

DISCERNIBLE CRACKS ON AFRICAN FEMINAL INTRAGROUP: A STUDY OF TESS ONWUEME'S THE REIGN OF WAZOBIA

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Abstract

The African feminal intragroup is faced with victimization, as a result of some inimical behaviours exhibited by some African privileged women. Privileged Women who had ascertained themselves in political, economical, social, educational, etc., positions in African patriarchal society where gender oppression, inequality, subjugation abounds. Yet, the study reviews, in every twenty percent cases of female oppression, fifteen percent out of it, is perpetrated by a fellow a woman. No much attack has been launched on this aspect of gender discourse (woman-woman insubordination, victimization, and subjugation) as sighted in the patriarchal society. As a result, this paper hinges its theory on Focu-feminism. Focu- feminism is considered as a mental conception, which reveals woman-woman dehumanization, segregation and humiliation. Using Content Analysis method in discussing the data generated from the dramatic text (Tess Onwueme's *The Reign of Wazobia*) selected for the study, which evidently, unveils that intra gender oppression, discrimination, inequality and segregation (which are the discernible cracks) truly exist within the African Feminal intra group. As a result of this, this paper sustains the fact that just as we sighted gender oppression generates factions of man and woman, so is intra gender oppression generating have and have not, educated and uneducated, poor and rich, class and classless, etc. Sustaining that, women are their own real enemy.

Keywords: African Feminism, Patriarchy, Cracks, Privileged Women/ Feminal Intragroup

Introduction

Several factors contribute to the dilemma of African woman in the contemporary Africa society, Nigeria to be precise. Her problems have flowed from indigenous social structure to squabble in the feminal intra group. Ab initio, the feminal intra group unanimously yawns for equity, equality, indiscrimination and self-actualization from the opposite sex. They have mounted various attacks against all forms of maltreatment arising from a tradition that has left women to say little or nothing. For instance, different workshops, conferences, and political campaigns were launched against gender discrimination existing especially in a patriarchal society (indigenous social structure). Agbalajobi (2009) indicates that,

Women in our time have made significant contributions towards national development and integration through immense political participation. Those women; political gladiators have exerted great influence on other women, especially politically aspiring young women who are found in the institutions of higher learning as students political activists. (77)

No stone was left unturned both locally and internationally, by the African feminists in order to address gender oppression arising within the male space, that today women are making positive exploits even in fields, hitherto made for men in the patriarchal society. Stressing on equality with the opposite sex, Udebunu (2013) quotes Fox Keller, who identifies,

One of hope, where the prospect of equality had shown a realizable signal had been the change in women's new form of confidence and entry into the political scene as well as many other areas of learning: "To those women who continue to feel beleaguered, it is a matter of considerable interest that there are some areas in which the promise of full gender equity actually appears as a realizable goal. (457)

Formerly, African women were not inculcated in the mainstreams of things in the African society, as Nwabueze (2008) notes:

In the historic period of pre-advocacy, women have been known to be subordinated to men and largely excluded from education, from the ownership of property, from economic independence, and from political representation. Today, that concept has changed not through rhetoric or dialectic, not through pugilism or diatribe, but through the perception of the achievement of women but they have advanced in many aspects recently. (83-88)

In the same vein, Egbule (2005) pens; the contributions of most educated women in the recent time have cleared all doubt that the place of a woman is not in the kitchen. Women are now coming forward in this 21st century to assent and play significant role alongside their men counterparts.

Currently, Okonjo-Iweala is the first woman and the first African, head of World Trade Organization, Obiageli Ezekwesili is the Senior Economic Adviser, African Developments Policy Initiative, Prof. Grace Alele Williams is the first woman Vice Chancellor of a Nigerian University, Prof. Stella Ngozi Lemchi (Acting Vice-Chancellor of Alvan Ikoku Federal University of Education, Owerri.), Prof. Victoria Adaobi Obasi (former Vice-Chancellor Imo State University), Dr. Celestina Njoku (former Rector Federal Polytechnic Nekede), late Maria Sokenu was a Managing Director of People Bank and Bola Kuforiji-Olubi as Chair of the Board of a major bank. Oby Ezekwesili was the board of the International Bureau of Fiscal Documentation (IBFD). In aviation sector, Adeola Ogunmola is the first Nigeria female Boeing 787 pilot and the first Nigerian female pilot to fly for Qatar Airways. Hajia Farouq Sadiya, the Minister of Humanitarian Affairs of Federal Republic of Nigeria. One cannot forget easily likes of Queen Amina, Margret Ekpo, Janet Mokelu, Mrs Fumilayo Ransome Kuti, Hana Awolowo, Adanma Okpara, Ndie Okeke and late, Prof Dora Akunyili. These women are provided leadership in male dominated domains and they have inadvertently concurred that African woman's resistance to patriarchy was a success. Hence, these women are practical agents of social transformation, a proven result; that the shackles of patriarchy in Africa are partially dismantled. (<http://africanpf.org>>blog>inter)

Yet, the role of some Nigerian women however seem to reinforce the walls of patriarchy the African feminists aims to pull down. It is quite disheartening that this squabble is visible on the landscape of patriarchal society, but obviously sighted in the femal intra-group. Some questionable inimical attitudes are exhibited by most women around the hinges of Privileged Women who have political, social and economic power. Obviously nothing has been done, no law has captured this woman-woman victimization nor has any serious conference, political campaign launched against these obnoxious practices in this magnitude with male dominance. In view of this, Ekpa in "*Feminist (Re) Writing*" asserts;

African Feminists should disagree with an attempt to equate literary theory and literature with political activism by blaming the lack and the lagging behind of feminist criticism in Nigeria and Africa on the absence of women's political movement. It rather asserts that feminism or the feminist approach to literature calls for more than a verbal assertion or pointing to feminist aesthetics and polices and that the critic should identify (re) evaluate and focus on women women's issues in each work as well as clarify whether there is...(11).

Purpose of the Study

Little or nothing has been done on woman to woman oppression in Nigeria, so this necessitates the need to carry out the study. Therefore, this study seeks to establish the extent to which women are the enemies to themselves (by oppressing, dominating, etc) as exist in the femal intra group as against the idea of male oppression/dominance in the patriarchal society.

Methodology

Content analysis method is adopted for this study, because the researchers based the argument on interpretation of the chosen dramatic text (Tess Onwueme's *The Reign of Wazobia*) from the theoretical perspectives used (Focu-feminism) for this study. Therefore, discernible cracks are extracted within the context of the literary text.

Theoretical Framework

The framework upon which this work rests is Focu- Feminism. It is the first theory that addresses woman-woman oppressiveness and seeks complimentarity within the intra-group. Onyeka Iwuchukwu Francesca is the great exponent of this theory; she developed this theory out of her quest to proffer solution to tackle the menace; 'violence against women globally' in 2016. Commenting about Focu-feminism Opara (2016) asserts that:

With increasing violence against women globally, experts are proffering different solution to tackle the menace. Associate professor of English at National Open University, Onyeka Iwuchukwu recently came up with a concept she called Focu-feminism, which aims to establish the fact that each act of violence is prompted by various motives and therefore different other experiences. Her solution is that each should identify and understand her peculiar solution in order to deal with it. (n.d)

Focu-feminism urges 'women to focus on themselves, eliminate intra-gender conflicts and oppression so as to have moral justification for confronting external oppressors' (Iwuchukwu, 3). Focu- feminism postulates that the society is dynamic and cultures evolve, as they undergo transformations. This means that some of the inimical cultural practices will gradually fade away, but those who understand it must tackle it differently at its own level. Although several scholars have diversely expounded their views on gender issues, specifically on how best to

liberate the woman. But, there is need for self-assertion and empowerment of women geared towards her liberation from all forms of oppression, exploitation, marginalization, and subjugation. Iwuchukwu (17) noted, how disheartening no shade of feminism has addressed the oppression of women by fellow women or the woman's role in this perceived bondage and oppression. This gap necessitates the need to redirect the paper, culminating in the birth of "Discernible Cracks on African Femal Intragroup: A Study of Tess Onwueme's *The Reign of Wazobia*", as the study's idea is intertwined with focu-feminism.

Concepts Clarification

The thrust of this study is built around such fundamental concepts as African Feminism, Patriarchy, Cracks, Privileged Women/ Femal Intragroup They are the keywords that run through this research, so are discussed accordingly. Understanding the denotative and connotative meanings of some these concepts will make it easier for the reader to comprehend the intent of the research on class oppressiveness (intra group victimization) within the African femal intragroup.

Cracks: Generally and within the context of use of this study, cracks mean subjugation and oppressiveness or any related derogatory words. They are also perceived as inequalities and discriminations among the African feminists. Cracks can also be viewed as infiltration of western feminism practices (lesbianism), and the subjugation of woman by her fellow woman. These cracks sabotage the trend known as African Feminism, which aims at redefining African women's personality in the African patriarchal society. These cracks, do not exist only among the male counterparts, but are equally found in the African feminists' camp. According to *Oxford Dictionary* (n.d), Crack means "to break down or yield, especially under interrogation or torture". It further denotes "to break open and crush into pieces by impact or stress". Relating the literal meaning of crack to the title of the research work simply means, "break down on the monolithic goals of African feminism, which are; gender equality with men, men as same, family centre, and female bonding (championing the course of women). The tenets of dismantling patriarchy and asserting the image of the African woman have been broken by privileged women/female propaganda. These break downs can also be viewed as class inequality, segregation, humiliation, dehumanization, derogatory words, demeaning titles even lesbianism practices, infliction of pains during widowhood period, etc. As a result of these, African feminism has a faction of married and unmarried, educated and uneducated, child and childless, rural and urban, wealthy and unwealthy, privileged and less privileged African women.

It was on these same backdrops that African feminism was launched, to fight against the debased state of the women in the patriarchal society, and seek for gender equality, yet that which the women unanimously written and campaigned against, ironically is seen within the intra-group, and little or nothing has been done about it. Against this background Nnolim (1994), dismisses, the trend African feminism, as an effort to futility, observing that feminism or women liberation movement has not achieved much since its inception largely because of incoherence and lack of sincerity of purpose on the part of feminists. The fight is individualistic rather than communal. This is why men do not take them seriously. He does not understand how women can possibly fight for equality with men when they submit themselves to the superiority of men, through marriage which every woman including the most radical feminists, desire. He insists that as long as women desire a stable home which appropriately is the one that has a man at the head. Women's fight for equality will remain mere shadow-boxing". Nnolim believes that women revolt against patriarchy is unfounded owing to the fact that they do not speak in one voice and equally see men as their heads in their different families.

Intra-group/Privileged Women: The intra-group is a social camp for all African feminists. It is where every African feminist exists. Etymologically, the word 'intra', means within or inside. In other words, it denotes within the femal space. It can also be called an imaginary house, which harbours all African feminists. Here, both Married and unmarried, educated and uneducated, child and childless, rural and urban, rich and poor are same. Intra-group is a level play ground for all women; everybody (woman) is equal. This concept runs through this work, because the intra-group squabble with co-operation, the research deems it necessary to determine the condition of people existing in it, as female propaganda are sighted disrupting the unity of house. Intra Gender subjugation therefore is a type of marginalization, intimidation, oppression or sabotage meted on women by their fellow women. The subjugation is within the same sex as against inter gender whereby males oppress females. Intra gender subjugation portrays women as a group suffering from self-inflicted wounds. Salami- Agunloye (2008) expresses in the same vein, "although feminist critics often remain silent about women oppressing their fellow women, the fact remains that, in African societies women act as oppressive agents to other women especially as co-wives, mother in-law, older women, and step-mothers", (151).

In the light of this, Uto-Ezeajugh (2015), states "Women fight their fellow women even when the battle and victory are for the benefit of men" (140). Ogbonna (2015) concurs with Uto-Ezeajugh by asserting;

It is women, who propagate all these negative socio-cultural expectations against themselves. Women compete with themselves. They are the mother who learn that another woman's daughter married a rich man at 18 years and encourage their own daughters to abort their education and do the same. The same women snatch the fellow women's husbands, frustrate their fellow women out of their jobs, and build hostility and spirit of competition amongst themselves. They are the mothers who start to worry and fix marriages for their daughters before they graduate from the University... Mothers are quick to assert cultural values, even against their daughters. (388)

The concept, **Privileged Women** sets the research rolling, as the attitudes of these particular women, sabotage the tenets of the African feminism and modify the purpose of this study. They are like x-ray machine, which the paper will test run the purpose of study. Privileged Women or **Women Propaganda** are found on the hinge of motherhood, sisterhood, wifhood in the patriarchy society, existing as educated, married, wealthy, urban, fertile, etc. They see their fellow women as other and not same. In the light of this, Oguejiofor (2015) inserts that, Privileged Women assumed western feminist paradigms, he quotes Weems, who notes; too many blacks have taken the theoretical framework of "feminism" and have tried to make it fit their particular circumstances. Rather than create their own afro centric models to define their circumstances, they are been persuaded by white feminists to neither adopt nor adapt to white concept and terminology.

Contradictory motives among these women hinder less privileged women from realizing their empowerment and assertion. They are plagued in-between, being accepted as empowered or assertive women, or fitting into the family or society should their efforts at being assertive fail partially or completely, or facing life if they are rejected, or making choice whether good or bad. These are the emotional misconceptions that render the monolithic goal of African feminist unactualized. In view of this, Salami- Agunloye (2010) comments it all, by quoting Uto-Ezeajugh, who opines:

That some feminist use feminist struggle as a means for self-enrichment which is wrong against all the values of genuine feminist struggle... However, every struggle has people who would want to usurp it for their selfish/personal gain. But this is not the basis for the real issues to be ignored or sweep under the carpet. We must try as much as possible to continually separate the chaff from the wheat and focus on the issues. (180)

African Feminism

This concept is very pertinent to the study. It is the compass that directs the focus of this study work. It limits the ideas of the researchers to Africa (Nigeria), as such enables to get the main thrust of work. The theory, African feminism is molded by African women to specifically address the conditions and needs of African women, in African soils. Africa being a heterogeneous society, differs in culture and tradition, makes African Feminism to have different names/theories, with the intention to suit the women involve; yet all these feminisms gear in projecting the image of a new woman in Africa soil. Ezenwa- Ohaeto (2019) writes supportively by listing; many strains coined under this trend, are Womanism (Chikwenye Ogunyemi), Motherism (Catherine Acholonu), Femalism (Chioma Opara), Snail-Sense, feminism (Adimora- Akachi), Negro-feminism (Obioma Nnaemeka), Focu- feminism (Onyeaka Iwuchukwu) and Stiwanism (Omolara Ogundipe- Leslie). Nkealah (2016) discusses different forms of African feminism;

First, she points to womanism, which she argues is not part of African feminism, as it pertains to African women of the diaspora and not continental African women. Second, she looks at Stiwanism, which, on the contrary, places African women at the center of the discourse because Stiwanism is deeply rooted in the experiences and realities of African women face. Third, she looks at motherism, a maternal form of feminism that sees rural women as performing the necessary task of nurturing society. Fourth, she looks at femalism, which puts the woman's body at the center of feminist conversations. Finally, she looks at nego-feminism and snail-sense feminism, which urge the inclusion of men in discussions and advocacy for feminism and both argue that the inclusion of men is necessary to the freedom of women. (n.d)

In the same vein, Njoku (2001) expatiates; "There is no single unifying theory in feminism criticism, African feminists owe their feminist consciousness to the social circumstance in which they were born, grew up and got married" (90). Chukwuma (1994) concurs with this view, that harsh situations such as wars and depressed economies have not only tried the African women, but also tested and proved their worth.

Patriarchy: Patriarchy has been a reoccurring decimal in this research. It denotes a social system, where men take more priority than the women. Actually, in all male dominated societies, the social relations and activities governed by Patriarch systems of socialization and culture practices, favour the interest of men above those of women. According to Inim:

Patriarchy has been a symbol of men's superiority complex over women. Superiority in the sense that, men's words and standards are the accepted societal norms. In patriarchal set up, the

men wield the power and the authority that organize the social structure. He is the authorizing force behind the social, political, economic, and religious decisions in the society. (224)

Patriarchy accepts a social system controlled by men, and women suffer varying degrees of patriarchal domination in this social system. Mbachu (2009) succinctly quotes Salami-Agunloye who notes, "Patriarchy or male domination is responsible for or at the root of women oppression and inequality. The power relationship in the society has been arranged to favour men. The men use this system and other methods of control perpetually subdue women and keep them in subordinate position". (n.p)

Underlying this ideology, priorities are given to male importance, dominance, and superiority, while the female are given secondary position. "Issues relating to women are quickly dismissed as; 'childish', 'silly', and unimportant," (Opara: 2004). In line with Opara, Chukwu (2010) opines;

The traditional patriarchal system practiced in many societies is an arch factor denying women of most of their paternal rights, subjecting them to the rights of any man of their choice or their parents. Marriage jettisons women's rights and constrains them to bring themselves under the likes and dislikes of their husbands. Resistance to stooping to marital privileges bestowed by Marriage creates rifts, coldness, separation and finally divorce. Patriarchy makes women tools for their husbands' perennial satisfaction in terms of procreation, sexual fulfillment, egoistic companionship, culinary finesse, and unwavering obedience. These lopsided self centered privileges in most cases lose reciprocity as many men have their "feet outside" and only display pretended recognition of their spouses. (560)

Consequently, Mikailu (2003) indicates, "patriarchal culture imprisons women, leading to their domination that is why women seek for recognition into subjective roles, by questioning the rationale behind some patriarchal maxims". (188)

African tradition is not exempted in the practice of patriarchal social system, African male is seen as a colossus that governs and dictates over the women and children because African women are portray as a companion to man. Invariably, this companionship in most of the cultures connotes the role of a helper. Nwosu (2014) quotes Udengwu, who affirms that; "a majority of African cultures are clearly against female independence and emancipation. Women are fully aware of this and have always seen this misfortune that befalls any woman who dares to go against cultural expectations", (40). These presumptions heightened male chauvinism in African traditional societies. Tradition in Africa is an apt eponymous concept that manifests largely as patriarchy.

This concept initiated the movement called African feminism, and has been blamed for women suffering varying degree of humiliation. So this research invariable makes use of it to determine the state of woman-woman relation in the same society.

Discernible Cracks on African Feminal Intragroup

The monolithic goals of African Feminism are questioned by distain acts and inimical behaviours (oppression, subjugation, violence, deprivation, inequality, etc) of some privileged African women or **women propaganda**. These behaviours are what the researchers depict as cracks on the wall of African feminism which have generate factions (like, have and have not, educated and uneducated, married and unmarried, lesbianism, rich and poor, rural and urban, etc) in the feminal intragroup. The researchers identify these inimical behaviours among some women in the dramatic text chose for this study, as discernible cracks/oppressions which unveil that women are cohorts in patriarchal oppression against women. So, this study discusses and analyzes in details some unacceptable behaviours that leave dents on African feminal intragroup.

Woman-Woman oppression in *The Reign of Wazobia*

Using Wazobia a coinage from three major languages in Nigeria; Yoruba, Hausa and Igbo. "Wa" in Yoruba means come and also for "Zo" in Hausa and "Bia" in Igbo. Onwueme metaphorically, makes a clarion call to all African women and those who buy the ideals of women emancipation to come; to arise, to wake up from slumber, to get off passivity unto participation of things that affect them; to get up and follow as feminists are set, more than ever before to lead the front. As thundering as this voice sounds, Idegu (2009) posits, "with a call like this, the next thing to expect include but not limited to challenges, antagonism, constrains, opposition from within and without, conscientisation and course eventual resolution of strained nerves" (145).

In the drama, Wazobia (the protagonist of the drama) makes a commitment call to all the Anioma women. She speaks:

Arise women!
They say your feet are feeble,
Show them those feet carry the burden of the womb.
They say your hands are frail,

Show them those hands have claws,
Show them those hands are heavy.
Wake up women!
Barricade the entrance to the city.
I can hear trumpet sounds,
Voices of men spitting blood to drown us.
With your claws hook them,
But spill no blood, for these are sons of our wombs. (127)

The traditional background of *The Reign of Wazobia* is set in Ilaa, an Igbo community in Delta state of Nigeria. The cultural situation in the Igbo traditional community is male-dominated and men take major decisions and most cultural constructs are in favour of men, while women are relegated to the background. The action of the play is unveiled towards the end of the mourning for the late king Ogiso of Ilaa in the Anioma kingdom, when a new king is to be appointed. As custom demands once a king dies, another king is installed immediately to forestall any vacuum in treating the affairs of the community. Wazobia (a woman) is selected by the gods to rule as a regent for only three years before another king takes over, because the late king had no male child. As result of this Iyav, (2016) reveals in;

Women and the Struggle for Liberation in Nigeria: A Feminist Analysis of Julie, Okoh's In the fullness of time, how women fight for liberation from such clutches of oppression which gradually developed to become feminism is a sustainable development globally. She hinges this work on feminism, a conceptual framework that tends to attain women respect in a male dominated society. She establishes also, that 21st century is here and women's efforts are clear throughout the continent of Africa, geared towards assuming the place greater relevance and importance in the scheme of things. Through the spectrum of Okoh Julie's *The fullness of time*, Enwanlem, (a female protagonist) engaged in a serious battle to make Adudu and men in general to realize that the era of woman victimization is over, rather a new age is here when a woman is doing exactly what a men are doing and even better is on. (289)

Wazobia succeeded the late king and on the third year of her reign, she made a remarkable impact by bringing new changes and innovations in the political and cultural system of Anioma, yet she is portrayed as a tyrannical sit-tight mode of leader. She empowered women, subdued men, (a discernible oppression, which is against the African feminists' wall, 'men as same'). She abolished some retrogressive traditions and destroyed the dissidents who seek to undermine her rule in a desperate reaction, the men collude with some women (Wa and Anehe) to present her a pot of cooked herbs, which signifies her abdication to the throne and commit suicide at the expiration of her three years reign. Tess in this play concurs with Uko (2006) that women discourage women assertiveness and empowerment by nature of docility, complacency and acquiescence. For Wa and Anehe, Wazobia is

A mere girl raised from the dust. (128)

Although these two women acknowledge that the reign of Wazobia is from the gods, but out of envy, they comment; She relishes the power so much that she "struts like a peacock. (138)

The attitude of Wa and Anehe depict subjugation/ dejection of women by fellow women, which invariably implies Focu- Feminism call for redress and Africana Womanists' complimentarity among African feminists. Wa and Anehe plot with some men to unseat Wazobia, which is ignited out of envy and jealousy arising within the intra-group. They conspire to unseat Wazobia with the males, who also see women as their bone of contention. The male are able to enjoy the alliance of some women in jealousy their bid to over throne Wazobia because there is crack within the African feminist's wall known as. This attitude stirs Uko (2006) to assert: 'Many women lack skill to deal with and surmount the debilitating self impose image by the sexist society, which also force them to display weakness where strength and pragmatic decisiveness are required...'

Ilaa cultural community has no place for women, women are been defined by marriage and ability to bear children especially the male children. A childless woman is considered 'half woman'. A woman is therefore owned by man as a daughter and as a wife. Since the man owns the woman, he has the prerogative right to beat her and maltreat her at will and the woman is not expected to complain, but the reign of Wazobia dismantled the debilitating and subordinating image impose on the women by sexist society. Here, Onwueme exhibits that inimical cultural practice are phasing out. Yet, Wa and Anehe refused to appreciate the reversed culture, rather jealousy and envy clouded their sense of reasoning. Practically, they would have blatantly told the men off, but they decided to be cohorts against women's progress and self-actualization.

Although, Wazobia is neither modest nor humble, she boasts of her position, power, prowess and she proclaims that she is superior everyone in her environment including the men who are highly regarded by tradition. She refers to herself as a:

Masquerade, who dances the hot steps of the new day. The finger which laps the soup when it is hottest, while men scrape it by the sides. The head masquerade whose feet imprint new images on the sagging face of this land without a father. (130)

Normally in Illa a woman is not meant to discuss matters concerning the masquerade, it is unimaginable, yet Wazobia claims supreme authority because she cannot effect the desired social change successfully if she shares her power as a regent with anybody. She depends solely on her own in order to redeem her people. She is confident as she can change her society so she tries to impact the same self-confidence in the women to upgrade them with the positive frame of mind so that they can only get involved in things that will impact their lives positively. She (132), reprimanded them for a meaningless dance in her honour.

Wazobia: Don't dance to feast the eyes of licentious men... (142)

She further, dismantled the subjugating of widows in incessant funeral rite that men are free of under similar circumstances. She regarded it as a useless exploitative exercise, later, she condemned the tradition that allowed a female regent ... to sit and warm a throne for a period of three years. At the end of the play, instead of abdicating the throne as expected, she continued her reign.

However she is aware that tradition states three years of regent, yet she refuses to abdicate the throne at the expiration of her three years tenor. Instead she rallies the women around her and with the help of the Omu, who refused to listen to in matters of tradition earlier. She condemned women dancing naked against men earlier, now she allows them to dance naked and in unison in order to defend herself against men who come to offer her "the pot of herbs and the calabash (173) for her refusal to relinquish the throne-consequently, she manipulated the same tradition that brought her power to perpetuate herself in power. She says.

Wazobia: It is not easy to leave power because like being above crack, one injected turns you gay. (129)

From the statement above by Wazobia, it is obvious she is selfless in her reason to relinquish the crown. She manipulated her fellow women for her selfish aggrandizement, which is evident. She did not want to relinquish power, having tasted it, yet she could not want to see herself again as a subject. It is also true she needs to buy more time to conclude or consolidate the projects she initiated, contrary to this behaviour, Nnolim unveiled that, "women are not their best friend "(197)", and Onwueme reveals... one must not genderize the idea of equality to men alone. For indeed there are women who already occupy privileged position assumed by men.

Now, what about such women? Should under-class women not be fighting for equality with this privileged woman? What next if and when women attain equality with men? (46-47). Wazobia condones naked dance, after abolishing it because she wants to perpetuate her reign, after its expiration is evidently showcase, That Illa women who are her subjects are not free from subordination of Illa delibutating tradition. Illa's tradition is eponymy of patriarchy that emphasis women as second class is actually sustained by Wazobia's late attitude. She further affirms vehemently, that her privileged position as a regent is not in favour of the women. She advertently manipulates an abolished naked dance tradition for her selfish aims. Initially, she does not consult Omu consent in her decision making. Omu is her fellow woman, the queen of Illa, she was insignificant in the reign of Wazobia until the time Wazobia seeks for continuity of her reign. Omu equally became an instrument for her to perpetuate her reign. This obnoxious behaviour of Wazobia signifies "just like we have bad men, so we have bad women". Women condemn men as the sole agent of victimization, portrays lack of knowledge of the right person to accuse.

Indeed, Wazobia occupies privileged position hitherto assumed by men, now she is on seat, has life better for the women of Illa. Onwueme in *the reign of Wazobia*, showcases no matter how obnoxious the tenets of a tradition might be, every gender is responsible to make it be in favour of both male and women. As seen in Wazobia destroying the old idea order and builds a new world where men, women and children have equal rights to participate in any discussion for the benefit of everybody. She insists nobody has an exclusive reserve of wisdom irrespective of age or gender. By the end of the play the women are already enjoying the new church built by Wazobia in their new found freedom. Omu declares;

Wazobia is us, we are Wazobia (166).

Thus, Wazobia becomes the beneficial to them while the men and female allies see her as a male factor who killed god by destroying the old order.

Anehe cries out; since Wazobia ascended the throne most traditions have turned upside down. Wives no longer take turns to cook and complete for their husbands tongue and stomach. Wazobia insists that we cook and share together. Reducing us all to the same level. There is no longer any incentive to try (164).

The men are disenchanted but instead of trying to counter her policies with better alternatives or to support her, they degenerate to a despicable plot to force her to abdicate the throne at the end of the tenure. The chiefs conclude arrangements to unseat Wazobia by presenting the potent herbs to her but they are unaware that the women royal to Wazobia to counteract their action. Wazobia too is unaware of the women's plan because Omu mobilized them without informing Wazobia. Consequently, as the Ani priest reluctantly appears, with Iyase and willing chiefs to present the herb pot to Wazobia, the women emerge in their nakedness to form a moon shaped support behind Wazobia. The men and their allies are too stunned to continue with their plans, so they retreat.

Anehe and Wa are saboteurs who join forces with the men in their scheme against Wazobia (their fellow women). Also Wazobia is portrayed as a tyrant and autocratic ruler who rules decrees so has little or no interest in other people's suggestions or opinions. Wazobia's tyrannical personality is evident in the way she handles her drummer and some of chiefs.

Therefore, it is worthy to note Onwueme does not present a virtuous heroine in the text understudy, who succeeds in spite of all odds as expected in feminist writings, but sets the ball rolling in intra gender discourse which other African feminists are over sighting in their different literary discourses.

Conclusion

Starting from the critical essays, down to theoretical frameworks of this study, mirrors the existence of inequality, oppressiveness, against woman by her fellow woman in our modern African feminist works. Hence, the repeated mantra; alienation, subjugation and oppressiveness that the man is the woman arch enemy is deconstructed and dismantled. The reflection of critical essays and Focu-Feminism, equally, point accusing finger that women are cohorts in dehumanizing their fellow women in the same patriarchal society where women strive for equality with the opposite sex. The study makes a glaring advance among the great exponents of patriarchal domination and gender complementarity, by unveiling women, who are still a peg in the axe, sabotaging this trend, until they are cautioned, African Feminism still remains a mere imagination of fiction. As observed, women are the enemy which the society tries to discourage, (Uko, 2004) and some feminist use feminist struggle as a means for self-enrichment (Agunloye Isoke, 2010). The researchers tend to fill a lacuna, by using Tess Onwueme literary work which addresses extreme radicalism among the African feminists, and the need to dismantle it just like patriarchal domination.

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