Martin Joel Verdy Mpegna Mvoua, "Entry on: The Stubborn Generals by Kalu Anya", peer-reviewed by Daniel A. Nkemleke, Didymus Tsangue Douanla and Lisa Maurice. Our Mythical Childhood Survey (Warsaw: University of Warsaw, 2019). Link: http://omc.obta.al.uw.edu.pl/myth-survey/item/765. Entry version as of October 10, 2026.

Kalu Anya

The Stubborn Generals

Nigeria (2013)

TAGS: African Traditions

We are still trying to obtain permission for posting the original cover.

General information	
Title of the work	The Stubborn Generals
Studio/Production Company	Pressing Forward Production Ltd.
Country of the First Edition	Nigeria
Country/countries of popularity	Nigeria
Original Language	English
First Edition Date	2013
First Edition Details	*The Stubborn Generals*. Directed by Kalu Anya, Pressing Forward Production Ltd., Nigeria, 2013, 108 min.
Running time	108 min
Genre	Made-for-TV movies
Target Audience	Crossover
Author of the Entry	Martin Joel Verdy Mpegna Mvoua, University of Yaoundé 1, joelmpegna@yahoo.fr
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Creators

Kalu Anya (Director)

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Additional information

Casting

Patience Ozorkwo,

Queen Nwokoye,

Vitalis Ndubisi,

Salome Okeke,

Eniola Badmus,

Zubby Micheal,

Paschaline Alex,

Jerry Williams,

Emelu Simon Chibuzor,

Collins Chinedu Okoro.

Summary

The Stubborn Generals is a modern Nigerian movie based on the story of a poor and naïve young woman, who gives birth to identical female triplets by name Diana, Agatha, and Cassandra. Since having children out of wedlock is considered a taboo in this society, the triplets are taken from her and sent to three different places where they grow up, having the same physical features but different character traits. However, they all share an imposing and commanding trait — courageous and daring — and as such bear the same nickname "General" because of their power and influence in their respective milieus. Diana has become the Queen of Banana City and she is very rich. Agatha became a police officer and very prominent in her position and always does her job well. Cassandra became a very rich criminal, and always successful in her operations.

Fate brings the three girls together in a very unfortunate situation. The Queen, Diana, loses her husband and becomes a widow. Her husband's family accuses her of killing the King. Agatha comes in as investigating officer. However, she never gets to meet Diana because of her tight schedule. Cassandra burgles Diana's house, without

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knowing it belongs to Diana. Accompanied by her men of the underworld, she enters into the palace and orders her boys to steal all valuables in the palace. When they finish and are about to leave, Cassandra realizes that one of her boys has spotted Diana, the Queen, hiding somewhere in a room, and wants to rape her. Cassandra moves to the room and is surprised at the resemblance between herself and Queen Diana, and begins to question her about her family origin. Diana, too, is confused, but tells her a fake story in order to delay Cassandra, since she had already alerted the police that there were thieves in her palace. In a short time, the police arrive and catch the thieves, and take them to the police station.

At the police station, Agatha realizes that the two women involved in the incident look very much like her. To their greatest dismay, the three discover that they are indeed blood sisters. Agatha, the "just" officer, now finds herself in a difficult situation: should she protect her blood sister or not? But she is ethically required to do what is right. In order words, she is legally required to imprison Cassandra and she decides that Cassandra must pay for her atrocities. Upon further investigations, it is revealed that Diana herself got to the throne through fraudulent means. Agatha presents her with two options: either she chooses to go to jail or abdicates her throne. She chooses the latter.

At the end of the movie, Agatha, Diana, and Cassandra visit their village of origin and discover their mother's grave. Cassandra would later serve her prison term.

Analysis

The story of the film exposes the vulnerable position of women in many African societies of old. Women who had children out of wedlock were scorned and sometimes denied the opportunity of mothering their children as is the case above. The general understanding is that girls who indulge in premarital sex are irresponsible and so should not be entrusted with the task of child-rearing even when the child belongs to them. That notwithstanding, even when this happens, fate always has a way of reuniting siblings when separated from their mother or from other siblings. The case above is complex given that it involves triplets who are physically identical, different in character yet identical in their firmness of character thus earning them the nickname "general" in their respective spheres. Though these triplets are reunited under unfortunate circumstances, they still feel

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attachment to each other and to their mother (though they never get to meet her) as they all visit her grave as a sign of communion and spiritual connection with her. Visiting graves and talking to the dead is typical of Africans. This practice is borne out of the belief that the spirit of the dead are very much around the living.

The story also portrays the importance of maintaining justice, even at the expense of family bonds. Agatha in the film is a clear replication of justice as she metes out the punishment her sisters deserve irrespective of filial/emotional ties.

Classical, Mythological, Traditional Motifs, Characters, and Concepts

African Traditions

Further Reading

Rajan, Julie V. G. and Sanja Bahun-Radunović, "The Feminine Gaze: Looking Back and Across the Landscape of Myth" in Julie V. G. Rajan and Sanja Bahun-Radunović, eds., *From Word to Canvas: Appropriations of Myth in Women's Aesthetic Production*, New Castle: Cambridge Scholars Publishing, 2009, 1–7.

Green, C. M. C., *Roman Religion and the Cult of Diana at Aricia*, Cambridge: Cambridge UP, 2007.

Sophocles, *Oedipus Tyrannus*, trans. Peter Meineck and Paul Woodruff, Indianapolis: Hackett Publishing Company, Inc, 2000.

Addenda

Production Team:

Chibuzor Emulu Simon, Collins Chinedu, Pascal Chinedu, Stanley Chibuzor Okoro, Isaac Ifeanyi, Raphael Ike, Ugo Ubani.

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