A Stylistic Analysis of Amos Tutuola’s Feather Woman of the Jungle

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Abstract

In this article, we will deal with A Stylistic Analysis of Amos Tutuola’s Feather Woman of the Jungle, a novel written by Amos Tutuola. What we will aim to do is to examine Tutuola’s manner of writing this novel, show the influence exerted by African Oral Literature upon this novel, and point out the most important figures of speech used by the author. In our article, we have been dealing with A Stylistic Analysis of Feather Woman of the Jungle. This novel is written by Amos Tutuola, one of the distinguished Nigerian Writers of the twentieth century and as it was already said, this novel contains a lot of literary techniques used by the author.

Keywords: style, oral African literature, figures of speech

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Introduction

In this article, we are dealing with A Stylistic Analysis of Tutuola’s Feather Woman of the Jungle. We intend to show the influence exerted by African Oral Literature upon this novel and point out the most important figures of speech used by Tutuola. Moreover, our article is divided into three parts. The first part will deal with the author’s biography. Here, we are going to speak of the author’s life, his work, the synopsis of the novel, the author’s purpose in writing this novel,
and his source of material. The second part which is entitled the influence of African Oral Literature upon the novel will include four points which will cover the insertion of folktales, proverbs, dialogue, and monologue. In the third part, we shall be concerned with the style used in the novel. Here, we would like in particular to restrict ourselves in analyzing the author’s style. After this last part, we will draw a conclusion which will be followed by a bibliography.

Methodology

To achieve our objective in writing this article, we have used intrinsic and extrinsic methods or approaches. Concerning the intrinsic method, we have interpreted some passages from the novel, which are worth considering and have been considered relevant for our analysis. We have also made recourse to extrinsic sources by examining the writer and his social setting. It should then be noted that in this analysis we shall concentrate on both methods because they are consistent with our topic.

Results

The author and his work

Tutuola’s life

Amos Olatubosum Tutuola Odegbami, (born in 1920, in Abeokuta, Nigeria – died on June 8, 1997, in Ibadan, Nigeria), was a Nigerian author of rich inventive fantasies. Amos Tutuola had only six years of formal schooling and wrote completely outside the mainstream of Nigerian Literature. He became a blacksmith then a metalworker, and was employed in the government labor department in Lagos. More recently, he has moved to Ibadan, where he has a Store Keeper’s Post at the Nigerian Broadcasting Corporation (Hugues:192).

Tutu Ola’s work

His books include The Palm-wine Drinkard (1952), My Life in the Bush of Ghosts (1954), Simbi and the Satyr of the Dark Jungle (1955), The Brave African Huntress (1958), Feather Woman of the Jungle (1962), Ajaiyi and His Inherited Poverty (1967) and The Witch-Herbalist of the Remote Town (1981). The fifth novel with its collection of ten very long stories of the Jungle magic and witchcraft will make the concern of our article. An element that should be taken into consideration in Amos Tutuola’s work is his village Abeokuta where he was born. Abeokuta means “under the rock”. It is not an unknown place in Nigeria. It has a very rich and interesting history as other Nigerian centers or towns. Let us show this in the following quotation from the novel:

“In the eighteenth century, the hunter who first came to Abeokuta (Nigeria), emigrated in few family and detachments and settled in a place called Abeokuta, just to save themselves from wild beasts, and other reasons. These emigrants are known to be EGBA tribes, and the head and leader of these emigrants was ODUDUWA, a title. ODUDUWA was the hero father of Yorubas. Of course, Egba people did not live together as they do now and they were very few” (P.7).
In a nutshell, among all Tutuola’s books, it is quite surprising that none of them concern Western civilization. He has been strongly indebted to his tradition and his prose is said to be an account of oral performance in the traditional manner. Moreover, Nigeria as a world does not interest him; it is only his birth town Abeokuta which means most to him and he is known as the pioneer of protest Literature. As far as Feather Woman of the Jungle is concerned, Amos Tutuola focused on his traditional life in Yoruba society in Nigeria by recreating Yoruba myth and legend. He deals with the cycle of heroic monomyth. Broadly speaking, we assume with Maurice Miema who quoted Joseph Campbell in his African Literature in English that: “The hero has to move his community, through this isolation he is confronting to many difficulties or obstacles and he is getting initiation, after he is to come back into his community” (Miema, M.:1996). This cycle of heroic monomyth can be shown schematically below:

![Hero's Journey Diagram](image)

In another way, it is what Daniel P. Kunene calls his “Journey motif” because the central character leaves the society by seeking new tools to change the community, and in most African narratives they must be satisfied so that the central character can return.

Synopsis of the novel

Amos Tutuola’s Feather Woman of the Jungle is not divided into chapters. After a brief presentation of his birth town Abeokuta, the author has divided the stories dealing with his adventure into six journeys which were narrated in ten nights. In the first journey, the narrator describes the witch of the jungle and the way according to which he was turned into an image for two years. The second journey deals with the Treacherous Queen and the King in the bush of Quietness. In the third and fourth journeys, the narrator speaks respectively of the way he was caught by the savage men and his journey from the town of the water people. The entertainment
of the fourth night leads to his adventure of the fifth journey which treats the Goddess of the Diamonds on the mountain. Then on the tenth night, the narrator entertains his listeners with his sixth dangerous journey related to his separation from his wife and deals not only with the footmarks of the first white men and the hairy giant; but also with his way to his village.

*Tutuola’s purpose*

After having discussed Amos Tutuola’s life and work, we would like now to point out his intentions while writing his novel. The African Literary production of the old generation of Black African Writers was committed to the propaganda for conversion to Western culture and was aimed at praising the contribution of colonization. But in his writings, Amos Tutuola brought a revolution with the use of the language and changed the tone and the themes. Amos Tutuola did not imitate other writers only for imitation’s sake as to praise. He imitated them to protest by telling them that there is neither bad civilization nor bad culture. Therefore, he was considered a pioneer of the protest Literature. As far as his purpose is concerned, we should know that Amos Tutuola is fighting for the revival of the lost African tradition and wants at the same time to revalue it because it is on his heritage of the past that the literature of the future must be based.

*Tutuola’s influence or his source of material*

The language of Amos Tutuola has been the source of what may be regarded as lively literary politics and the subject matter of his novels in Yoruba Oral Literature set in a contemporary Yoruba community. Thus, the lexical evidence of Tutuola’s novels points to the conclusion that the contemporary Yoruba community and its oral traditional Literature constitute the source of Tutuola’s material.

*The influence of African Oral Literature on the novel*

What we have to do first on this point is to recognize James Ngugi’s point of view when he writes that “African novelists especially are quite good when they are dealing with the past” (1971:3). In this context, we are going to point out from the novel some traditional belief and discuss them briefly.

*The insertion of folktales in the novel*

At this point of our article, we are going to point out some folktales and talk about them. As far as *Feather Woman of the Jungle* is concerned, the tales that are told are full of fantastic elements dealing with a series of man’s difficulties in the world. This is the case of the narrator who submitted to many trials to win some wealth. All these tales were told at night in the clear full moon of the dry season. The listeners were not only women who sat on the left but also men on the right of the circle. The teller who was the chief sat on his old high armchair a little distance from the listeners. The tales started after all the people of the village had finished drinking and dancing. There are many ways of telling stories. But Amos Tutuola chose willingly this one only to express African culture. The fact of putting women on the left and men on the right of the circle is very meaningful. It means that women should submit to men because the latter owe authority over them. And the chief sat on his old high armchair a little distance simply because his people should show for him respect and honor. As for the circle, such a position helps the listeners to see well the teller of the stories. Stories are not only told to amuse or entertain. They also give wisdom that leads listeners to good life in the future. If we refer in this context to the chief, who is the teller of the stories in this novel; we see that he is quite clear when he says:

“Now my people.... I will start to tell you the story from this night. But I advise every one of you to pay attention to it so that you may be able to sort out the useful senses which, I believe, will be useful to you in future” (P.12).
Going on with the use of popular stories by Amos Tutuola from his Yoruba oral tradition, it is also better to notice again briefly that many of them in this novel have some elements of talismanic efficacy of charms, magic, and supernatural forces. This can be seen in the following passage from the novel:

“But when I lifted the big cover cloth which was on his body, I was greatly surprised and feared to see that he was turned into a snake from feet to the waist. That part was about four feet diameter with sharp scales but it was tapered to end (feet) like that of a tail of a big snake” (P.46).

Apart from these elements of talismanic efficacy of charms, magic, and supernatural forces, some other elements of fantasy are grotesque in this novel. Here is a passage from the novel:

“Through the flame, we saw clearly that he had one leg only, the other one had been cut off for a long time. As he was sniveled ... He was so feared that he staggered to another corner and fell again when he heard the voice of Ashabi unexpectedly” (P.27-28).

These kinds of elements entertain the readers while reading the novel and Tutuola has inserted them in the novel to amuse and make his readers laugh.

The proverbs
At this point of our article, we do not in tend to study all the proverbs used by Amos Tutuola in this novel, but we would like in particular to know why he has used them. We have selected some of them to illustrate their meaning from the novel. In this novel, however, all proverbs that are going to be discussed are found in the stories told by the chief. They deal with practical and everyday concerns. Here below are proverbs that had been used:

a). “One who has head has no money to buy a hat and one who has money to buy hat has no head on which to put it” (P.36).

This proverb expresses the lack of chance for a good man to marry a good wife. It is advice given to any woman to be very faithful to her husband and to give her love only to him to show that she is united with him.

b). “Women are never satisfied ....” (P.43).

This proverb is referred to by the fifth attendant to show that the Treacherous Queen was not pleased with all the money that her husband had been giving to her and she loved an ordinary man who used to sleep with her secretly.

c). “The beauty of the beautiful woman is a danger” (P.46).

This proverb is related to women’s qualities that give pleasure to our senses and delight our minds, but they make men suffer. For that reason, a clever man should know that beauty is only skin deep and he must not judge by outward appearance.

d). “Bad wife never drinks the bitter tea with her husband except the sweet tea” (P.95).

This proverb is a piece of advice given by the King’s father to Sela, his daughter-in-law. He advised her not to be a bad wife who is compared to a flowing stream. When her husband is in difficulties, she runs away. But she pretends to be a good wife when her husband is well and rich.
e). “A good husband doesn’t pay heed to all his wife’s mistakes, wrongdoing, otherwise he will come back to a redundant bachelor or redundant husband” (P.96).

The above proverb is also a piece of advice given by the king’s father to his son during the wedding day to be a kind and good husband to his wife because a good husband does not always give careful attention to his wife’s wrongdoing. This proverb invites every man to tolerance and forgiveness. As it can be remarked, Amos Tutuola struggles for the maintenance of his oral tradition and more particularly of proverbs throughout the ages with the intention that by telling them the listeners who will grow up, will tell them in their turn to their grandchildren.

Dialogue

We may speak of dialogue when the writer gives his personages an occasion to talk to one another. In this novel, we may read and find some extracts of dialogue such as one between the chief and the Witch of the Jungle:

“By the way, do you know my name?”
“We don’t know it!”
“My name is ‘Jungle Witch’. I am the owner of the Jungle from the beginning of the earth. Nobody lives here with me except these birds (she pointed finger to them) whom I had changed from persons into birds for they had trespassed my jungle-like two of you!” (P.16).

Another extract of dialogue is found in the lines below:

“Is that dead man your relative?”
“Not at all”
“But you are interested in him more than rest. Why?”
“Of course, he was a man that I knew before he had died”
“From where did you know him, in the marketplace or where?”
“Don’t try to know about that” (P.46).

By the use of dialogue in this novel, Tutuola wanted to make the readers feel that he is involved in the matter that is going on. To put it otherwise, Tutuola has helped the readers to find themselves in real conversation with the personages in the novel.

Monologue

In Literature, we speak of monologue when we refer to one character talking either to himself or to a silent audience. In the novel, we may read and find some extracts of monologue related to the speech of the new chief.

“Hah, a beautiful woman is a danger, indeed!” (P.47).
“Ah, how people were created so terribly like this?” (P.69).

A stylistic analysis

Before moving into details, we would like in this part to say a word about what we mean by style. The simplest way of defining “style” is to refer to it as “one’s manner of expressing thoughts while writing or speaking” (Nkuna, D.: 2023). Generally speaking, the style of Amos Tutuola in this novel is, in major part, characterized by the use of longer sentences and he did not care about grammar. This can be justified for instance by the use of wrong order and misplaced
sentence connectors. These sentences below are just a sample of what we have called barbarism from which Tutuola mixed vulgar use of words into writing.

- “He was so poor that everybody in his village has a strong belief that he was indeed destined with poverty” (P.12).
Instead of:

“He was so poor that everybody in his village has a strong belief that he was indeed destined to poverty”

- “Of course, I was not interested in farming from the beginning” (P.12-13).
Instead of:

“Of course, I was not interested in farming right from the beginning”

*Use of diction*

Diction is defined by Cohen B. as “the choice and arrangement of words in phrases and images or larger units such as poetic lines and sentences” (1963:122). In literary work, however, words are used in two different forms. They may be used either denotatively or connotatively.

Though Amos Tutuola used literal language rather than figurative language in the novel, the conclusion that can be drawn from figurative language is that it forces the reader to attend to the connotation. This point of view can be illustrated in the novel by referring to the following extract:

“I advise you to be ‘a stagnant’ wife and not a ‘flowing away wife’” (P.95).

When we try to interpret this quotation from the novel, we notice that the words in quotation marks may be associated with other meanings. “A stagnant water” for instance is any kind of water that cannot move away. But regarding the way the word “a stagnant wife” may be connoted, it suggests more than the ordinary meaning. Here it refers to a faithful wife who cannot run away from her husband when the latter is in trouble or difficulties. On the other hand, “a flowing away wife” represents any kind of wife who is not faithful to marriage laws.

*Sentence structure and coherence or arrangement of ideas*

The structure is discussed by Cohen as “the basic organization or arrangement of events, details, words or chapters in a literary work” (1976:12). In a work of art, the progression of sentences that are logically put together is referred to as the arrangement of ideas. In addition, Holman speaks of a sentence when it “is restricted to a group of words having a subject and predicate and expressing a complete thought” (1972:486-487). On his hand, Patrice Bantu, in his Grammar Course (1996), classifies sentences, according to their purpose, in four types; statement, command, question, and exclamation. In Feather Woman of the Jungle, we find all these types:

a). The statement or declarative sentence

It is a sentence in which the subject is always present and generally precedes the verb. It states what is thought and it can be illustrated by the following example from the novel:

“I was very clear and fast enough when I was about fifteen years of age to know which was bad and good, which was to be done or not to be done” (P.12).
b). The command or imperative sentence

It is a sentence that makes a request. Here are examples:

“I command you to remain in one place until when my lover comes alive again” (P.46).
“Come inside the grave and let us go together” (P.50).

c). The question or interrogative sentence. It is a sentence marked by one or more of these three criteria: The placing of the operator in front of the subject.

“Have they caught by my trap?” (P.25).

The initial positioning of interrogative or Wh-element.

“What do both of you come to do in my land or do you not know that this is my Jungle?” (P.15).

Rising question intonation.

“I believe, every one of you had heard the hardship, punishment (...) of my first journey?” (P.34).

d). The exclamation or exclamatory sentence

It is a sentence that expresses the deep feelings of the user. Here is an illustration from the novel:

“Hah, a beautiful woman is a danger, indeed!” (P.47).

In light of what we have said about the types of sentences used by Amos Tutuola in this novel, sentences follow a logical progression or are linked together by cause and effect relationship. We are convinced of his simplicity and conciseness. But, it should be noted that in his way of structuring sentences, Amos Tutuola has made some errors such as the use of wrong order and misplaced sentence connectors as illustrated above. These sentence errors can be attributed to the choice of language by Amos Tutuola.

**Figures of speech**

In the novel we are dealing with, there are a lot of literary devices that can be figured out. However, we have solved to match those which the most drew our attention while reading the novel to their definitions. The most used figures of speech in the novel are:

a) **SIMILE**

A simile is a comparison between two different things that resemble each other in at least one way. When a noun is compared to a noun, the simile is usually introduced by the connector “like” and when a verb or phrase is compared to a verb or phrase, the connector “as” is used. Let us illustrate the simile with some examples from the novel:

“So, I started to ride her about like a horse” (P.16)?
“The legs and arms were just like sticks” (P.68).

b) **METAPHOR**

A metaphor is a comparison between two different things by speaking of one in terms of the other. Here is an example from the novel:
“I attempt to eat from the leaves of the trees which were at the bottom of the mountain, but their juice was poison to the mouth” (P.87).

In the above example, the juice of the leaves is compared to a poison. The comparison here is implicit and without a connective such as “like” or “as”.

c) PERSONIFICATION

In his Counterpoint in Literature, Pooley defines personification as “a form of metaphor in which a lifeless object, an animal, or an idea is made to talk like a person” (1967:544). In the novel, we can read what follows:

“But at last, when the hunger did not let me stay in one place, I stood up, I went closely to the foot of that mountain and luckily there were a lot of crabs around there” (P.86).

In the above lines, the hunger is personified and viewed as a human being.

d) HYPERBOLE

Hyperbole is defined as an exaggerated statement made for effect and not intended to be taken literally. As far as Feather Women of the Jungle is concerned, the use of hyperbole is expressed in the following sentence:

“The Ostrich was so big and tall that we were unable to see the old woman clearly” (P.14).

From the example mentioned above, the readers may notice easily, how the author stretches this bird’s description beyond the truth.

e) APOSTROPHE

The apostrophe is a talk to someone who cannot answer. In other terms, it is a figure of speech that is used to address someone absent or already dead. It can also be used to address an abstract quality or idea, and even a non-living object. Here is an example from the novel:

“After that, she stood up and said loudly: My lover! My lover! My lover! When are you coming back to me? Have you forgotten me? Don’t forget me! I am expecting you soon! For in respect of you, I had changed my husband, the king of a big town, into the form of half-snake and I am beating him every midnight! Come! Come! Come back to me, my lover!” (P.49).

The above example refers to the treacherous Queen who addresses the dead body of her lover who had been killed by the king of the Bush of Quietness.

f) ALLITERATION

Pooley defines alliteration as “the repeated consonant words occurring at the beginning of words and within words as well” (1967:536). The alliteration can be illustrated by the following sentences in the novel:

“As she was flogging them it was so she was escorting and sneezing” (P.20).
“A flowing away ‘wife’ always flowing away when her husband is in sickness and on death-dead” (P.95).
“In the following morning when we were ready to leave the porter or the boundary keeper asked to know him the weapons with which we were traveling” (P.112).

In the above quotations, the repetitions of identical consonant sounds occur in the initial and the middle positions. These repeated consonant sounds give not only pleasure but also help to create a melody that is pleasant to the ear. Amos Tutuola has used alliteration to amuse and to call the attention of the readers to important words by pointing out some similarities and contrasts and establishing mood.

g). SYMBOLISM

According to Pooley, the concept symbol is defined as “a person, place, event, or object which has a meaning in itself but suggests other meanings as well” (1967:566). As for Holman, a symbol is “something which is itself and stands for or suggests something else” (1972:519). As far as the use of symbols is concerned in this article, we would like to limit our discussion to death and light only.

- Death

Death in its general sense signifies the ending of life. But it may be interpreted in different ways depending on the circumstances it occurs. This symbol can be interpreted from the following extract:

“But when I thought it over again, I remembered that not the whole of you would need coffins to bury you when you die. Because many would die in the river, many would be burnt into ashes by the fire, many would be kidnapped and so many of you would be fallen into the wells. So therefore, coffins would not be required for those who died such death, and so many would not die in their homes but where their people would not see their bodies to bury with coffins” (P.67).

From this passage, the chief recognizes that death occurs in different conditions. When reading carefully this extract, one would notice that the sense that may be given to death here may go beyond its general meaning. I may symbolize a journey towards another world. Besides its representation of transfer from one world to another, death may also be used symbolically to signify any bad event that may happen or a murderer. Here is an example from the novel:

“Who are you? Why are you eating my mangoes?
Stop in one place and let your death meet you there or be running away and let your death chase you!
Please, choose neither of the two! Because I am the death who is coming to kill you all now” (P.116).

- light

Like death, light is also one of the most important symbols, we would like to discuss in this article. Referring to everyday life, light is classified among the most important things that a man needs in his life. For Amos Tutuola, light is a symbol of hope, joy, or life itself. Let us consider the following extract from the novel to see how light may be illustrated:

“When it was about ten o’clock in the night, I saw many lights faintly on top of that mountain and that showed me that a town was on top of it” (P.86).
f) METHODS OF CHARACTERIZATION

By methods of characterization, we mean the methods a narrator uses to acquaint the reader with characters he might find in the book. Characters can either present themselves or be discussed by another character and in Feather Woman of the Jungle, Amos Tutuola has made use of three kinds of methods of characterization which are:

- **Dramatic or objective method**
  Using this method, characters in a piece of art present and reveal themselves as if they were on a stage.

  “What do both of you come to do in my land or do you not know that this my jungle?”
  “We are sorry to come to your Jungle, Old Woman. But I shall be glad if you will spare me a few minutes more just to explain to you what we were finding about before we came to your jungle”
  “Yes, I am pleased to hear your explanation, boys!”
  “Yes, you see, our father and mother are so poor that they could not even feed us. For this reason, both of us were determined to go abroad and find a job to do, so that we might get money to give to them when we return to them” (P.15-16).

We are reporting in this extract the discussion between the chief and the Jungle Witch. Here, Amos Tutuola gives his characters an occasion to talk to one another.

- **Expository or narrative method**
  In this method of characterization, characters are presented either by the narrator or by another character. Here is an illustration from the novel:

  “He had two sons, my junior brother whose name was Alabi and I was the senior while his only daughter Ashabi, was the last to be born. But as the sons of a hardworking man are always proved to be lazy, rascal, etc.; so Alabi and I were so lazy that we never helped him in the farm” (P.12).

From this extract, the narrator is revealing his family situation. From his speech, we discover that their father who was a farmer was very poor and had only three children: two sons and a daughter.

- **Panoramic method**
  This method consists of giving a summary of what happened in the previous chapter. This way of writing helps Amos Tutuola establish a link between different sections and what is to follow. Here is a sample of this method which is extracted from the novel:

  “After a few months that I had returned from my first journey in which I had been changed into an image for two years [ ...] after the drinks were served then I announced loudly that I would start my second journey” (P.37).

Here, before the narrator goes on with the story of his second journey, he gives a summary of the essential events which had happened in the first journey.

g) FLASHBACK
In Literature, we speak of flashbacks when we refer to events that are related out of chronological order. It is just what Pooley calls: “an interruption in the action of a story, play or work of non-fiction to show an episode that happened at an earlier time” (P.1967:547). Here, we may read the extract from the novel:

“During the period that I was in the village, almost all the people of the village were coming to my house to eat and drink from morning till the late hour in the night. And many of the people told me that they would follow me to next journey but they were that they would follow me to my next journey but they were discouraged when I told them the punishment, hardships, danger of it” (P.54).

In the above extract, the narrator interrupts the telling of the story to show he was living in an earlier time in his village and how he met difficulties in the first three journeys.

h) FORESHADOWING

Foreshadowing is defined by Pooley as “an author’s use of hints or clues about events which will occur later in a narrative” (1967:548). Here is an example from the novel:

“After that, she opened one of the windows and said to the bird again: I let you fly out now and be driving away all the dangers and evils of the road before I come. Having commanded it like that she released it and then it flew away. After that, she walked to the door, opened it, and walked out of the sitting room. Again she opened the door of the sitting-room which led to the main door. When she opened it and walked to the outside, I stood up hastily dressed up in my big black garment. I put on my new trousers and black cap. Then I took my sword [...] I hung it on the shoulder, then I followed her” (P.43-44)

In this passage above, the readers feel that a tragic event will happen. In this excerpt, the narrator recounts the story of the Treacherous Queen who betrayed the king by going out secretly at night for sexual intercourse with one of the men she loved secretly. One discovers directly while reading this extract that future events are hinted at in both the actions of the Queen and the King and the readers may notice all the clues which foreshadow future events.

i) TONE

Generally speaking, the tone is known as the author’s attitude toward his subject. As regards our analysis in this novel, we inform that the different tones that are going to be discussed refer to pity, joy, and humor. In this novel, remark that in most of his stories, the narrator is subjected to many trials and punishments to win some wealth. And when one reads the passages concerning the king’s trials and punishments, he feels pity. Let us show it from the novel:

“After a few months, I had returned from my first journey in which I had been changed into an image for two years. I thought one midnight that although, I had met many difficulties, etc., in my first journey, but yet, I had not experienced it as much as of those old people. Because if an old man tells all the difficulties, hardships, losses, etc., which he had met before he became old. Many young men would prefer to die while young just to avoid these things” (P.37).
But instead of feeling pity as in the above extract, the author changes his attitude when he
deals with the hero’s return to his village. Here the author expresses of course joy. We may read
this from the novel:

“I was not so long when the people of my village knew that I had brought one beautiful
lady from my fifth journey when they rushed to my father’s house, to perform the
marriage ceremony together with my father and mother” (P.95).

Amos Tutuola also expressed humor to make his readers laugh. Here is an example from
the novel:

“Through the flame, we saw clearly that he had one leg only, the other one had been
out for a long time. As he was sniveled still doing like that, the wooden pillar on which
he learned, as he saw enjoying the heat of the fire, broke, and again the four legs of
the stool on which he sat broke, and then he fell along on the hearth. But that was
great fun for us because as he was just trying to save himself from the fire, a large soot
fell on his head from the dirty ceiling and it caught fire unexpectedly. But as he stood
up suddenly, forgetting that he had one leg only, and the fire was burning his head so
painfully that he did not remember to take his walking stick to support himself, and as
he was shouting for help, he staggered to the corner in which Ashabi cast down and
then he fell on her suddenly without knowing that anybody was there” (P.27-28).

We find here through the author’s choice of words and details that his main is to entertain
and make his readers laugh. We can remark how funny the above excerpts are.

Conclusion

In our article, we have been dealing with A Stylistic Analysis of Feather Woman of the
Jungle. This novel is written by Amos Tutuola, one of the distinguished Nigerian Writers
of the twentieth century and as it was already said, this novel contains a lot of literary techniques used
by the author. We have restricted our article to three various parts after having concentrated on the
introduction in which we have limited our topic. The first point covers Amos Tutuola’s biography.
In the second point, we have discussed the influence of African Oral Literature on
the novel. This
point opens on the third one where we have analyzed in particular the author’s style. As for the
novel itself, we remind our readers once again that Feather Woman of the Jungle is a collection of
ten long stories that have been narrated by the oldest man in the author’s village. After having told
his past adventures dealing with the Jungles and Witchcraft, the oldest man had been chosen by
the rest of the people as the chief of the village. While reading this novel which is written in simple
and vivid English, the readers would notice that Amos Tutuola is not only a good storyteller; but
also an excellent advocate of African culture.

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