Ekweme and Ahurole. Ekweme is eight years old when he is betrothed to Ahurole, eight days after her birth.

This is also a strong pointer to the fact that there was no conception of sexuality outside heterosexuality. Her marriage, beyond the sexual awakening, performs other social roles and establishes a bond between families. Marriage also encourages unity within the society. According to Lopang: "The idea is that this society and, by extension, African society prior to colonialism was exclusively heterosexual and had cultural and spiritual pillars that supported the institution of marriage" (80).

Ayi kwei Armah in his *Two Thousand Seasons* sees the female form as a vessel through which life is birthed for the continuity of the society. A woman's purpose is to procreate. This natural purpose of a woman in African society makes sexual pleasures unthinkable:

> Was it not plain that being so reduced we should strain every sinew to increase our numbers? And what better way to do this than to make of every female a child bearer as soon as her body showed it was ready, and as soon as her body continued to turn manseed to harvest? (*Two Thousand,*60).

One can agree that the above situation will certainly make homosexuality impossible, a taboo and meaningless in that "in terms of output this sexual union is a dead end" (Lopang, 80). Christine Downing also wrote of the aptness of Armah's portrayal of sexuality in the medieval world. According to her, "In the medieval world the most important distinction was between procreative and non-procreative practices. Anal or oral sex was condemned even within marriage and regarded as more sinful than rape or incest because it was non-reproductive" (5). It is against this backdrop that this research re-echoed the words of Lopang that, "it is as if the colonial encounter morally stained the African. It opened his soul to an alien level of depravity" (81). Homosexuality has never been part of African culture. The claim that African writers, especially the early ones, ignored African sexuality to concentrate on reconstructing the African image is spurious as could be seen in the text examined so far. In his analysis of Amah's *Two Thousand Seasons*, Lopang nails it thus: "What Armah suggests is that homosexuality is what separates the African from European. Heterosexuality is what defines the black culture of family and identity…the colonial culture is one that is inhuman not only in terms of its barbaric practise of slavery but the shocking sexual preferences as well" (81).

In his review of some depictions of homosexuality in some African literary works, Chris Dunton highlights the shock that confronts the Africans as they try to come to terms with the reality of this sexual preference. On hearing the word 'homosexuality' for the first time, grandmother, a character in Maddy Yullisa's play; *Big Berrin* inquires in shock: "Homosexuality? Wheting be dat"? (16). Grandmother's shock here becomes a poignant indication that, within the African society, homosexuality is not only queer but strange. This shock may have also prompted Dunton to use the expression "Wheting be Dat" as title of his paper. Dunton also vehemently avers that homosexuality has thrown African students studying in the West into serious confusion and dilemma. Citing Camara Laye's *A Dream of Africa* (*Dramouss*), the author further reiterate the strangeness of homosexuality in African society. In this novel, as reviewed by Dunton, ''Fatoman is propositioned by an old man in a bar in the

Latin quarter. At first, he does not understand what is happening and when the girl Liliane explains the incident to him, he protested angrily that nothing like that could happen in his country" (731). Fatoman ignorance of the advances of the old man further succinctly explains the fact that homosexuality is unAfrican and simply "a western aberration that is part of the psychological baggage of colonialism" (Lopang, 79). His protest, in the same vein, represents a collective and total rejection of any alternative sexuality in the African society.

In South Africa, homosexuality is seen as circumstantial and represents the larger identity disorder created by the Apartheid system. As explored in some literary works, most instances of homosexual intercourse took place in the prison custody and, "its prevalence in South African jails metaphorically stands for the extreme distortions in social organisation established by the apartheid regime" (Dunton, 730). For example, in Dennis Brutus' "Letter to Martha", "an inmate's need for cigarettes is so great he has to force himself not to think of smoking, knowing that otherwise he may end up by buying them with sex" (qtd from Dunton, 730). James Matthew emphasises this disruption of the societal values in his story "A Case of Guilt" in which a black or a coloured man is arrested on false allegation of tax evasion. According to Dunton, "The story revolves around his shock at discovering the brutality of prison conditions, which begins with his witnessing the sodomisation of one of the prisoners in the toilet block" (730). When he finally leaves the prison, after the charge has been withdrawn, the narrator remarks that "he felt it receding, the nightmare of men turned into beasts, where abnormality was the norm" (164). Thus, whether "… in text dealing with colonial experience, or with experience of students living in Europe and America, or with condition in South African prisons, homosexual practice is almost invariably attributed to the detrimental impact made on Africa by the West (Dunton, 727).

Homosexuals as Sexual Deviants in *Walking with Shadows*

Jude Dibia is one of the new voices in Nigerian and African literary scene. According to Okpiliya, as one of the new voices they describe the world around them and the experiences of their ... fractured society (197). Dibia's *Walking with Shadows* (2005) has been credited as "the first Nigerian novel that has a gay man as its central character and that treats his experience with great insight, inviting a positive response to his situation" (*Walking*…9). The novel has also been credited as "an important gay advocacy fiction that has inspired many third-generation Nigerian writers like Unoma Azuah, Chinelo Okparantah, Chimamanda Adichie etc to tackle homosexuality" (Chinenye Amonyeze, 3). Ifeyinwa Okolo also posits that Dibia's intention in this novel is "…to clearly acknowledge that homosexuality exists in Nigeria, to assign normalcy to gay people, to highlight the hostility of the Nigerian society for gay people, and finally to use his writing as a tool of advocacy for tolerance" (100-103). The above position marks the point of divergence between the author's intention and that of this research. Through a re-reading of the text, the paper unequivocally maintains the fact that in Nigeria, contrary to Dibia's intention, there is no other experience of sex beyond that of a heterosexual union. Any other sexual preference is seen as queer, and corrosive to the cultural morals that define the people. This informs why the protagonist, Adrian suddenly becomes a fragmented personality, taken over by shame and hopelessness, immediately when the news that he is gay is made public. His sorry and pathetic state is heightened by the total denouncement, rebuke and rejection of his wife, Ada, his family members, co-staff and the general society. Thus, the

narrative portrays a society going through pains and serious shock as it tries to come to terms with homosexuality.

The prologue of the narrative opens with the protagonist now known as Ebele going through baptism as a means of renouncing his former gay life in order to fit into the societal measurement of an ideal person. As a mark of this rebirth, he forsakes his old name Ebele and embraces Adrian symbolising a new individuality. However, the fact that he is no longer having sexual affairs with a man and is happily married with a daughter does not prevent the shock and betrayal that greet the revelation of his sexual identity. Ada asks in total shock and disbelief, "Are you gay, Adrian? Have you been gay all this while we've been married?... You were?...You knew this and still deceived me and still married me and still had the guts to make love to me and put your thing in me" (*Walking*…22-3). Even when Adrian puts up a defence that being gay was his past and that he left that part of his life when he met her, the shock and betrayal still remained. Ada's rhetorical questions underscore the level of disapproval associated homosexuality. "How would she face the world and hold her head up proudly? How will she face her family, his family? How will she tell her daughter that her father was a fraud? How could she continue to live with him? (*Walking*,24).

Being homosexual in the society is not only detestable but tragic. This is because such relationship is not productive, thus undermining the continuity of the society. According to Grace Okereke:

> In Africa, as in all cultures, children are crucial in the continuity of a lineage, a clan, a society. Children are the base that hold up the structure and ensure the perpetuity of a family and the larger traditional society. A family and a society that has not many children are seen as heading for extinction. Thus, culturally, inability to procreate signals tragedy… (12).

Thus, when Abdul, Adrian's friend and gay, informs his family of his sexual identity, after the death of his father, his mother breaks into profuse weeping. "My mum cried. But I don't know if she was crying because she had lost her husband or that she was not to expect a grandchild from me" (31). Abdul's mother weeps because she knows that, with Adrian's sexual identity, the continuity of the family lineage is seriously threatened. Chiedu, Adrian's brother will not also conceal the shock when Adrian confesses of being gay: "Jesus Christ!... What will mum and dad say? (*Walking*,50).

Thus, African homosexuals are regarded as not only bundles of shock, but individuals with fragmented personality, ignorant, tortured (Ashipu,79), always hopelessly and shamefully negotiating his existence in the society's schema. He is always on the defensive, struggling to be accepted as a normal person in the society. In this narrative, a voice keeps telling Adrian "They know what you are! And he could not shake off a feeling of shame. He felt shame because he knew they were thinking he was sick, abnormal and surely a sinner already condemned to hell fire" (*Walking*, 137-8). At Adrian's place of work, the usual smile and cheerfulness that always herald his coming suddenly gives way to coldness and mere stolen glances:

> Today as Adrian Walked into the office, people were stealing glances at him. There were muted whispers and even discreetly pointing fingers. The only

> difference was that Tayo was no longer there. But his damaging presence could be felt. After mumbling a few good mornings, Adrian shuffled into his office and locked the door behind him (*Walking,* 65).

In Nigeria, homosexual behaviour is seen as something close to an infectious disease and, coming in contact with a known homosexual appears to predispose one to being infected with the behaviour. In this narrative, Adrian's meeting with John buttresses the above assertion: "Though John acted as pleasantly as always, Adrian could detect an uneasiness in his normally cool countenance. He offered Adrian a seat but quickly withdrew his hand after a brief handshake. It was as if John was afraid that by touching him, he would be infected" (69). The above scenario echoes that in Nigeria, homosexuality renders homosexualsas queer and those whose personalities are seen as object of pity. At Adrian's departure at the airport in South Africa enroute Nigeria, the airline officer, glancing at his passport critically intone that Adrian's sexual identity is "rather unusual for a Nigerian" (250).

To avoid recriminations and reprimand from the society, many homosexuals have to put on the mantle of disguise by getting married and raising a family in order to gain positive valences within the society. Thus, in this narrative, Adrian remains an undercover gay, married to a beautiful and career driven woman Ada with a beautiful daughter Ego. His justification of getting married is that: "he had wanted to be accepted as a normal person. He wanted to fit in and not have people whispering about him behind his back, making assumptions" (*Walking,* 77). Even before he got married, "I had to make up girlfriends so people wouldn't think I was weird" (*Walking,* 54). Thus, Chinenye Amonyeze posits that "once Adrian's sexual orientation becomes public knowledge, the author depicts with great sympathy the crisis tearing Adrian's family apart on account of his secret sin" (6). Also, in his frantic effort to explain how he loves his family and how he left gay life after his marriage, Ada angrily hushes Adrian to "stop talking about love" (14). This is because in Nigerian society, one's sexual identity is more important than marital fidelity. The above assertion "reflects Ada's belief that Adrian's sexuality is a negative social valence outweighing his love and marital fidelity" (Amonyeze, 8).

Through the shock, reactions and apprehensions of some major characters in the novel, this study strongly maintains the position that homosexuality is completely un-African and, seen as an attribute of the detrimental impact made on Africa by the West. Thus, throughout the novel, Ada seems to be in perpetual confusion as to how such queer sexual preference came into the Nigerian society. Her shock stems from the fact that:

> The issue of homosexuality was a topic never discussed in any civil setting She knew of, and was taboo where she came from. It was abnormal as far as Ada was concerned, and now her life was entangled with against her wish. She feared becoming one of the new 'outcasts' women rejected and scorned through no fault of theirs (*Walking,* 104).

It is not only that. "…her daughter would have to also bear the stigma and the mocking of other children" *(Walking,* 104). In her confusion and frustration, Ada makes a statement that is more of an expression of hopelessness than a question. "Chika can you tell me how I can ever erase the image of Adrian and another man having sex from my head" (*Walking, 73).* This

underscores the fact that, in terms of output, homosexuality in Nigeria is strongly abhorred. Until this "leprosy" crept into the African society, the natural purpose for sexual intercourse was chiefly for procreation, expected to occur between a man and a woman. Lopang notes that "…it was not one that was necessitated by individual nuances but by deep rooted cultural norms and values" (79). Thus, in this narrative, Ada rhetorically reels out questions that better summarise the height of her shock. "What had happened to the old values they were all brought up with? A man and a woman made up a family and then produce children, not a man and man or woman and woman" (*Walking*, 130). What really confuses Ada is that: "Adrian was a Nigerian, an African man. Being gay was certainly not in African culture. The whole idea was so foreign, so unnatural" (*Walking*, 2). The above lamentations consolidate the position of this paper which is that, an African male is naturally heterosexual and that, the emergence of other sexual preferences is sadly a Western aberration and an aspect of psychological baggage of colonialism.

Homosexual rights and acceptance of homosexuality is perhaps one of the most socially unwelcomed, touchy and politically thorny topics to broach in contemporary Africa. In 1995, the Zimbabwean president, Robert Mugabe stood out as the reference point for African homophobia when he proclaimed that "homosexuals are worse than pigs and dogs and deserve no rights whatsoever" (168). As cited by Philip in 1997, the Namibian President, Sam Nujoma, like his Zimbabwean counterpart, describes homosexuality as gruesome inhuman perversion which should "be uprooted totally" from society (157). More recentl y, in 2009, a Malawian court sentenced a gay couple to 14 years jail time for what it considered lewd sexual behaviour. This ruling made sensational news in Western media and elicited an outcry from human rights organizations. That same year anti-gay activists in Uganda tabled a bill before parliament proposing the death penalty for anyone convicted of homosexuality. In November 2011, a court in Cameroon slammed a five-year jail sentence on three men convicted of homosexuality. Meanwhile in Ghana, one of Africa's most celebrated democracies, President John Mills stated that homosexuality was against Ghanaian values and he would "never initiate or support any attempt to legalize it" (BBC News, 2011, November 2). Most recently, Nigeria took her stance on the issue when in 2014, the Goodluck Jonathan led administration signed into law a bill criminalizing same-sex relationships and support of such relationships, making these offenses punishable by up to fourteen years in prison. In Northern Nigeria, the Sharia law dictates that the punishment is death by stoning.

Susan Cock rightly opines that the ferocious backlash against homosexuality that is characteristic of many African politicians and the strong homophobia within African populations is grounded in the "notion that homosexuality is 'un-African' (41). According to *African Stereotypes*, homosexuality is a disease/sickness; a possession by evil or demonic spirits; an occult practice; or simply a despicable influence from the 'morally decadent' West (Reddy, 24). Such anti-gay viewpoint have for a very long time been repeatedly espoused in African societies through Christian Church or Muslim doctrine, through strong political hate speech, and in day-to-day dialogue. The criminalization of homosexuality and the intense societal homophobia associated with it in the majority of African nations has forced most homosexuals in Africa to live closeted lives; hiding their sexuality from the society around them.

In this novel, anytime Adrian remembers that there is a law on ground against homosexuals, his heart is gripped with fear. He remembers clearly, in a paper he read some years back, how homosexual couple were paraded naked:

> The story had a lewd headline and detailed how the couple had been hounded by their curious neighbours who did not understand what kind of relationship the two men shared, and how they had broken into their two-room apartment one night to catch them in bed together. They were beaten out of their flat and marched to the nearby police station, stark naked. What many did not know was that the police in turn had forced the men to simulate sexual acts while a photographer took pictures that were sold to the newspapers (*Walking,* 141).

It is against this backdrop that Bisi Alimi, a Nigerian gay and activist often receives death threat… "which ultimately drove me into exile from my home in Nigeria" (https://www.theguardian.com/commentisfree). In this novel, George, a Nigerian gay, who just had a secret wedding with his gay partner Johan on one of his trips to Germany remarks that "Nigeria was not ready for the likes of him yet" (*Walking,*154).

By legalising homosexuality, the West seems to have completely lost the true sense of God, and the sense of sin, and this has been followed by a loss of human values. In Nigeria, the religious injunctions help in consolidating the moral and cultural values of the people. Both the holy Bible and Quran strongly condemn homosexuality as a sin against God.Ada advises Adrian thus: "you need to read your Bible, Adrian. Even God forbid the act" (*Walking*, 95). Although, she admits how nice Adrian is but: "Being a strong Christian, she could not be tolerant of such behaviour. It went against all her morals and she could imagine what her pastor would say about people like Adrian" (98-9). Also, Adrian's father is shocked to know that Adrian is gay even when he was raised in solid Christian values: "We didn't bring any of you up like this…we instilled in you all Christian values" (182). This does not connote that sexual identity is the only yardstick for morality, but as adherents of Christianity and Islam, homosexual practice will certainly amount to transgression against God.

It is noted that some Nigerians adopt the gay style of being because they want to also participate in the circle of globalisation. Some just fancy the individualist Western epistemologies of self and thus see homosexuality as a channel of assimilation. For instance, Ada is an interior decorator and imports all her materials from the West and thus, at a point begins to see the irony of holding on to the African culture, when, by reason of her enterprise, she is promoting the aesthetics of the Western countries.

> …Ada realised the irony of the services she provided and the cultural values she wanted so desperately to hold on to. She was selling modernity and globalisation through all the exotic pieces she used in her clients' houses. Most of her best pieces were imports from the West, from Europe and America. Yet while embracing the aesthetics of these places, she was not willing to adopt the part of their culture that challenged that which she held dear as traditional African values (135)

Even when the idea assaults her, she still strongly believes that homosexuality is corrosive to African culture. " It was an import, like violent rap music, sophisticated armed robbery, nudity

as fashion and all such rubbish… like many Nigerians, she believed that homosexuality was a borrowed trait and not inherent in a person's biological make-up (135).

Conclusion

This paper has attempted to show that homosexual relationship is alien to the Nigerian and African culture, contrary to some arguments by some gay activists and sympathisers that it has been an integral part of Africa. As explored in some African literary texts, instances of homosexual activities within the African continent are seen as unfortunate consequences of the colonial presence in the continent. African males are naturally heterosexual beings and any other sexual familiarity is seen as an affront to nature and the culture, as it undermines the continuity of a lineage. The Nigerian government should be applauded for making efforts to stamp out this development in the country, through the signing into law of a bill criminalising homosexual practices in the country.

Works Cited

Achebe, Chinua. *Things Fall Apart*. London, Heinemann, 1958. Print.

Alimi, Bisi "If you say being gay is not African, you don't know your history" *The Guardian-International Edition* https://www theguardian.com/comment is free/ 2015.

Okpiliya, James Otoburu. "Historization of Setting and Textualization of History: A Comparative Study of Helon Habila's Waiting For An Angel and Chimamanda Adichie's Purple Hibiscus." *LWATI: A Journal of Contemporary Research* 11.1 (2014): 197-205.

Okpiliya, J. O., Eyang, A. E., & Omagu, S. U. (2018). The City Space, Marriage and Female Friendship in Sefi Atta's Everything Good Will. *Humanitaties Theoreticus*, *1*(1).

James, Otoburu Okpiliya, and Steve Ushie Omagu. "Disillusionment and self re-invention in Chimamanda Ngozi Adichie's Americanah." *Lwati: A Journal of Contemporary Research* 15.1 (2018): 182-198.

Okpiliya, J. O., & Inyabri, T. I. (2015). Social Contradictions and Change in Okri's Dangerous Love. *Lwati: A Journal of Contemporary Research*, *12*(1), 160-168.

Okpiliya, James. "Fundamentalism, Terror and Discourse of Wantonness in Obinna Udenwe's Satans & Shaitans and Helon Habila's The Chibok Girls." *International Journal* 8.1 (2020): 50-57.

Obar, Ayami Irom. "The Contributions of Commonwealth to World Diplomacy: 1960-Present." *African Journal of Economy and Society* 13.1 (2014).

Obar, Ayami Irom. "Decolonization in Asia, Latin America and Africa." (2018).

IROM, O. A. MARKET PLACE AND INTEGRATION: INTERROGATING OBUDU AND TIV WOMEN IN CROSS BORDER TRADE.

IROM, OBAR AYAMI. "FROM NIGERIAN YOUTH'MOVEMENT TO MILITANT YOUTH: BRIDGING THE GAP BETWEEN EDUCATIONAL POLICY AND HISTORY IN YOUTH DEVELOPMENT."

Irom, Obar Ayami. "THE CHALLENGES OF PEACE SUPPORT OPERATIONS IN WEST AFRICA 1999-2013" in Chris S. Orngu, Elijah Terdoo Ikpanor and Gideon Lanna Jato (eds) ECOWAS at FORTY." (2017).

Bello, Idaevbor, and James O. Okpiliya. "Nigerian Children's Literature: Harnessing Its Potential for National Integration." *Matatu* 49.1 (2017): 15-27.

Amadi, Elechi. *The Concubine*. London: Heinemann, 1966. Print.

Amonyeze, Chinenye. "On the Censored Narrative: Toxic Masculinity and Disidentification in Jude Dibia's *Walking with Shadows.* An Unpublished Essay Presented at Cape Town University, South Africa.

Armah, Ayi Kwei. *Two Thousand Seasons*. London: Heinemann, 1973. Print.

Ashipu, KBC and Okpiliya, James. Language of Oppression in George Orwell's *Nineteen Eighty-Four* and Festus Iyayi's *Heroes. Research on Humanities and Social Sciences* 3 (2) 2013

BBC News. "Ghana refuses to grant gays rights despite aid threat from http://www.bbc.co.uk/news/world-africa-15558769, 2018. Retrieved March18, 2018

Brutus, Dennis. *Letters to Martha*. London: Heinemann Books, 1969. Print.

Cock, Susan. "Engendering Gay and Lesbian Rights: The Equality Clause in South African Constitution" *Women's Studies International Forum*. 26(1), 35-45. Print.

Dibia, Jude. *Walking With Shadows.* Lagos: Blacksands Books, 2005. Print.

Downing, Christine. *Myths and Mysteries of Same Sex Love*. New York: Continuum, 1989. Print.

Dunton, Chris. "The Treatment of Homosexuality in African Literature" *An Anthology of Criticism and Theory.* Ed. Tejumola Olaniyan and Ato Quayson. Malden: Blackwell, 1989. 727-35. Print.

Hyam, Ronald. *Empire and Sexuality: The British Experience*. Manchester: Manchester University Press,1990. Print.

Lopang, Wazha. "No Place for Gays: Colonialism and the African Homosexual in African Literature" *International Journal of Humanities and Social Science*. 4.9 (2014) 77-83. Web.

Maddy, Yullisa. *Big Berrin*. Leeds: Gbakanda, 1984. Print.

Okereke, Grace. "Issues in Western and African Feminism". *The Quill: Journal of the English and Literary Students' Association,* University of Calabar. 2.2 (2005) 5-8. Print.

Okolo, Ifeyinwa. "Sexual Deviance in Jude Dibia's Novels". Ed. Emeka Nwabueze. *Sexuality and Culture in Postcolonial African States*. Balti: Lambart Academic Publishing, 2007. 99-110. Print

Okpiliya, James. Historization of Setting and Textualization of History: A Comparative Study of Helon Habila's *Waiting for An Angel* and Chimamanda Adichie's *Purple Hibiscus. LWATI: A Journal of Contemporary Research* 11(1) 197-205, 2014.

Oluyemisi, Bamgbose. "Legal and Cultural Approaches to Sexual Matters in Africa: the Cry of the Adolescent Girl". *10 University of Miami International and Comparative Law Review*. 127 (2015). http://repository.law.miami.edu/umiclr/vol10/iss2/13. Web.

Reddy, V. "Perverts and Sodomites: Homophobia as Hate Speech in Africa". *Southern African Linguistics and Applied Language Studies* 20(3): 163-175. 2002.