

Beyond Adaptation: The Representation of Women in Ola Rotimi's *The Gods Are Not To Blame*

Margaret Fafa Nutsukpo

*Department of English Studies
University of Port Harcourt,
Nigeria*

Abstract

Rotimi's *The God's Are Not to Blame*, an adaptation of Sophocles' *Oedipus Rex*, is set in the fictitious Kutuje, a Yoruba community in Nigeria. The play offers an intriguing creative platform and tool through which various elements of the African tradition and culture can be experienced, understood and appreciated. A significant modification in Rotimi's adaptation, however, is the addition of more women as active participants in the play. This departure from the original play which features one woman - Jocasta - lends Rotimi's adaptation a more realistic outlook by reflecting the complementary relationship between men and women and the roles they play in the African society. Linda Hutcheon's adaptation theory and the African feminist perspective have been adopted to effectively analyze the representation of women in the play. It is revealed that the presence of these women characters lends the play a whole new dimension, and enhances the plot, essence and message of the play not only through the significant traditional roles they play, but also through their recognition and portrayal as supportive, resourceful, assertive, and courageous individuals.

Keywords:

Adaptation, Drama,
Oedipus myth,
African women,
African feminism

Corresponding Author:

Margaret Fafa Nutsukpo

Background to the Study

Of recent, scholars and critics have turned their attention to studies in adaptation, revisiting the concept, as well as the theoretical models and works associated with it. Jorgen Bruhn et al. define adaptation as the “transport of form and/or content from a source to a result in a media context” (9). For many scholars, adaptation studies serve as a new and powerful pedagogical tool through which works that fall within this category can be viewed and understood on different platforms and at different levels of meaning.

James Mckinnon, however, observes that “contemporary criticism often considers adaptation derivative, parasitic, uncreative, and uncritical” (56), borne out of the impression that writers or artists should be original in their works and not intrude into the creative vision, effort and output of others. Linda Hutcheon notes that this school of thought based their judgment on “the misunderstood assumption that the goal of ...adaptation [is] simply one of replication, rather than other motivations such as interrogation, reinvention, or exploration” (6-7). For these critics, evidently, adaptation and creativity are not in any way synonymous and, therefore, not deserving of consideration as serious works of art. Among such critics is Leo Tolstoy who perceives film as “a direct attack on the methods of literary art” (qtd. in Brokenshire “Adaptation”). McKinnon, however, makes the following interesting observation:

From the classical era through the Renaissance, art was created not through spontaneous invention, but by emulating and adapting the established masters of the form. Shakespeare is a case in point: though often revered for his original genius, his plays, creative though they may be, are all adaptations. (56)

He further posits that one way to counter the negative notions about adaptation would be to define creativity, rather than originality, as a function of adaptation (which involves an intriguing interactive process), for “adaptation is not the opposite of creativity, but the basis of it” (57).

Dennis Cutchins et al. also believe that adaptation is not just transposition, but an enduring trope that will continue to shape genres such as literature and film - two genres which, for long, have served as the framework for adaptation, mainly due to academic conditioning (xi). This dominance of literature and film is what they regard as being responsible for the negative perception of adaptation. For them, a significant aspect of adaptation studies is that, it “seeks to understand not individual texts, but rather the relationships that exist between texts” (Cutchins et al. xii). Due to what they regard as the pervasive nature of adaptation, they advocate a pluralistic approach in adaptation studies; they also recognize the fact that the trope of adaptation can serve as a powerful tool of pedagogy.

Mark Brokenshire holds a similar view to Cutchins et al. in his assertion that adaptation has “a plurality of meanings and applications most of which allude to the process of changing to suit an alternative purpose, function, or environment...” (“Adaptation”).

Like Cutchins et al., Broken shire recognizes the current move away from what he refers to as “unidirectional movement of literature to film” (“Adaptation”). This change in focus, notwithstanding, some of the most outstanding and intriguing adaptations are literary adaptations which substantiate Broken shire's perception that the following biological definition of adaptation is currently more relevant in contemporary adaptation studies:

[Adaptation is a] process of change or modification by which an organism or species becomes better suited to its environment or ecological niche, or a part of an organism to its biological function, either through phenotypic change in an individual or (esp.) through an evolutionary process effecting change through successive generations. (“Adaptation”)

From time immemorial, myths and legends have held a great fascination for people all over the world, none more so than those of the Greeks, many of which have been adapted into various genres - literature, film, music and, more recently, computer games, to name a few. Great literary adaptations include Shelley's *Frankenstein*, and many others belong to the canon of dramaturgy, such as the works of Shakespeare (as earlier noted) and Sophocles' Theban plays - *Antigone*, *Oedipus the King*, and *Oedipus Colonus* - tragedies which “... have always been considered the most polished examples of classical Greek tragedy - the perfection of the form” (Klaus et al. 49). For the literary scholar, therefore, studies of adaptations and contemporary productions hold the key to treasures of knowledge, and a deeper understanding and appreciation of these works.

Ola Rotimi, Professor of Dramatic Arts and renowned Nigerian playwright and director is one of the dramatists who have appropriated and adapted Greek tragedies which have become great successes in the African literary canon. Rotimi has to his credit many published plays among them *Ovonramwen Nogbasi* (1974); *Our Husband Has Gone Mad Again* (1977); *If: A Tragedy of the Ruled*(1983); *Hopes of the Living Dead*(1985). *The Gods Are Not to Blame*(1971), his adaptation of Sophocles' *Oedipus Rex*, is his most notable work. Simon Gikandi observes that “Rotimi's plays ... are considered to be some of the most consistent attempts by an African dramatist to match the inherited language of classical tragedy with local historical materials” (465).

Theoretical Framework

This study adopts Linda Hutcheon's theory of adaptation and the African feminist perspective in its exploration of the representation of women in Rotimi's play. Hutcheon views adaptations as cultural artifacts that are palimpsestic, and which must be thought of simultaneously as product and process (35). For her, a work of adaptation must meet three criteria: it must be an “acknowledged transposition of a recognizable other work or works[,] ...a creative and interpretative act of appropriation/salvaging ... [and an] extended intertextual engagement with the adapted work” (35). It must be noted that these criteria have been met in Rotimi's adaptation. The African feminist perspective which advocates female assertiveness, a complementary relationship between men and

women, and the African woman's recognition of self "... as a worthy, effectual and contributing human being" (Chukwuma ix), is also evident in the representation of women in the play. Using these theories as a framework thus creates room for an in-depth analysis of the play and the women characters vis-à-vis their status, roles and interactions with men within the African context.

Literature Review

Many scholars, critics and dramatists have shown keen interest in *Oedipus Rex* which Robert DiYanni summarizes thus:

In Oedipus Rex, set against a background of the plague-stricken city of Thebes, Sophocles examines the behavior of Oedipus, who has been destined to murder his father and marry his mother ... [a tragedy which raises] questions about inescapable human problems and portray[s] characters confronting them with dignity and courage.

Carl H. Klaus et al. also acknowledge the significance of *Oedipus Rex* by noting that "Because it is the consummate embodiment of tragic irony, [it] continues to be highly successful in the modern theater, attracting major actors, directors, designers and translators [as well as adapters]" (51).

Rotimi's adaptation of *Oedipus Rex* reveals his desire to achieve what he calls the "total theater" and the need to extend, in his works, "the boundaries of traditional and Western theater by embracing dance, mime, music, song, as well as ritual aspects of traditional African life" ("Contemporary Black Biography"). Since its publication, the play has received immense attention from scholars and critics, many of whom regard it as a masterpiece.

Oberiri Destiny Apuke focuses on the thematic concerns of the play while noting that one of its significant aspects is its projection of the African culture (11). This observation is valid because the African culture lends the play a unique flavour which makes it even more relatable and meaningful within the African context.

Akin Odebunmi, on the other hand, focuses on the pragmatic functions of Yoruba proverbs in the play and identifies two categories of proverbs namely, crisis motivated and non-crisis proverbs. These, he posits, enhance the language of the play, give insight into "the paremiological pool and ... [serve as] a veritable helpful tool for language teaching" (abstract). Christopher Anyokwu, on his part, explores the "tragic" in Rotimi's dramaturgy. Anyokwu contends that "[Rotimi's] tragic plays come across as tragedies of situation based on collective heroism in which myth and history interact in a common search for meaning and essence" (69). On Rotimi himself, he remarks:

Ola Rotimi is a humorous stoic whose outlook on life is the so-called philosophical calmness, an unflappability informed by a settled acquiescence to the unchanging essence of human fate; a fate which genetically conditions human beings to be who and what they are.

In his comparative study of Rotimi's *The Gods Are Not to Blame* and the Oedipus myth, P. J. Conradie notes the areas of convergence and divergence between Rotimi's play and that of Sophocles' *Oedipus Tyrannus*, noting that, to enable him fit the myth within the African milieu, Rotimi had to make some interesting modifications but not without challenges during the transplanting process. An aspect of this he identifies as the role of the oracles in the play which, though identical to those of the Greeks, is somewhat different in relation to the people's use of divination within the African context. He also identifies the perception and treatment of the concept of fate in the play as being less rigid than the Greek concept. Conradie further notes that apart from minor changes, Rotimi maintains the structure of the Sophoclean plot. He acknowledges the skilful transposition which he explains as being very much evident in Rotimi's use of dialogue which, to him, reveals the dramatist's awareness of "the linguistic problems facing the African writer in English who also desires to reach a wider audience"

Barbara Goff and Michael Simpson, however, approach the play from a different perspective. For them, it is "an allegory of colonization and decolonization ... [and] a product of an indigenous and colonial culture" (abstract). The postcolonial theory which they adopt in their analysis of the play is in consonance with that of Kevin J. Wetmore who posits that Rotimi uses the play to "provide a model of analysis for the political situation of the civil war in Nigeria

Evidently, an integral aspect of Rotimi's play which has eluded significant attention and discourse is his inclusion and portrayal of women characters and their status and roles within the African milieu. Notable is his transposition of Jocasta to Ojuola - the wife/mother of King Odewale - and how she is depicted in the African setting as revealed through her identity as a woman, her status as a Queen, and her roles, actions, and reactions, as well as others' perception of her in the play.

The significance of this paper lies in its revelation of Rotimi's inclusion and portrayal of women as active participants in the play, a departure from what is depicted in Sophocles' *Oedipus Rex*. This lends Rotimi's adaptation a new dimension which enhances its essence and interpretation. The relevance of the paper shall, therefore, be established by adopting the qualitative approach in the analysis of the play.

Synopsis of *The Gods Are Not to Blame*

The Gods Are Not to Blame centers on King Odewale, at whose birth the Ifa priest, Baba Fakunle, divines that he will kill his father and marry his mother. For this reason, his parents, King Adetusa and Queen Ojuola of Kutuje, hand him over to Gbonka, the King's special messenger, to be sacrificed to the gods in the evil grove. Instead, Gbonka hands the child into the foster care of Ogundele whom he met in the bush. Childless, Ogundele and his wife happily raise Odewale as theirs in the land of Ijekun-Yemoja.

Now grown, Odewale is blissfully unaware of his circumstances until an uncle taunts him with the information that he is not who he thinks he is. To find out the truth, he goes to an Ifa priest who reveals that he is cursed by the gods to "... kill [his] father and then

marry [his] mother" (60; Act 3.3). To escape this abominable fate, he runs away to a distant land, leaving instructions for his older friend, Alaka, to contact him only when his parents are dead. He prospers as a farmer and is happy until the day an elderly man arrives with his servants to claim the farmland as his and harvest the crops. Enraged, Odewale fights the man and kills him.

Once more, he goes on the run until he arrives in the town of Kutuje which has been invaded by the people of Ikolu, having taken advantage of the vacuum created by the demise of King Adetusa. Odewale comforts, encourages and leads the people to fight and defeat Ikolu. In gratitude, he is, against tradition, made king of Kutuje and, as custom demands, marries Ojuola, the wife of the late king, and takes her son, Aderopo as his. With Ojuola, Odewale bears four children - two girls and two boys.

They live in harmony until a plague sweeps through the land. Aderopo is sent to Ile-Ife, to inquire of the all-seeing god, Arunmila, about the cause of the plague; he returns with the revelation that the murderer of King Adetusa lives in their midst and is responsible for the plague. For further clarification, Aderopo is sent to fetch Baba Fakunle, now the oldest and most honoured of all seers who, on arrival, accuses Odewale of being a "bedsharer" and "the cursed murderer" (28; act 2:1). Shocked and angry, Odewale accuses Aderopo of conspiring with the seer to facilitate his downfall to his advantage and banishes him. He then embarks on a quest to uncover the truth.

When his old friend, Alaka, arrives from Ijekun-Yemoja with the news of his foster father's death of natural causes, he rejoices, but becomes alarmed when Ojuola recounts the events that led to the late king's death. Her description of the location and the king frighten Odewale as he realizes the import of her words. To confirm his suspicions, Gbonka is sent for and, finally, the mystery is solved: the elderly man Odewale had killed on his farm was King Adetusa, his biological father, and Ojuola, his wife, was his mother, evidence that the prophecy of the gods has been fulfilled. Devastated, Ojuola kills herself and Odewale plucks out his eyes and goes into exile with his children after appealing that Ojuola be given a burial of honour.

The African Social Context and the Place of Women

Ruth Finnegan remarks that "In giving birth to numerous versions of a tale, often very different from each other and sometimes hardly recognizable ... there is almost always some opportunity for 'composition'" (9). Furthermore, she notes that "...additions and changes naturally take place within the current literary and cultural conventions - but what is involved, nevertheless, is some degree of individual creativity" (9). This is largely evident in Rotimi's play in which he transposes the Theban setting to an African setting, specifically, rural, traditional Yoruba land in post-independence Nigeria. In so doing, his African audience easily connects with the play which speaks in ways that are familiar.

The United Nations Economic and Social Council aptly observes that due to the multitudinous nature of African societies, one must appreciate their different cultural

patterns, practices and values to properly understand the status and role of the African woman, for it is these that decree “the exact place given to each member, the respect due to each and the duties and privileges which membership of a family confers. It is within this context that women live and move...” (“Women in Traditional...”). This observation applies to the Yoruba land and town and people of Kutuje, the setting of Rotimi's play.

Like many societies in the world, the traditional African society is patriarchal in nature. John J. Macionis defines patriarchy as “... a form of social organization in which males dominate females ... [and] the belief that one sex is innately superior to the other, is the ideological basis for patriarchy” (254). The traditional African society, thus, is regarded as a man's world. As such, the status accorded men and women is invariably influenced by differences in gender and traditional role expectations.

Oluwatosin A. Akintan observes that the Yoruba society and culture being patrilineal, traditional and cultural notions and values empower men as heads of the home and family. Women are subsequently subordinated, and their position or status subjected to the guardianship of their fathers or husbands, the authority figures and decision makers (57). It is a world in which a woman submits to and stands by her man. Marriages are often arranged, and men favour polygyny which they regard as proof of their dominance and superiority and “a confirmation of [their] social status and responsibility” (Akintan 58). Levirate, the inheritance of the wife of a dead kinsman, is also practiced. The following remark by Gloria Chineze Chukukere gives further insight into the place and role of the woman:

... the woman's major functions revolve around the family. These include her responsibilities as a mother, wife and home administrator. The role of the mother is considered vital as it is through her that the lineage is perpetuated ... in her role as wife and home administrator, she undertakes all domestic duties ... (2)

Majority of the traditional African women who live in the rural areas of Yoruba land are uneducated. Flora Nwapa posits that for women such as these, “there are not too many alternatives to being married and having children” (534). Politically, these women are marginalized, for politics is regarded as a man's exclusive domain. They are, therefore, expected to be passive and silent in political affairs and activities. Economically, however, they farm and engage in trade to support the domestic needs of their families.

Akintan notes that religion is an integral part of the life of the people “...It is that which they hold dearest and which gives [them their] basic rule of behaviour” (62). Women are active participants in religious activities for they, like the men, believe in the existence of God, lesser divinities and the myths that surround their existence and activities in relation to their lives. This is, evidently, the world of Kutuje, similar in its patriarchal nature to the Theban setting of *Oedipus Rex*, and the belief in gods and deities, but different in their historical, traditional, and socio-cultural values and complexities which define the place and people.

The Representation of Women in *The God's Are Not to Blame*

According to Daniel Fischlin, “the divergencies from the expected plot are what create the “interpretive frisson” of the adaptation” (qtd. in Mckinnon 58). This is reflective of the representation of women which is one of the notable modifications in the play and a significant departure from Sophocles' *Oedipus Rex* in which Jocasta stands as the sole female character, with Antigone and Ismene, her daughters, playing no active role.

Charles H. Bohner aptly opines that “Nothing is a greater tribute to the storyteller's art than his or her ability to create characters in whom we implicitly believe and about whom we care deeply” (3). Clearly, Rotimi's play would have been incomplete without the inclusion of women who, despite their place and status, are an integral force in the African tradition and culture, and who, without a doubt, make their impact felt in the play. By representing women as active players, Rotimi acknowledges the crucial role they play in “... the survival and progress of the race...” (Nwapa 527). Furthermore, their presence helps to further the plot by presenting a realistic representation of society, thus enhancing the actions, themes and interpretation of the play.

The first appearance of women in the play occurs when King Adetusa and Queen Ojuola present their first child, a son, to the priest of Ifa to divine his future. The queen “is accompanied by elderly women in a dance procession” (1; Prologue). In traditional African culture, the presence of these elderly women is symbolic of women's solidarity and an affirmation of the significance of childbirth and motherhood. It “underscores the noble aspects of productivity, nurturance and reproduction” (Opara 52). Obviously, these women would also comfort her after the dire prophecy of the priest and the subsequent “demise” of her son. On the birth of a new son, Aderopo, two years later, their symbolic presence would once more be evident. This solidarity among the women is a feature of African feminism.

When the plague strikes the town of Kutuje during the reign of King Odewale, women, uncharacteristically, are the first to voice their discontent, in a public gathering, at the seeming passivity of their king:

FIRST WOMAN: Yesterday, my twins died - both of them. My third child ... here, feel her, feel how hot she is ... come feel.

SECOND WOMAN: Sickness has been killing us all these many days. What has the king done about it?

THIRD WOMAN: You overwhelmed the bushmen of Ikolu when they attacked and enslaved our land. Now we cry in pain for help, and there is silence.

It is unusual for women, who are expected to be passive and silent, to suddenly become so vocal in public or, for that matter, question the king. However, these women, wives and mothers, take matters into their own hands by being bold and assertive because their lives and that of their loved ones are in danger. Assertiveness and outspokenness are two qualities advocated by African feminists as tools against marginalization, subordination and passivity.

The women also inform the king that they have taken the initiative to prepare herbs for the cure of afflicted members of their families to no avail; this reveals their resourcefulness. The king subsequently advises the men to go into the bush to pick more herbs while the women stay at home to look after the children and prepare to boil the herbs which the men bring. This advice clearly delineates the traditional role expectations of the men and women and, thus, restores the social equilibrium as the people disperse to perform their allotted tasks. It is pertinent to note, however, that this delineation also reveals the complementary nature of the relationship between the men and women, and their roles in the family and community.

Evidently, the domestic role of women is very important. As wives, mothers, and home administrators, they ensure the smooth running of the family and, by extension, the community. After the death of her husband, King Adetusa, Ojuola becomes King Odewale's Queen. We first see a glimpse of her in a domestic role when her son, Aderopo, now a grown man of thirty-two, returns home from the farm: "[He] appears ... a hoe in one hand and a strung bundle of yams slung over his shoulder. He prostrates himself before Ojuola, who takes the yams" (5; Prologue). Receiving the yams from Aderopo establishes Ojuola's control over the domestic realm and the well-being of the King and his household. In this realm, she exhibits her power, resourcefulness, and industriousness as a woman, in partnership with her husband.

We also witness Ojuola in her role as a mother and nurturer. According to Akintan, one of the roles of the women is "... to teach the child the traditional norms and values of the community ... This role is transmitted through the various folk-tales, songs and myths which they recite to the youngsters" (61). This nurturant role of women is depicted in the play when Ojuola tells the royal children a folk-tale accompanied by a song (36; Act 2.1). African folk-tales are replete with morals and are learning opportunities for both adults and children.

We also see Ojuola as an assertive Queen when she reprimands the palace guards for trying to throw out Alaka, Odewale's old friend from Ijekun-Yemoja, on his arrival at the palace: "Stop that ... Are there not enough troubles in the land without you starting your own?" (41; Act 3.1). She takes charge by being hospitable to Alaka, offering him a drink before sending a bodyguard for the king. After his reunion with the king, she prepares him a warm bath and food. Alaka shows his respect and gratitude by referring to her as a kind and good woman. He blesses her with a prayer, and thanks her for taking good care of his friend, Odewale (50; Act 3.1).

As a wife, Ojuola's vitality is evident in her relationship with her husband, King Odewale. She ensures his comfort and well-being, calms his down and patiently stands by him even in his dispute with her son, Aderopo. She earns Odewale's respect, appreciation and praise:

Mm! Great woman. Indeed. Who says women have no heads? ... Gods! What a woman ... Give me some of her patience, I pray you. Some... some of her cool heart ... let her cool spirit enter my body, and cool the hot, hot, hotness in my blood - the hot blood of a gorilla. (38,39; Act 2.4)

Odewale's acknowledgement and appreciation of Ojuola's qualities influence his judgement and perception of women (in general) positively. Based on this, when Akilapa, one of his bodyguards, bursts into his room without any warning, he berates him thus:

Man, man, man ... look at him! Everything: ... power, power, force...action. Action! No thoughts, no patience, no coolness of blood. Yet you go about shouting that you are better than women, superior to women ...Get out, braggart, go marry a woman and learn coolness of mind from her. (40; Act 2.4)

Ojuola is also respected by the chiefs and the people of Kutuje. On her death, the priest and chiefs accept to give her a burial of honour, asserting that, "No more shall life make a mockery of her womanhood" (71; Act 3.4).

Conclusion

It is evident that the women depicted in Rotimi's *The Gods Are Not to Blame* - the women of Kutuje - are traditional African women who live in a patriarchal society with a tradition and culture that encourages strict role differentiation and influences the status of men and women. However, they are a queen, wives and mothers whose vitality, courage, resourcefulness, power, assertiveness and outspokenness are evident in their actions and reactions to the events that occur in the play. They are representations of women who play complementary roles with their men, which is reflective of one of the significant prerequisites of African feminism which advocates unity, harmony and complementarity in male-female relationships. This complementarity is acknowledged by the royal bard in his praise of Queen Ojuola thus:

*Ojuola
Queen, daughter of Oyenike,
You and your husband
two parts of the same
calabash split equal
by the gods. Indeed,
what is the difference between the right ear of a horse?
And the left ear of that same
horse? Nothing. (37-38; Act 2.3)*

Clearly, Odewale and Ojuola are described as two halves of a whole; without one, the other would be incomplete. This perception is feministic, and it is symbolic that this is reflected in a setting which is traditional and patriarchal in nature.

Even in death, Ojuola exhibits strength and courage that would usually be associated with men. Her suicide is not regarded by her people as an act of cowardice, but an act that would prevent her dignity as a woman from being further degraded. For this reason, they accept to honour her despite the circumstances that lead to her death.

Rotimi's *The God's Are Not to Blame* is a creative endeavour which has opened the Oedipus myth to fresh perspectives and meanings. Of great significance is Rotimi's African setting which has enriched the adaptation with its peculiar literary and cultural elements, thus projecting an African worldview. It is based on this that Conradie opines: "[Rotimi] has succeeded in giving his own version of that worldview which has made the original play so influential" (35).

Another significant factor in the success of the play is the positive portrayal of women characters. Here are women who are not subordinated, passive, and voiceless, as the traditional African setting would suggest, but vocal, resourceful, assertive and courageous women who stand side by side with their men in the performance of their roles as women, wives and mothers. This validates Chukwuma's observation that there should be no superiority or inferiority in gender relations but rather, complementarity. She asserts:

The truth of course is that men and women are different but complementary. The striving of one to be like the other is defeatist and futile. "Superior" or "inferior" applies to both sexes in varying degrees and circumstances. Damage is done when complementarity is broken and gives way to complexes of inferiority and superiority. (ix)

The positive representation of women in *The Gods Are Not to Blame* is Rotimi's acknowledgement of the assertion above and highlights his perception of women as a significant force in the African society - traditional or contemporary. This has, inevitably, enhanced the play's creativity, realism, perspectives and meanings, making it not just a successful adaptation, but a commitment and contribution to social progress.

Reference

- Akintan, O. A. (2013). Powerful and powerless: women in religion and culture in the traditional Ijebu society in South-West Nigeria. *Research on Humanities and Social Sciences*, 3, (22), 57-64.
- Anyokwu, C. (2012). Rethinking the tragic in Ola Rotimi's dramaturgy. *The African Symposium*, 12, (2) 69-85.
- Apuke, O. D. (2016). Thematic analysis/ review of Ola Rotimi's *The Gods Are Not to Blame*." *Studies in Literature and Language*, 13, (5) 11-13.
- Bohner, C. H. (1994). *Short fiction: Classic and contemporary*. 3rd ed., Prentice Hall,
- Brokenshire, M. (2017). Adaptation: *The Chicago school of media theory*, <https://lucian.uchicago.edu/blogs/mediatheory/keywords/adaptation/> Accessed 10 Dec. 2018.
- Bruhn, J. et al. (2013). *Adaptation studies: New challenges, new directions*. Bloomsbury,
- Chukukere, G. C. (1995). *Gender voices and choices: Redefining women in contemporary African fiction*. Fourth Dimension Publishers,
- Chukwuma, H. (1994). Introduction: The Identity of Sel, *Feminism in African Literature: Essays on Criticism*, edited by Helen Chukwuma, New Generation Books, pp. ix-xxiv.
- Conradie, P. J. (1994). *The Gods Are Not to Blame- Ola Rotimi's Version of the Oedipus Myth*. *Akroterion*, 39, 27-36
- Contemporary Black Biography. (2018). Rotimi, Ola. <https://www.encyclopedia.com>. Accessed 20 Nov.
- Cutchins, D., et al., (2002). editors. *The pedagogy of adaptation*. The Scarecrow Press, Inc., 2010.
- DiYanni, Robert. *Literature: Reading Fiction, Poetry, and Drama*. McGraw-Hill,
- Finnegan, R. (1970). *Oral literature in Africa*. Oxford UP,
- Gikandi, S. (2009). Rotimi, Ola. *The Routledge Encyclopedia of African literature*, edited by Simon Gikandi, Routledge, pp. 464-465.
- Goff, B., & Michael, S. (2008). *Crossroads in the black Aegean: Oedipus, Antigone and Dramas of the African Diaspora*. Oxford UP,

- Hutcheon, L. (2013). *A theory of adaptation*. 2nd ed., Routledge,
- Klaus, K. H., et al. (2003). *Stages of Drama: Classical to Contemporary Greek Theater*. 5th ed., Bedford/St. Martin's.
- Mckinnon, J. (2011). Creative copying? The pedagogy of adaptation. *Canadian Theatre Review*, 147, pp. 55-60.
- Nwapa, F. (2009). Women and creative writing in Africa. *African Literature: An Anthology of Criticism and Theory*, edited by Tejumola Olaniyan and Ato Quayson, Blackwell Publishing, pp. 526-532.
- Odebunmi, A. (2018). Pragmatic functions of crisis-motivated proverbs in Ola Rotimi's *The Gods Are Not to Blame*. *Linguistik Online*, 33, (1), doi: <http://dx.doi.org/10.13092/lo.33.530>. Accessed 15 Nov.
- Opara, C. C. (2016). *Towards integration in heterogeneity: Poetics, conflict and gender politics in literature*. Inaugural Lecture, series no. 39, Rivers State University of Science and Technology, 27 Jan., Rivers State University of Science and Technology, Port Harcourt. Lecture.
- Macionis, J. J. (1975). *Society: The basics*. 8th ed. Pearson Education, Inc., 2006.
- Rotimi, O. (1971). *The Gods Are Not to Blame*. London: Oxford UP
- United Nations Economic and Social Council (1975). *Women in traditional African societies*. Workshop on Urban Problems: The Role of Women in Urban Development, Addis Ababa, 4-14
- September 1963. *United Nations Economic Commission for Africa*, (2018). <https://repository.uneca.org>. Accessed 20 Nov.
- Wetmore, K. J. (2002). *The Athenian sun in an African Sky: Modern African adaptations of classical Greek tragedy*. McFarland and Co.