

AMA:

JOURNAL OF THEATRE AND CULTURAL STUDIES

Volume 15 No.1, 2021

A Publication of the Department of Theatre and Film Studies
Nnamdi Azikiwe University, Awka, Nigeria

© Department of Theatre and Film Studies
Nnamdi Azikiwe University, Awka, Nigeria

Volume 15 No.1, 2021

All rights reserved.

No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise without the prior permission of the copying owners.

ISSN: 2221 – 3330

**Printed in Nigeria by
Zubic Infinity Concept**
#6b Oparanozie Street,
Off Old Nekede Road, Owerri
Imo State, Nigeria

Tel: 08034351298
Email: ihemtony@yahoo.com

AMA: JOURNAL OF THEATRE AND CULTURAL STUDIES

Department of Theatre and Film Studies
NnamdiAzikiwe University, Awka, Nigeria

CALL FOR PAPERS

AMA ... is a journal of Theatre, Film, Humanities, and Cultural Studies. It is a peer-reviewed journal published by the Department of Theatre and Film Studies, Nnamdi Azikiwe University, Awka, Nigeria. The journal affords Academics opportunity to publish scholarly articles in the areas of Theatre, Film, Culture, other media and Humanities. Articles on Performance, Critical- theories, Literature, Culture, Film and Cinematic Art, Music, Religion Fine and Applied Arts, Book Reviews, Interviews and other areas are accepted for review and publication by the Editorial Board of *Ama ...* Manuscripts not more than twenty-five (25) pages, typed double line spacing in twelve points Times New Roman should be submitted electronically to: amajournalunizik@gmail.com or amajournalnau@gmail.com. No dead line for submission, articles are considered in order of submission

The journal uses MLA 6th edition style sheet format. Title of article, author's name and affiliation should be at the cover page, followed by a two hundred and fifty (250) words abstract. Subscription for hard copies and all enquiries should be directed to:

The Editor,
AMA: Journal of Theatre and Cultural Studies,
Department of Theatre and Film Studies,
Nnamdi Azikiwe University,
P.M.B 5025, Awka, Nigeria
07033569974; 08033917324
amajournalunizik@gmail.com,
amajournalnau@gmail.com

Editorial Board

Dr. Tochukwu J. Okeke	<i>Editor-in-Chief</i>
Dr. Somtoo Obiefuna Arinze-Umobi	<i>Editor</i>
Dr. Nicholas Chilotam Akas	<i>Associate Editor</i>
Prof. Charles Nwadigwe	<i>Member</i>
Prof. Alex C. Asigbo	<i>Member</i>
Prof. Canice Chukwuma Nwosu	<i>Member</i>
Prof. Tracie Utoh-Ezeajugh	<i>Member</i>
Dr. Nkemakonam Aniukwu	<i>Member</i>

Editorial Consultants

Prof. Alex C. Asigbo

*Department of Theatre and Film Studies
Nnamdi Azikiwe University, Awka*

Prof. Duro Oni

*Department of Creative Arts
University of Lagos, Akoka, Lagos.*

Prof. Tunji Azeez.

*Department of Creative Arts
Lagos State University, Ojo, Lagos.*

Prof. Femi Shaka

*Department of Theatre and Film Studies
University of Port Harcourt, Choba*

Prof. Doki Ama Gowon

*Department of Theatre Arts
Benue State University, Makurdi*

EDITORIAL COMMENTS

With emerging trends in theatre research and scholarship, *AMA: Journal of Theatre and Cultural Studies* has maintained its stand as a dependable and reliable resource material in inter-disciplinary scholarship.

This Volume: Vol.15, No. 1, of 2021 is an eloquent testimonial to the resilience of the editorial team in ensuring a continued history of astute research and scholarship in order to guarantee adequate learning and pedagogy.

Although the articles in this volume have individual trusts, they are inadvertently related in a collective call for the revitalization of the dramatic, performing and media arts. It is actually what can be termed an "awareness" volume as the essays bother on advocacy.

Awaritoma Agoma's discourse on Solo performance titled "Solo Performances and the Restructuring of the Theatre Curriculum: A Study of Tunji Sotimiri's Performance in Solo Africa" makes a case encouraging teachers and students of Theatre Arts to pay special attention to Solo acts. He traces that evolution of Solo performance and outlines the benefits to the individual actor, the institution and the society. Similarly, Emmanuel Iroh advocates for the use of dramatic techniques in the pedagogy of prose in secondary schools. His work, "Adaptation of Novel to Dramatic Drama for Classroom Teaching: The Efficient Secondary Commercial School, Uyo Experiment" explores the use of drama as an alternative way of teaching prose and as a means of ensuring better understanding.

Martina Omorodion in her essay "Good Governance in Nigeria: The Place of Women" equally calls on women to rise up to their responsibilities as co-equals with their male counterparts in the society. She advocates for the active participation of women in politics. As Martina recognizes the fact that women are beginning to make little impact in politics, Kelechi Ogbonna and Chisimdi Ihentuge call for the utilization of the ethnic identity as a unifying factor for the political and economic growth of the nation. In their essay, "Exploring Positivity in Ethnic Identity for National Re-Integration in Nigeria: A Multimedia

Perspective" is a call for policy makers to cash in on our seeming 'unity in diversity to galvanize a united nation.

Canice Nwosu takes the role of teachers of drama further in his "The Teacher of Teachers as Developer of Human Resources: A Re-appraisal of Dan Uwandu's 'Child Development through Drama'". Here he extols the virtues of a teacher and submits that teachers are nation builders because they are character molders as well as nation builders through the formation of persons they instruct. Likewise, Felix Gbenoba, shows how the medium of drama is an effective way for the interpretation of poetry in "Drama as Style for Enhanced Patronage of Modern Nigerian Poetry: A Reading of Selected Poems in Hope Eghagha's *The Governor's Lodge*". He draws semblances of drama in the poetry of Hope Eghagha and explores how these dramatic elements have helped in a better comprehension of the poems. Equally, in "Nigeria's Female Dramatic Creativity: An Analysis of Sofola's *Wedlock of the Gods* and Salami's *Sweet Revenge*", Rosemary Asen calls for an end to negative cultural practices against women. These practices, the author contends, hinder the growth and development of the womenfolk. It calls for the assertion of female rights and better collaboration amongst themselves. And Chibuike Abunike calls for a reduction in violent movies in his work "Examining Domestic Violence through the Film Medium in Nigeria: An Analysis of Selected Films". This lessening of violence in movies he believes can be achieved through proper censorship.

In another wake-up call, Josephine Odunze proffers solutions towards the revitalization of the Abuja carnival. Her essay, "The Defunct Abuja National Carnival: Towards a Rekindling of the Dying Embers" seeks avenues towards the renaissance of the Abuja Carnival. She contends that the carnival is a veritable source of revenue and great tourism potential. As Josephine is calling on cultural administrators to bring forth resources towards the rebirth of the Abuja carnival, Onyeka Ebekue and Somtoo Arinze-Umobi in "Between the Nollywood Classroom and Nollywood Practice: Absence of Synergy or Synergy of Absence" are advocating that there should be a synergy between the Nollywood film practitioners and the Nollywood academia for quality assurance in Nollywood video films.

The use of signs and symbols in dances as expressed in some war dances is explored in Tochukwu Okeke and Judith Ume's

discourse in “The Significance of Cultural Symbols in *Ogbo* traditional War Dance”. The authors use this work to underscore the importance of symbols in traditional dances and explain how such signs aid the audience’s understanding of the performance. Charles Nwadigwe and Ebuka Ilukwe make a call for an overhaul of the Nigerian Creative Industry in order to create a level playing ground for performers through a review of the Copyright law. The article "Copyright Law and the Challenge of Piracy in Nollywood Business" advocates for stricter penalties for defaulters in the creative business. And, Ver-Or Kachii sums up these calls for a better society in his article "Theatre and Revolution in Esiaba Irobi's *Hangmen Also Die*". Here the author calls for continued use of the theatre as means of sensitization and mass orientation. It is believed that through revolutionary plays like *Hangmen Also Die* that the cries of the masses will be heard and a better society will emerge from the ashes of the old.

We look forward to receiving more articles on this advocacy for the revitalization of the performing arts and similar discourses especially works that encourage interdisciplinary research.

CONTENTS

1. **Awaritoma Agoma**
Solo Performance and The Restructuring of The Theatre Curriculum:
A Study of Tunji Sotimirin’s Performance in Solo Africa.-----1
2. **Emmanuel O. Iroh**
Adaptation of Novel to Drama for Classroom Teaching: The
Efficient Secondary Commercial School, Uyo Experiment.-----20
3. **Omorodion Martina O.**
Good Governance in Nigeria: The Place of Women -----35
4. **Kelechi Stellamaris Ogbonna and Chisimdi Udoka Ihentuge**
Exploring Positivity in Ethnic Identity for National Re-Integration in
Nigeria: A Multi Media Perspective Analysis-----44
5. **Canice Chukwuma Nwosu**
The Teacher of Teachers as Developer of Human Resources:
A Re-Appraisal of Dan Uwandu’s “Child Development
Through Drama...”-----60
6. **Felix E. Gbenoba**
Drama as Style for Enhanced Patronage of Modern Nigerian Poetry:
A Reading of Selected Poems in Hope Eghagha’s *the Governor’s
Lodge and Other Poems*-----71
7. **Rosemary Asen**
Nigeria’s Female Dramatic Creativity: An Analysis of Sofola’s
Wedlock of the Gods and Salami’s *Sweet Revenge*.-----79
8. **Chibuike M. Abunike**
Examining Domestic Violence Through the Film Medium in
Nigeria: Analysis of Selected Films.-----96
9. **Josephine Awele Odunze**
The Defunct Abuja National Carnival: Towards A Rekindling of the
Dying Embers.-----107

- 10. Ebekue Emmanuel Onyeka and Arinze-Umobi Somtoo Obiefuna**
Between The Nollywood Academia and Nollywood Practice:
Absence of Synergy or Synergy of Absence.-----127
- 11. Tochukwu J. Okeke and Judith Ume Akunne**
The Significance of Cultural Symbols in *Ogbo* Traditional
War Dance-----136
- 12. Charles E. Nwadiigwe and Ebuka E. Ilukwe**
Copyright Law and the Challenge of Piracy on
Nollywood Business-----154
- 13. Ver-Or Kachii**
Theatre and Revolution in Esiaba Irobi's
Hangmen Also Die-----166

GOOD GOVERNANCE IN NIGERIA: THE PLACE OF WOMEN

Omorodion Martina O.

Department of Theatre and Media Arts.

Ambrose Alli University Ekpoma.

Email: omorodion.martina@gmail.com

08028716336

Abstract

Despite the notable increase in the education and empowerment of women in Nigeria in the last few decades, it is glaring that the percentage of women actively participating in Nigeria political terrain is poor and discouraging. Women remain vastly underrepresented in holding political roles and positions of authority. This research addresses the challenges and issues faced by the modern Nigerian woman in politics. It seeks to discover if these challenges are gender neutral or based on the perception of women in positions of power and authority. Based on the sociological theory and Eagly's Role Congruity Theory, it is found that although women have a leadership advantage which hinges on their nurturing nature; the society, its culture and belief system influenced heavily the attainment of women into leadership position and conditions women into accepting subservient roles.

KEYWORDS- Gender, Power, Politics, Governance, Culture.

Introduction

The place of women in traditional African society is believed to be the home. African women are trained to be managers of the home, to care for the children, cater for the men, manage the resources generated by the men and ensure the smooth running of the home front. Women are projected to be submissive and to play supervisory roles to the men. These sex roles stereotypes are culturally backed and show the women to be passive, intuitive and submissive while the men are seen to be dominant, aggressive and rational. Such cultural representation is anchored on sex role stereotype.

According to Idyorough:

Gender role stereotyping works to support the existing structural arrangements, which are discriminatory and are in favour of men. This is done to portray such ... as "natural" and "normal"... Male doctors are shown involved in a surgery to save life while female

nurses provide only supportive services. Men are seen as hardworking and women as lazy; whereas in reality some women work harder than some men (13).

The difference between male and female is first based on the biological attributes and characteristics of both sexes. However, for scholars such as (Oakley18,) and Simone de Beauvoir; “One is not born a woman, one becomes a woman” (267). They argue that gender is a social construct, constructed along psychological, cultural and social lines. Feminist studies for example show the understatement of biological determinism and the privileging of social factors in the construction of female gender. To buttress this point Amaouzu states that:

Gender theories trace the varied identities of women to psychological, cultural and social factors prevalent in the society. Gender has therefore become the social identity of the individual due to his or her sexual category and constitutes a serious problem in a society dominated by patriarchy (98).

Many African societies, such as the Igbo cultural group are patriarchal in nature (Ojukwu and Ibekwe 2). Patriarchy is defined as the social organization in which the male dominates and exercises power and creates for the female an inferior position. Patriarchy has been fingered as the underlying cause of women marginalization and women subjugation. The question therefore is, why is it that a society that happily concedes to its female folks a greater percentage of the work and the care of the home in which managerial skills comparable to that exhibited on Wall Street is honed and sharpened would reluctantly involve such women in positions of leadership and governance? Women are faced with certain challenges in the quest for participation for governance; these issues shall be addressed in detail.

Governance is the process of making and implementing decisions. It refers to the manner or process of directing, controlling or governing a group of people or a state. Governance is essentially related to politics and involves the exercise of power or authority by political leaders for the wellbeing of its citizens. Tamayao States that Governance:

is the complex process whereby some sectors of the society wield power, and enact and promulgate public policies which directly affect human and institutional interaction, and economic and social development. The power exercised by the participating sector of the society is always for the common good... (para.3).

Governance occurs on two levels: the public sector which includes the state political institution and the private sector which covers households and business entities. In Africa, women make up a large percentage of the population. They make considerable contributions to the development of their communities especially over the subsistence lives of the community. Women contribute actively in reproductive duties such as child bearing and rearing, economic activities such as farming, trading and weaving. They are saddled with the responsibility of grooming the young ones as well as upholding and supporting the male folks. However, women remain poorly represented in governance and several reasons are given by experts and scholars for the unequal participation of Nigeria women in governance and politics.

Issues in Women Political Participation

Ihemeje lists several factors as militating against the active participation of women in governance. These include patriarchy, male domination, political parties and structure of formal political structures, and wrong socialization of women. Other factors are religion, cultural practices, fiscal strength and self-motivation (60). The history of women has universally been subjected to a patriarchal culture that is based on the assumptions that men are superior and women are inferior.

Yeseibo, defines patriarchy as:

The manifestation and institutionalization of male dominance over women and children in the family and the extension of male dominance over women in society in general. It implies that men hold power in all the important institutions of society and that women are deprived of access to such power. It does not imply that women are either totally powerless or totally deprived of rights, influence, and resources (139).

Patriarchy is seen as the major obstacle to the total development and active participation of women in governance and politics. It simply refers to the cultural state in which the man controls and dominates over the woman. While women are actively engaged in running and managing the home front, there seems to be an agreed consensus under the traditional system that the place of women is not in governance. The activities of women are separated and secluded along what Ogunidipe calls “a sexual division of labour” (36). Thus, while the African woman enjoyed more rights and freedom than her Western counterpart; for example- in pre-

colonial times, women had considerable power over the sharing of resources and other economic rights; she remains less active in political participation compared to the West that is rapidly closing up the gap. Ogunjide notes also that:

although women groups such as those found in villages and townships are vibrant, effective and well organized, women have not yet become full participants in the decision-making structure of the local government which is the grass root level thus they are largely absent in the contemporary formal institution (36).

There is a need to change the status quo and fight inequality in power that makes public office the preserve of a few and an exclusive rather than inclusive concept. The continuous domination of men over women in such spaces is worsened further by women's limited access to economic and educational resources. Although more women are getting educated and economically empowered, their participation in governance is still less than the stipulated 30% affirmative action declaration for women in governance.

The poor participation of women at the grass root level is also influenced by the existing attitudes men hold towards women, the ones women hold towards themselves and poor motivation. As stated earlier, political party structures also contribute to the paucity of women in the governance. Political parties are the "gate-keepers" that determine who will be the candidates elected into electoral offices. Oftentimes when primaries are held, that is the process of candidate selection; women face several obstacles. Firstly, men are considered to be more viable and better candidates than the women. Thus, the men receive preference over the female candidates. Party politics is often influenced by political bigwigs and god fathers. For a woman to break forth, she must have the affluence and influence of party elites and party leaders. The pool of candidates for election is often dominated by men; and women are placed in "winnable" position. If there is any doubt about the woman's ability to win the position and not necessarily her leadership or managerial skill and experience she will be removed or replaced with a more viable option. The goal of political parties is to win power many times at any cost. Furthermore, the importance of women groups in politics in Nigeria is seen in the role of the market women association and other women groups. Oftentimes women are used as support groups to canvass votes and support for the political party. Party leaders often treat the women

instrumentally to secure women's vote and for organizational activities. The power women wield is seen actively in this area. In Ezeigbo's *Hands That Crush Stones*, the poor widows only get to see madam Udenta after they had assured her security personnel that they are from the market women association. In *Our Husband Has Gone Mad Again* by Ola Rotimi, the main character, Lejoka Brown marries Sikirat for political reasons. Sikirat's mother is the president of The Market Women Association and the women's vote is critical to the emergence of the winner at the polls. Apart from such supportive roles that women play in the politics of political parties; they are often not encouraged to step forward to contest elections. Ogunjide notes that:

In Nigeria women are used to campaign and vote for their male counterparts; they are not seen as authority figures in themselves or in holding the historically specific, political, jural form of authority. Women themselves would not vote for women (36).

Contrary to the previous point raised by Ogunjide, Olawale is of the opinion that the Nigerian woman is bedeviled by the same party politics facing the men. He mentions burdens such as finances, unstable political atmosphere and corruption as the bane of good governance in Nigeria (61).

Even in situations where women possess the necessary characteristics that make them good candidates, they often lack the self-motivation to step forward to take up political positions, seeing themselves as lacking the skills necessary to perform well in politics. They often opt for more organized and result oriented organizations such as self-help groups and cultural organizations. The report of the United Nation Division for the Advancement of Women states that women seeking political power are also constrained by factors such as inability to balance public and private life, financial constraint, lack of connection to politically relevant network, lack of childcare facilities, sitting times for parliament and meeting schedule for political parties. These factors are not gender friendly as they deter many women from participating actively in governance (16).

Religious and cultural practices also hinder women from actively taking part in governance. Different religions of the world have contributed to gagging women and holding them hostage to a culture of silence. In Africa Traditional Religion for example, there are limits to areas in which a woman can aspire to reach as well as certain places considered

as taboo or out of bounds for a woman to enter. In Christianity, the woman is admonished to be submissive as the man is the “head”. Islam also makes it explicit that women are to be under the charge of men. Orjinta posits that “from the historical and religious background and the observation of the global apportioning of roles, it is clear that men are favoured over women in most religions (208)”. Religion thus upholds the culture of silence and invisibility. Many women are fearful of upsurging their “roles as followers” and believe that seeking political power is challenging the status of men and claiming “equality” with men.

The Place of Nigerian Women in Good Governance

The need and importance of women is backed by their massive contribution to National development. Women constitute a major arm of the labour force and perform almost hundred percent of household chores as well as engage in agriculture and food processing. The importance of women in governance plays a huge impact on the economic and political empowerment of women. Women in power can influence strategies that can empower and enhance women’s economic status, provide better conditions of living and encourage their participation in politics. In Ezeigbo’s *Hands That Crush Stones*, the widows are able to approach Madam Udentia the politician because she is a woman like them and have more understanding of their plights as widows. They also admire the clout and respect madam Udentia commands. Udentia through education and empowerment is able to aspire and contest for political power and thus she is also able to have a positive impact on the women of the community. Great women of valour such as Madam Tinubu, Olufunmilayo Ransome Kuti, and Moremi of Ife held great positions of influence in the society like their male counterparts. They were also able to inculcate in the younger ones the skills of political and economic development. The justification for women inclusion in government is also based on equity and justice. It is only right that the women who make up half the population be well represented in the governance and decision making process. Also, the experiences of women are different and unique; there is a need for more women in power to articulate the needs and realities of women. Representation by women will ensure favourable policies and also enhance the process of democracy. Equal representation ensures that both genders are represented and none is left marginalized. Although women basically have experience in the informal and private sector such

as the home, such managerial skills can come into play in the public sector.

Women in positions of leadership can serve as role models and encouragement to younger girls. The political empowerment of women can contribute to more economic development of the nation. With 80% of women in the rural area engaged in farming and food processing at a subsistence level, favourable policies, education and access to interest free loans can double their productivity. This will in turn increase the economic stability of the country. Eagly's Role Congruity theory posits that women do not reach top leadership positions due to prejudices and perception of gender roles. The traditional African belief that the place of the woman is under the man and not in leadership comes to play. In traditional societies like in Ilaa of Tess Onwueme *The Reign of Wazobia*, the woman attains political power only as a regent for three moons before the King is installed. In traditional Yoruba society women also act as regent as seen in Ahmed Yerima's *Erelu Kuti*. The head of the market women is called the iyaloja and she is a member of the ruling council with the Oba. Kwakwagh notes that the domestication of women started in the colonial period when women began to cease to function in public duty (30). It should be noted that women still have the ability and capability to lead and provide good governance. In Tess Onwueme *The Reign of Wazobia* the regent of Ilaa, Wazobia brings about a total transformation in the lives of the women and the society as well. Ogiso, the king of the land of Ilaa is dead. Tradition demands that a young female regent be appointed to warm the throne for three seasons till the next king is appointed. Wazobia is chosen as the regent and gradually, she begins to question and challenge the traditional practices that are not favourable to the women. She uses her privileged position to change the status of the women; empowered by formal education she is able to lift the women from their culturally dis-advantaged position. She also succeeds in bringing development, unity and growth to the village.

Conclusion

From the analysis above, it is seen that the marginalization of women in governance is an extension of male dominance in all areas of life. It is the case of he who pays the piper dictates the tune. Women, by the nature of upbringing, culture and religious belief are cowed into playing secondary roles which impede their chances at greater political representation and participation. To reduce this, women's active

representation in governance should be encouraged from the grass root level to the national level in Nigeria. To ensure maximum participation, affirmative action measures should be aimed at enhancing women's political representation from the level of government closest to the citizen to the national level. One way of doing this is by increasing the political consciousness of Nigeria women thereby reducing their aversion to politics. Policies geared towards enhancing women's social, political and socio-cultural consciousness should receive top priority and enforcement. Also, Nigerian women should endeavour to support, encourage and vote for other women. They should come together and synergize to provide support through awareness campaigns, training programmes and empowerment packages. The power in the collective action of women should be explored in political consciousness.

There is a need for policy reforms in support of gender equality. The local authorities, party leaders and elites play important roles in addressing gender inequalities and building the capacity of women in governance. Women should be made aware of the opportunities available to them in governance. The men also play important roles in encouraging women participation in governance. The men should encourage women participation in government by directly appointing them to political positions and also by putting pressure on other men to give women opportunities. Quota system can also be adopted to ensure that women achieve maximum representation. Through the quota system the challenges facing women will be reduced and women will feel more encouraged to participate in governance.

Works Cited

- Amouzou, A. Reconceptualizing Gender in Nigerian literature: The Dynamics of Womanist Ideology in Flora Nwapa's fiction. In *Science Sociales et Humaines journal*. Vol. 007.No 1. (pp.97-104) Togo: Universite de Kara, 2006
- Ezeigbo-Adimora, A. *Hands That Crush Stones*. Ibadan: University P,2010.
- Idyorough, A. *Gender Concepts and Issues in Nigeria*. Makurdi: Aboki, 2005
- Iyemeje, G. "The Need for Participation of Women in Local Governance: A Nigerian Discourse". *International Journal of Educational Administration and Policy Studies* Vol. 5 (4), (pp. 59-66) August 2013 DOI: 10.5897/IJEAPS2012.024 Accessed Dec. 26TH 2019

- Tamayao, M. (2014) What is Governance? *Law, Politics and Philosophy*. Retrieved from <https://tamayaosbc.wordpress.com> Aug.21,2014. Accessed Dec. 6TH 2019
- Oakley, Ann. *Sex, Gender and Society*. London: Temple Smith, 1972
- Ogundipe, Ayodele. "Power in Gender Discourse". In Ukhun Christopher. (Ed.) *Critical Gender Discourse in Nigeria*. Ibadan: Hope Publisher, 2002.
- Ojukwu, Ebele and Ibekwe, Eunice. Cultural Suppression of Female Gender in Nigeria: Implications of Igbo Females' Songs. *Journal of Music and Dance*. Vol.1 (2) 125-151
- Ola, R. *Our Husband Has Gone Mad Again*. Ibadan: University P, 1999.
- Olawale, Albert. "Rethinking the Impact of Patriarchy". In Ukhun C. (Ed.) *Critical Gender Discourse in Nigeria*. (pp 59-78). Ibadan: Hope P, 2002.
- Orjinta, Aylosuis. Womanism as a Method of Literary Text Interpretation: A Study of Emergent Women's Images Under Religious Structures in Selected Works of Heinrich Boll. Diss. University of Nigeria. 2013
- Onwueme, Tess. *The reign of Wazobia and other plays*. Ibadan: Heinemann B. 1988
- Simone de Beauvoir *Le Deuxième Sexe (The Second Sex)* New York: Vintage 1989. First published in 1949
- United Nations Division for the Advancement of Women (DAW). *Equal Participation of Women and Men in Decision-Making Processes, with Particular Emphasis on Political Participation and Leadership*. Report of the Expert Group Meeting. New York: Division for the Advancement of Women. retrieved from <http://www.un.org/womenwatch/daw> 2005
- Yesiebo, John. "Challenging Patriarchy: The Feminist Perspective in Stella Oyedepo's *The Rebellion of the Bumpy- Chested and Brain has no Gender*". *African Journal of Education and Technology*. Vol 2.no 1. 2012