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Journal of Gender and Power is aimed at providing an international forum for discussing various issues and processes of gender construction. It is a scholarly, interdisciplinary journal, which features articles in all fields of gender studies, drawing on various paradigms and approaches. We invite scholars to submit articles and reviews reporting on theoretical considerations and empirical research.

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Editor's Preface

There have been so many issues in the Journal of Gender and Power. Moreover, I feel that we are successful in our attempt to create a research community of scholars interested in the identity of women and men in changes of femininity and masculinity. The journal became a forum for exchanging ideas, thoughts and research results on gender issues. The magazine space has a fruitful balance between theoretically and empirically oriented articles, constructivist and positivist methodological approaches, and various paradigms. Such a balance is based on the idea of dialogue in science, which is inclusive and aimed at affirming diversity and difference. "Journal of Gender and Power" is open to various epistemological and theoretical options and has no universalizing orientation. The world is composed of colourful fragments, and every fragment deserves attention. So, every magazine issue is a whole of researched fragments of articles devoted to various aspects of femininity and masculinity. However, of course, the magazine has its own set of fundamental values: social justice, gender equality, freedom of thinking and action. We dream of having a little impact to create a better reality.

Agnieszka Gromkowska-Melosik
Editor-in-Chief



Francesca Brunetti

Xiamen University (China)

The Representation of the Southern Italian Mother in Popular Italian Cultural Productions

ABSTRACT. In this article I discuss how the southern Italian woman's motherhood has been represented in popular Italian cultural productions. By analyzing movies, novels and television shows I select six typologies of southern Italian mothers, and I address how these typologies, with the exception of the last one, present the southern Italian woman, the *terrona*, in a negative way. The most common typology is the one of being loving and affectionate while also being underprivileged and incapable of providing sustenance to their children. The second typology is the one of being oppressive and controlling. The third one is about being powerful and strong and to have her authority rejected by her children. The fourth one is about being selfish and uncaring, and the fifth is about being dangerous and violent. In the last typology, I discuss two rare positive representations of southern Italian motherhood where she is loving and caring while also strong, capable to take care of herself and to transmit to her children a positive approach to life. These positive representations of southern Italian mothers, however, address these women as lacking social power because they belong to the working class. The positive traits of being caring, optimistic, financially established and socially influential never emerge all together in popular representations of the southern Italian motherhood. Rather, caring southern Italian mothers are usually represented as poor and marginalized while wealthy and powerful southern Italian mothers are portrayed as selfish and uncaring. This data denounces the necessity of creating alternative representation of southern Italian mothers where they are addressed as positive and caring while also satisfied, well-off and powerful.

KEYWORDS: Representation of Maternity, Italian Cultural Productions, Italian Gender Stereotypes.

Introduction

In this article I discuss how the southern Italian woman's motherhood has been represented in popular Italian cultural productions. By analyzing movies, novels and television shows I select six typologies of southern Italian mothers, and I address how these typologies, with the exception of the last one, present the southern Italian woman, the *terrona*, in a negative

way. The most common typology is the one of being loving and affectionate while also being underprivileged and incapable of providing sustenance to their children. The second typology is the one of being oppressive and controlling. The third one is about being powerful and strong and to have her authority rejected by her children. The forth one is about being selfish and uncaring, and the fifth is about being dangerous and violent. In the last typology, I discuss two rare positive representations of southern Italian motherhood where she is loving and caring while also strong, capable to take care of herself and to transmit to her children a positive approach to life. These positive representations of southern Italian mothers, however, address these women as lacking social power because they belong to the working class. The positive traits of being caring, optimistic, financially established and socially influential never emerge all together in popular representations of the southern Italian motherhood. Rather, caring southern Italian mothers are usually represented as poor and marginalized while wealthy and powerful southern Italian mothers are portrayed as selfish and uncaring. This data denounces the necessity of creating alternative representation of southern Italian mothers where they are addressed as positive and caring while also satisfied, well-off and powerful.

Loving Mamma Terrona

The first typology of southern Italian mother that I discuss in this article is the one in which the terrona is a loving and affectionate mother ready to sacrifice everything for her children. In popular media, however, this affection and love does not have the consequence of providing the terrona's children with a good life because the terrona, despite her determination, does not have the means to change their living conditions because she is a proletarian and an underprivileged woman.

This is the case of the southern Italian mothers described by Serao in *Il Ventre di Napoli* (The Belly of Naples), 1884. Serao describes the living conditions of Neapolitans after Italy became unified and became a nation in 1862 and she gives an account of the hard life experienced by the Neapolitan proletarian mothers. They have to take care of their children and their houses while at the same time practicing exhausting jobs to contribute to the economic support of their families (p. 7).

These proletarian Neapolitan mothers can find jobs in the local tobacco industry, while others work as seamstresses or florists. These jobs are

underpaid; however, the proletarian Neapolitan mothers that do these jobs consider themselves lucky in comparison to other women who work as housekeepers (p. 14). The Neapolitan housekeeper, in fact, used to walk up to three miles every day to reach the house where she works. She is always hungry and undernourished, and the miserable salary that she receives does not include meals. Every day, while performing her job responsibilities, she takes the stairs forty times, and she takes twenty buckets of water from the water well. At night, after she is done with her exhausting activities, she crawls back home like a worn-out shadow (p. 14). One of the housekeepers described by Serao is Annarella. She used to work in three different houses for a miserable salary. When at night she reached her home, she was so exhausted that she fell asleep, skipping dinner and still wearing her clothes (p. 14). In addition to doing exhausting jobs, these proletarian mothers also find time to breastfeed and to sew their children's clothes.

Because of the hard-living conditions they experience every day, these housekeepers look like monstrous beings that provoke a mixture of pity and repugnance. When they are thirty years old, they look like they are sixty. They are humpbacked, with no hair, and with yellow and black teeth. They limp when they walk, and they wear the same dress for four years and the same apron for six months. They do not complain, and they do not cry, and before they are forty, they usually die in the hospital because they contract pneumonia or cholera. They are described by Serao as ugly, shabby, and sometimes, even disgusting (p. 14–15). They had a moment of youth and beauty in the past before getting married, and after marriage, they experienced only misery, abuse, labor, and hunger. They are forced to leave their children alone to go to work, and they are constantly worried about them having mortal accidents such as being knocked down by a carriage, being bitten by a dog, getting burnt in the fireplace, or falling down the stairs. Because of these dangers, while the Neapolitan mothers are working, and they are not at home, they are constantly worried and restless about their children's safety (p. 15). Serao addresses the attachment that the southern Italian woman has for her children by describing how she speaks about them. The Neapolitan mother calls her children "*le creature*" (the creatures), and she pronounces these words with a mixture of melancholic sweetness and maternal pity that express all the sufferings of her miserable existence (p. 16).

In the same way as Serao describes the miserable living conditions of the Neapolitan proletarian mothers at the end of the nineteenth century,

so does Carlo Levi in *Cristo si è fermato a Eboli* (Christ Stoppen at Eboli), 1954. Levi describes the misery of the farmers living in the southern Italian region of Basilicata during the 1930's. He addresses the southern Italian mothers as loving, adoring, and constantly fondling their children and as always anxious about the idea they may get sick or wounded. They breast-feed their children for as long as they can, and they always carry them on their back or in their arms, or by wrapping them in their black shawls while they go to get water at the fountain with the amphoras on their heads. The majority of these children die when they are still babies. The ones that survive grow fast, and they soon learn about how difficult their existences will be. Many of them get malaria, and they become yellow and melancholic. Others go to war, or they migrate to the United States. The ones that decide to stay where they are born become farmers, and they spend the rest of their lives working the Basilicata's arid land with their back bent under the sun while suffering hunger and deprivation (p. 90).

In the same way that Serao and Levi do, also Anna Maria Ortese describes the relationship between the southern Italian mother and her children as both loving and resigned, and the terrona as a mother which does not have the means to provide good living conditions to her children. Ortese in *Il mare non bagna Napoli* (The Sea Does Not Reach Naples), 1953 describes the Neapolitan proletarian class after the second world war in a moment when the Italian population was experiencing a severe economic crisis.

In the short story "Un paio di occhiali" ("A Pair of Glasses"), Ortese narrates the story of Eugenia, a little baby girl living with her family in a poor Neapolitan neighborhood. Eugenia is affected by myopia, and this prevents her from distinctly recognizing the objects and people surrounding her. One of the few images that Eugenia is capable of distinguishing are the faces of her family members. This is because at night Eugenia and her family sleep together in the same room, and while the oil lamp is on, she can observe them while they sleep. Eugenia's mother sleeps while having her mouth open, exposing her yellow and broken teeth. Eugenia's siblings are dirty, covered with pimples, with their noses full of catarrh, and producing a noise as if there were beasts inside their chests (p. 114). Eugenia, instead, has the face of an old lady with shaggy hair that looks like a straw broom. Her hands are rough and scratchy, and her nails are long and dirty (p. 115).

Ortese's story describes how Eugenia's aunt decides to buy her a pair of glasses. Eugenia, by trying on the pair of glasses at the optician shop,

for the first time experiences a clear vision of the world surrounding her. The shop is a pleasant and clean place, and by observing it, Eugenia gets excited about the possibility of seeing the rest of her neighborhood. The day she receives her glasses, however, she realizes how dirty and squalid the place where she lives is and how ugly and poor the people living in her neighborhood are. As a reaction to this, she starts to vomit. While Eugenia vomits, her neighbors try to help her. They are ragged and deformed, with pockmarked faces revealing their existence of misery and resignation. Eugenia, while vomiting, is deadly pale while having convulsions. Her eyes are protruding and distressed by the suffering, her little face is covered with tears, and she has a stupefied expression. In this situation, Eugenia's mother behaves in a loving and tender way, and she embraces Eugenia while trying to console her. At the same time, Eugenia's mother is also resigned because she is aware that there is nothing she can do to prevent Eugenia from feeling sad and sick about the misery surrounding her. Ortense's way of describing the relationship between the southern Italian mother and her children is similar to the ones described by Levi and Serao, where the misery of her social class makes the southern Italian woman resigned about the possibility of providing a good living condition to her children.

Controlling Mamma Terrona

In other sources the terrona's characteristics of being a loving and protective mother become negative traits because they are associated with the terrona's overcontrolling behavior toward her children. They include Grazia Deledda's novel *La Madre* (A Mother), 1991 and Marcello Fois's noir trilogy *Sempre caro* (Always Dear) 1998, *Sangue dal cielo* (Blood from the Sky), 1999, and *L'altro mondo* (The Other World), 2011. In these sources, the terrona's children are described as feeling unsatisfied and frustrated because of their mother's overcontrolling personality, which prevents them from living their own lives.

Deledda's *La Madre* narrates the story of Maria Maddalena, the mother of Paulo, a parish priest of a little village in Sardinia. Maria Maddalena is a peasant woman that made many sacrifices to allow her son to study and to become a priest. When she was young Maria Maddalena suffered hunger and misery and she wants her son to become a priest to avoid having him suffer what she had to endure. By deciding that Paulo would become

a priest, Maria Maddalena also plans to live with him and to take care of him for the rest of her life. Paulo, however, after seven years practicing his pastoral activity, falls in love with Agnese, a well-off independent woman that lives alone in the same village where Paulo and his mother live. Agnese and Paulo start a relationship and they decide to leave the village to start a new life together as a couple. Paulo's mother, however, finds out about the relationship and she convinces Paulo to change his mind. Paulo reconsiders his plan about escaping with Agnese because he feels guilty about leaving his mother. This is because he knows that Maria Maddalena made many sacrifices for him and that Paulo represents the only hope and love of her life. Maria Maddalena is described as not interested in having a social life and possessing material goods. Her room is humble and bare, and it is composed by only an old wooden bed and a worn-out wardrobe. She never got better furniture because the only richness for her consists in being Paulo's mother, to take care of him, and to live for him (p. 15).

Paulo is the only joy and purpose of Maria Maddalena's life. She lost her parents when she was a child and she was raised by her poor aunties. Because of her condition as peasant and orphan, in the village where she grew up everybody used to mistreat and take advantage of her. The arrival of Paulo in Maria Maddalena's life is welcomed by her with joy and enthusiasm. Paulo's father dies when he was still a toddler and Maria Maddalena manages to support Paulo by moving in a near city where she gets hired as a housekeeper in a Seminar where Paulo gets enrolled (p. 18). Despite the fact that she is young and free, and several men shows their interests for her, she refuses to get involved in physical and sentimental relationships with them. This is because she already considers herself as the mother of a priest and she conducts a chaste existence working and living only for her son. Paulo, on the other hand, grows up experiencing contrasting feelings for his mother. He loves his mother; however, he is also ashamed of her in front of her teachers and school-mates because of her condition as a servant. He feels guilty about these feelings because he knows that she is working as a servant with the only purpose of providing sustenance for him.

Paulo experiences the same guilt about leaving his mother to escape with Agnese, and because of this, he decides to break up with her. This provokes him to be sad and frustrated. Maria Maddalena is an example of southern Italian mother that despite her feelings of love for her son is not capable of making him happy because of her overcontrolling behavior and her incapability to accept him as living his life independently from her.

The same oppressive behavior is the one that characterizes the southern Italian mother described by Fois in the noir trilogy *Sempre caro*, *Sangue dal cielo*, and *L'altro mondo*. Fois's novels are set in Sardinia at the end of nineteenth century and they narrate the investigations of the lawyer and poet Bastianu. The reality described by Fois addresses the Sardinian's customs and traditions and the difficult situation Sardinia experiences in the nineteenth centuries after being annexed to the Italian state. Differently from the central Italian state, in fact, Sardinia is depicted as a traditional and conservative society that is still attached to old fashion concepts such as honor, pride, and reputation. The geographic area where the novels are set is Barbagia, a mountainous region in the center of Sardinia. Barbagia is described by Fois as a harsh landscape that presents contrasting characteristics. It is bare and luxuriant at the same time and it has threatening and hostile mountains as well as verdant threes and rivers. Its clearings are covered with a dense dark musk and they are skirted by rocky walls covered by junipers and elderberry plants. In these clearings there are grassy areas where there are holm oaks, yews, and weeping willows. There also are eucalyptus that address the presence of subterranean streams (*L'altro Mondo*, p. 39). The Sardinian population is also characterized by contradictions and paradoxes where some of Fois's characters are generous and empathetic while also violent, impulsive and attached to their principles and codes.

In the same way as Fois describes the Sardinian population as proud and short-tempered he also describes Bastianu's mother, Raimonda, as a stubborn and complicated woman. She has in common with Bastianu the fact of being touchy and irritable and she reacts to the arguments that she has with her son by being taciturn and hostile. Raimonda lives with Bastianu despite the fact he is thirty-two years old. Bastianu's father died when he was five years old and Raimonda raised Bastianu by herself. Raimonda takes care of her son by cleaning his house and by cooking for him. In addition to being loving and caring, however, she is also intrusive and indiscrete, and she gets a say in Bastianu's business relating to his job and his private relationships (p. 122).

Bastianu's relationship with his mother goes into crisis when he falls in love with Clorinda Pattusi and his mother refuses to approve their relationship. Clorinda has the scent of the lily of the valley and a mass of thick dark hair that she kept collected in a bun at the top of her head (p. 82). She has the features of a Byzantine queen with a pronounced nose and big dark eyes (p. 88). According to Raimonda, Clorinda is not a good partner

for her son because she belongs to a lower social class. Despite Clorinda's family and her education are not as good the ones of Bastianu, Clorinda is a respectable woman. Raimonda's aversion for Clorinda is motivated by the fact that she is a controlling mother and she wants to be the only person living with Bastianu and taking care of him (p. 96). In the novels Bastianu tries to make her mother to change her mind and to accept his relationship with Clorinda but Raimonda refuses to meet and to speak with Clorinda. When Bastianu formally invites Clorinda to come to visit his place, Raimonda decides to leave his house and to move to live with Bastianu's brother and his family.

Raimonda feels as if Clorinda has stolen Bastianu from her and she expresses herself in these terms while speaking with the local priest. The priest meets Raimonda in an attempt to convince her to accept Bastianu's and Clorinda's relationship. By trying to persuade Raimonda to change her mind, he reminds her that children cannot be stolen because they are free human beings and do not belong to their mothers (p. 179). At the end of the trilogy the situation between Bastianu and Raimonda is still unsolved and despite Bastianu's intelligence and his capability of solving the murders that he investigates; he is not capable of convincing his mother to accept him to get married and to start his own life (p. 282).

Authoritative Mamma Terrona

I also discuss a source where southern Italian mothers are powerful and influential. However, their children do not recognize their maternal authority. This is observable in the television show *Gomorra* (2014). *Gomorra* narrates the story of a bloody Mafia clan ruling the Neapolitan neighborhood of Scampia. The boss of the clan is Don Pietro Savastano (Fortunato Cerlino), who is an authoritarian and a ruthless man, as is his wife, Donna Imma (Maria Pia Calzone). Unlike Don Pietro and Donna Imma, their son, Genny (Salvatore Esposito) is an immature and weak young man, only interested in having fun with his friends, chasing girls, and running with his motorcycle. At the beginning of the show, Don Pietro gets arrested after being stopped by the police while he was carrying a bag full of cash that he earned with his drug businesses. While Don Pietro is in prison the control of the Savastano clan passes to Donna Imma. Donna Imma is aware that her son Genny is not ready to become a mafia boss and she wants him to get stronger and braver. To do this, she sends him to Hon-

duras with the assignment of making deals with the local drug dealers to create a new trafficking of cocaine between Honduras and Naples. Imma is not represented as a protective and caring mother and she is aware that by sending Genny to Honduras he can risk his life. However, she accepts the possibility of having her son killed because she wants Genny to become capable of taking Don Pietro's ruling position as a mafia boss.

As the result of Imma's decision, Genny comes back from the Honduras deeply proved and changed. While he was away, he risked his life, and he witnessed death and violence. In the meantime, while he was away, Donna Imma ruled the Savastano clan with her cold and calculating personality and she made sure that the enemies of her family were eliminated and silenced. However, despite Imma's ruling skills, when Genny returns from the Honduras he does not recognize Imma's authority. He takes the power of the clan and he gives the control of its activities to the young thugs that used to hang out with him before he left for Honduras. This action causes the anger of the old collaborators of Genny's father that overnight lost the power that they achieved by practicing for many years their criminal activities. With this action, Genny causes the collapse of the precarious equilibrium of the Savastano clan that Donna Imma was capable of maintaining while Don Pietro was in prison.

Genny, despite the strength and authority of his mother and her indubitable boss skills, does not accept her ruling role and he decides to leave her to go in the direction of a more traditional, patriarchal path. He takes the control of the clan despite his inexperience because he desires to become like his father. To do this, he gives the control of the clan's drug businesses to his young and arrogant friends which in a short period of time destroy the accomplishments that Don Pietro achieved after many years of illegal businesses. Genny decides to rule by himself without collaborating with his mother because Genny's life model is represented by Don Pietro and, like Don Pietro, Genny wants to rule without sharing his power with his mother, as a real man is supposed to do.

Another example that exemplifies the act of denying the power and authority represented by the maternal figure is represented in *Gomorrah* by the relationship between two mafia women: Scianel (Cristina Donadio) and Patrizia (Cristiana Dell'Anna). When Don Pietro gets arrested and the power balance of Scampia gets upset as the result of Genny's actions, the control of the Neapolitan neighborhood got shared among several mafia bosses. One of them is Scianel, a woman who has power in a world dominated by men. Thanks to her clever and merciless per-

sonality, she manages to find her space in the criminal life of Scampia. In the television show there is no mention of her supposedly deceased husband and the only male figure she cares about is her talentless and weak son that she supports by making sure that he has a place in the drug trading of Scampia. Scianel is represented as a feared and respected woman who spends her free time by smoking, drinking beer, and playing cards with her girlfriends. She trusts nobody, and she exerts her power in solitude.

However, after meeting Patrizia, for the first time in her mafia career Scianel trusts another person, a woman. After being impressed by Patrizia's intelligence and shrewdness Scianel desires to have her as her close consultant and trusted collaborator. Patrizia started her mafia career as the helper of the boss Don Pietro. Don Pietro, after being arrested by the police in the first season of the show, manages to escape prison and to find refuge in a secret hideout close to Scampia. From this hideout Don Pietro keeps on ruling the part of his clan that remained loyal to him and he entrusts Patrizia with the task of being his courier. Patrizia, despite her initial inexperience in the mafia environment, soon demonstrates her possession of the right skills to make a career in the criminal world of Scampia. Because of this, after Don Pietro's death, her services are requested from two others mafia bosses: Genny and Scianel.

While working with Patrizia, Scianel deals with her with respect and admiration and she offers to Patrizia her teaching and advice about how to be a ruling woman in the mafia world. A scene in *Gomorra* describing Scianel's mentoring behavior is the one when Scianel buys a new dress in the shop where Patrizia is working as a shop assistant. Patrizia comments on Scianel's new outfit by saying that she looks like a panther. Scianel replies that she rather prefers to look like a hyena because the female panther is very pretty, but it has no power. The female hyenas, instead, are the ones that detain the power in the herds where they live.

Despite Scianel's mentoring behavior and the intention of sharing with Patrizia part of her power, Patrizia decides to betray her symbolic mother. In the third season Scianel manages to achieve lots of power and her interests get into conflict with the ones of Genny. Between Scianel and Genny, the ruling unconventional woman and the old established patriarchal power, Patrizia decides to ally with Genny and to kill Scianel. In the last episode of the third season, Patrizia shoots Scianel, who incredulously dies murdered by the only person that she trusted and respected during many years of mafia career. Scianel was dreaming about

a future where she and Patrizia would have taken the power of Scampia. By doing this, for the first time in the history of the neighborhood two women would have had the control of one of the most important drug-dealing hotspots of Naples. Patrizia, instead, decides to ally with the old establishment represented by the Savastano family and to work for Genny. By doing this Patrizia refuses to recognize Scianel's maternal authority.

Selfish Mamma Terrona

In my survey about the southern Italian motherhood I also consider unusual representation where the terrona is not described as a loving and caring. Rather, she is represented as selfish and disinterested about the future and the well-being of her children. One of these examples is addressed by Serao in *Il Romanzo della fanciulla*, (Unmarried Women), 1893. The novel is set in Naples at the end of the nineteenth century and it is composed of five short stories where Serao describes the life style, aspirations, and desires of several Neapolitan young women (*fanciulle*). One of these short stories is "*Per la monaca*" (For The Nun), where Serao recounts the story of the aristocratic young woman Eva Muscettola. Eva is described as a beautiful wealthy teenager. She has a generous and friendly temperament and she desires to love and be loved. Her desire, however, is unsatisfied because of the members of her family are disinterested in spending time with her. Eva's mother is a young and beautiful aristocratic woman always busy attending parties, sleeping until late, and having lunch alone. Eva's father is always busy with his outdoor activities such as riding horses and going to hunt. Eva's brother is mostly interested in playing cards and travelling to Monte Carlo, Baden, and Paris. Eva's family cares for her in an emotionless way and the little time they dedicate to her is not enough to satisfy her need of affection.

Eva gets engaged with Innico Althan, an aristocratic man that becomes friend with Eva's mother, Natalia Muscettola. Eva is ingenuously happy about their friendship and only at the end of the story she realizes that they are lovers. Innico's and Natalia's betrayal breaks Eva's heart and as a reaction Eva decides to escape society by taking the religious vows and becoming a nun. Eva's monastication in the church of Saint Chiara is described as a crowded and gloomy event. Eva's friends are sad and confused because they do not understand why she decided to become nun despite

the fact she is rich, beautiful, and young. The procession is compared by Serao to a funeral and Eva's decision of becoming a nun to a suicide that she commits because of the suffering that her mother and Innico inflicted upon her. During the ceremony Eva's rich clothes get replaced with a dark rough cassock and the old abbess cuts her long brown hair with a pair of big scissors. After pronouncing the monastic four vows—chastity, poverty, obedience, and perpetual cloister—she lays down on the ground and she gets wrapped in a black velvet blanket that has the embroidered the images of a skull and two crossed bones. In this position Eva appears to be dead. Four big candles burn around her, the bells of the church sound the death knell, and the nuns sing the *De Profundis*.

Serao's story offers a negative description of the southern Italian mother and a tragic account of her relationship with her daughter. Natalia is not only selfish and indifferent to Eva's happiness but also capable of profoundly hurting her daughter by having a relationship with her fiancé. Natalia, differently from the typologies of terrona-mothers described before, presents the positive aspect of being able to pursue her own pleasure and enjoy life. However, Natalia's lack of affection and her incapability to love her daughter make her a negative character that causes Eva's unhappiness and her premature symbolic death.

In the same way as the character of Natalia in *Per la Monaca* is described by Serao as self-centered and selfish, also the character of Amalia (Leda Gloria) represented in Eduardo De Filippo's movie *Napoli Milionaria* (Side Street Story), 1950, is predominantly focused on her own businesses and ambitions. In the movie Amalia, Gennaro's wife (Eduardo De Filippo), accumulates money by selling products on the Neapolitan black-market during and after the second world war. By doing this, she exploits the poor people of her neighborhood by selling them the food that they need for themselves and their family as overpriced. Amalia, by practicing the black-market, can provide material sustenance to her three children while her husband has been deported in Germany by the Nazi army. However, by doing this she becomes greedy and materialistic and she starts to accumulate money with the only intention of purchasing jewels, clothes, and furniture. While doing this, she neglects her children that without a parental guide go down the wrong road. Amalia and Gennaro's young daughter, Maria Rosa (Delia Scala), loses her virginity with an American soldier that gets her pregnant and abandons her to go back in the States. Amedeo (Gianni Glori), Amalia and Gennaro's son, becomes a thief because he does not want to work.

When Gennaro returns home from the deportation camp, he finds his house and his family severely changed. Amalia is busy while enriching herself with illegal activities and his children are lost and without guidance. In addition to this, Amalia's and Gennaro's youngest daughter, Rituccia (Concetta Palumbo), gets sick and the only way to save her life is to provide her with penicillin. This medicine, however, cannot be found. Penicillin, in fact, is a product that the traders working in the black market keep hidden. They do this to have its price to increase and to make profits by selling it overpriced. Amalia used to practice the same illegal activity by selling overpriced products to the indigent people of her neighborhood. Now she is the one that is victim of the black-market's unfair system. At the end of the movie, one of the people that Amalia damaged with her illegal activity, the accountant Spasiani (Mario Soldati), gives the medicine to Amalia for free. Spasiani has the medicine because he used it in the past to cure one of his children. By giving the medicine to Amalia, he does not ask for money. However, he reminds to her that she behaved in a merciless and selfish way by selling him overpriced food when he had to feed his starving family. At the end of the movie Rituccia survives and Amalia understands her mistakes. She decides to stop her illegal business and she becomes more involved in her children's life. De Filippo's presentation of Amalia's character is not as negative as the one of Natalia that Serao describes in that Amalia's mistakes can be redeemed, and her relationship with her children can be recovered.

Evil Mamma Terrona

The untraditional representation of the southern Italian woman as selfish and unloving is extremized in Giorgio Todde's novel *Paura e Carne* (Fear and Flesh) 2003 and Fois's novel *Dura Madre* (Harsh Mother), 2001. In these novels the terrona is described not only as a cold and unkind mother, but also as a dangerous woman ready to plan the death of her own child or to be complicit with it to preserve her assets and to affirm her power. Todde's *Paura e Carne* is set in Sardinia at the end of the nineteenth centuries in the city of Cagliari. The protagonist of the novel is the investigator Efisio Marini, a doctor and an embalmer that investigates the murder of the lawyer Giovanni Làconi. Giovanni Làconi has a ninety-two years old mother, Michela. Michela is a terrible woman obsessed with the conservation of her body and the preservation of her patrimony. When Mi-

chela was young she married a man called Dionigi with the only purpose of increasing her belongings. Michela got pregnant and delivered her son Giovanni with the intention of having him study to become a lawyer and to economically exploit him to amplify her goods. During her pregnancy Michela makes sure to keep her body as unaltered as possible. She gains only as much weight as it is required to maintain Giovanni's growing fetus alive and after delivering him she nurtures and takes care of him the minimum needed to make him survive. Because of this, Giovanni grows up with no love and affection from Michela.

In addition to this, Michela, after finding out that her son has the intention of giving part of his inheritance to the local theatre and the local church, she designs a plan to have him killed. Another reason why Michela wants to kill her son is because every month he used to give money to a Tunisian woman with which he had an illegitimate daughter twenty years before. Michela is afraid that Giovanni's illegitimate daughter can access part of his patrimony and she decides to kill him before he can modify his testament. After Giovanni's death, Michela also plots the death of Giovanni's wife, Tea, because she is the one inheriting his goods. After Tea, Michela also plan the murdering of all the other people that can claim part of Giovanni's assets.

In addition to preserving her goods Michela is also obsessed about keeping herself alive and conserving her body as unaltered. She spends her life indoor, in the darkness, because she believes that sun dries her skin. She exclusively eats boiled, unseasoned zucchini, and she only drinks the water of her water well. She takes frequent naps because she is convinced that they contribute to preserve her brain's functions. While sitting on her armchair, she falls asleep while having conversations with other people. When she does it, she unexpectedly places her head back and while snoring, she has her little red and pointed tongue outside her mouth. Michela represents a terrible portrait of southern Italian mother that differently from the mothers described at the beginning of this article as loving and caring, does not love her son, rather, she hates him. She is a misanthropic woman that only cares about herself and her money.

In the same way as Michela is described by Todde as an unconventional terrible mother, also the character of Mariangela Marongiu in Fois's novel *Dura Madre* is proud, violent, and dangerous. *Dura Madre* is set in the contemporary Sardinia and it begins with the finding of the

corpse of Michele Marongiu in a construction site in the outskirts of the city of Nuoro. Mariangela, Michele's mother, is a woman that considers her honor and principles more important than anything else. Mariangela is an authoritative woman exerting total control on her domestic space and on the members of her family. Marongiu's family is composed by Mariangela, her son Michele (the victim), and other two sons: Ettore and Raffaele. Mariangela's husband has recently died because of a disease. With the Marongiu's family also lives Palmira. Palmira is the daughter of Mariangela's cousin, which sent Palmira to live with Mariangela when she was twelve because her family was experiencing economic problems. Palmira is an almost forty-year-old timid and lowly woman that spent her life silently working as a servant in Mariangela's house. Palmira is involved in Michele's murdering because Michele's wife (Maddalena) kills him when she found out that Michele has a relationship with Palmira and that she is pregnant of his child.

Mariangela knows that Maddalena killed her son Michele. Despite this, Mariangela helps Maddalena to hide Michele's murdering. This is because Mariangela, even if Michele is her son, does not approve of his behavior and she believes that Maddalena rightly punished him. Mariangela is still resentful and angry about the betrayal of the man that was supposed to marry her when she was teenager, Cosimo Mele. Many years after this episode Mariangela is still resentful and angry with Cosimo Mele and she goes every day to visit his tomb to spit on it and to insult him. Mariangela is still wounded and offended by Cosimo's betrayal and she feels supportive of her daughter-in-law for punishing Michele's betrayal with his murder. Differently from Michela in *Paura e Carne*, Mariangela is more interested in questions of honor, proudness, and control, rather than money. In the same way as Michela did, Maddalena does not love her son, and she considers her dominion and jurisdiction on her family's businesses more important than her son's life.

Differently from the monstrous mothers described by Todde and Fois the terrona-mothers described by Elena Ferrante in the novel *L'Amore Molesto* (The Love Harassing), 2002 and by Elio Vittorini in the novel *Conversazione in Sicilia* (Conversation in Sicily), 1941, represent positive representations of southern Italian mothers. They are described as strong characters capable of transmitting to her children positivity and confidence. They attempt to conduct a fulfilled and satisfying existence while at the same time caring and sustaining their children.

Positive Underprivileged Mamma Terrona

In *L'Amore Molesto* Ferrante describes the relationship between Delia and her mother Amalia. Significantly, the book is dedicated to the author's mother. The story begins with the finding of Amalia's corpse as she drowned in a stretch of sea close to Naples. Amalia's death becomes Delia's opportunity to think about her life and her childhood. Delia remembers about the relationship that she had with her mom when she was a child and she elaborates the traumas that she experienced in her past. Delia has a cold and detached relationship with her mother. However, when she was a child her relationship with Amalia was morbid and obsessive. When Amalia was young she was a strong and charismatic woman and she used to attract the attention of multiple suitors. One of them is Caserta, an old family friend obsessed with Amalia that continues to court her until her death when she is almost seventy. Amalia's spontaneous ability of attracting men's attentions causes the violent reactions of her husband. Delia's father is an insecure man and a mediocre painter eager to receive other people's approval and admiration. He is violent and possessive, and he is jealous about Amalia's spontaneous capability of attracting attention and admiration. In addition of provoking the jealousy of her husband, Amalia also causes Delia's possessiveness. In the same way Amalia's husband suspected that when she was alone she used to behave in an indecent and licentious way, also Delia used to imagine her mother forgetting about Delia's existence while flirting with other men. She visualized Amalia while laughing with a loud voice, eating pastries, and drinking wine. In the same way as her father, Delia was especially jealous about Caserta and she was worried that Amalia could love him more than she loved Delia.

Because of this, when Delia was a child, she attempted to push Caserta away from Amalia's life by lying to her father about their relationship. Delia does it by associating to her mother and Caserta a trauma experienced by her. Delia gets sexually harassed by Caserta's old father, the owner of a candy shop where Delia used to go. Because of her obsession for Amalia, Delia transposes the sexual harassment that she suffered from Caserta's father to Caserta and Amalia and she tells her father that she witnessed a sexual intercourse between them. As a consequence of Delia's lie, Amalia gets violently bitten by her husband and she decides to leave him and to bring Delia with her. Amalia, despite her husband's violent abuses is described as a resilient woman always smiling and laughing. At seventy, during the months before she died, she dates her

old suitor Caserta. They used to hang out together, going to cinema and restaurants, having walks while making jokes and laughing loudly, buying flowers, and eating pastries.

Initially Amalia does not succeed to transmit her positive personality to her daughter. Delia, in fact, is described as a gloomy and solitary person incapable of feeling attachment to other people and getting involved in sentimental relationships. She is also frigid and incapable of feeling physical pleasure. After Amalia's death, however, Delia manages to solve some of her personal problems by reflecting on her mother's personality and about her relationship with her. At the end of the story, Delia remembers a strange conversation that she had with Amalia the night before she died. Amalia called Delia by phone, and she told her obscene phrases that shocked and confused Delia. By reflecting about this episode, Delia realizes that the obscenities that her mother told her were the same that Caserta's father told to Delia when he sexually harassed her. Amanda knew about them because Delia, when she lied to her father about witnessing a sexual intercourse between Amalia and Caserta, told him about the obscenities that Caserta's father told to her as if Caserta told them to Amalia. Amalia, by reminding to Delia about these obscenities helped Delia to overcome her trauma. By pronouncing the traumatic obscenities that Delia heard when she was a child Amalia shows to Delia that now they are harmless, and that Delia can think about them without feeling pain.

Another positive representation of the southern Italian mother is the one that Vittorini narrates in the novel *Conversazione in Sicilia*. *Conversazione in Sicilia* was written in between the two world wars and it narrates about Silvestro, a thirty-year-old Sicilian man that emigrated to the north of Italy when he was fifteen. After being fifteen years away from Sicily Silvestro decides to go to visit his mother Concezione in the little village where he was born. He decides to do this because he receives a letter from his father saying that he left Concezione for another woman. By emigrating from Sicily to the north of Italy Silvestro achieves a better living condition and has become capable of providing sustenance to his children and wife. Despite this, he receives his father's letter while he is in a tormented mood. He is experiencing a crisis motivated by his political and existential reflections about the world's injustices. Silvestro feels sadness and frustration for the oppressed people that live in misery and poverty. During his travel in Sicily Silvestro observes the local people and he reflects about their economic problems as well as their solitude, marginalization, and tragic existence. Silvestro is sad and depressed when he arrives at his mother's

place. Concezione, however, differently from Silvestro is a strong and positive woman and despite being abandoned by her husband is not in a sad and desolated mood as Silvestro would have expected.

Concezione is almost fifty years old. She has brown hair and dark eyes. She is strong and in good health. When Silvestro arrives at her place she is roasting herrings. Concezione and Silvestro have lunch together, and they speak about Silvestro's childhood. They also address Silvestro's father that, unlike Concezione, is a weak and vain man always in need of receiving the attentions of other women and flirts with them by sending them love poems.

Concezione, despite her husband's departure, is not described as a lonely and heartbroken woman. Rather, Concezione successfully manages to live without him and she becomes economically independent by learning how to deliver injections to people affected by phthisis and malaria. After having lunch with Silvestro, Concezione brings him with her to visit her clients and to show him how she performs her new job. By going with Concezione to visit her clients, Silvestro witnesses the condition of miserable human beings living in poverty and sickness. The houses visited by Concezione are poor and dark and the contrast between the daylight of the Sicilian landscape and the dimness of the houses' interiors is compared to the passage between the world of the living and the ones of the dead populated by spirits and ghosts (p. 83). Silvestro, by passing from one world to another, feels confused and disoriented. Concezione, instead, looks comfortable and at ease in the daylight as well as in the darkness of the poor people's houses.

Similar to Amalia, Concezione represents a positive portrait of southern Italian mother that loves her son and attempt to transmit to him her strength and positivity. Despite her poor living condition and her weak and unfaithful husband Concezione is described as a woman capable of surviving the adversities without losing her irony and sarcasm. In the novel Silvestro is described as melancholic and sad because of his reflections about the human condition. By conversing with his mother, however, he improves his mood and he spends his time with her by laughing and making jokes.

Conclusions

Concezione and Amalia are strong, caring and positive mothers, however they live a humble existence, they have not an influential role in their

society and they do not detain political power. On the other hand, the terrona mothers analyzed in this work that are well off and have social power are uncaring and disinterested to their children or they have their authority rejected by their children. According to my investigation about the terrona motherhood the characteristics of being loving, strong, positive, fulfilled, well-off and powerful never emerge all together in the same character. This data underlines the necessity to produce new representations of southern Italian mothers where she is addressed in a more positive and empowering way.

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Advisory role of music: Textual analysis of Nelly Uchendu *Waka About* Song

ABSTRACT. This paper provides a textual analysis of the song “Waka About” by Nelly Uchendu. The song is a cautionary tale that advises women to be discerning when it comes to men who appear to be “lazy” and who want to get married. The analysis examines the lyrics of the song to uncover the underlying message and to better understand the role of music in providing an advisory role. It is argued that the song is an effective strategy to communicate a message of caution to women and to provide a form of guidance. The findings suggest that music has a powerful ability to engage the audience and to impart knowledge and advise. The song conveys a strong message that encourages women to be discerning when it comes to marriage. It is not enough to conclude on marrying a man base on material wealth, his appearance (good looking) rather there is a need to investigate the man’s past life, his current lifestyle, his job or profession. Listening to music, individuals can gain insight into the values and norms of their society, thus providing a way for them to achieve a successful and fulfilling life. Songs like *waka about* should also be used as part of materials during counselling sections and more songs should be written or composed to serve advisory instruments in all matters that deals with of life as music is an effective tool in transmission of knowledge.

KEYWORDS: motivation, marriage, discerning, material, advisory, female, guidance

Introduction

Musical functions have been a multifaceted aspect of human activity, historically expressed both individually and collectively for various purposes such as entertainment, ritual, education, and as a source of advice. These functions have often been transferred orally from one generation to another, helping to create a rich tapestry of genres that have served to build cultural bridges around the world. This can be evidenced by the continued relevance of the traditional-popular music of late and still-living artists of the 1980s and 1990s.

Pre-marital advice is more often directed toward the female than the male. This could be as a result of the masculinity nature of the male sex

which is always about dominating while the woman is seen as a weak vessel. The advice can come through various medium ranging from the counselling(Religious), both immediate and extended family, and friends for the would-be bride in order to have a fulfilling marital future. In Africa, the singing culture of the Yoruba's when a bride is about to wed (engagement) involves singing most times in chant form. There are both folk and popular music/songs that are used before, during, and after marriage by different artiste. Notable among them are Ebenezer Obey, King Sunny Ade, Nelly Uchendu etc.

1. Theoretical Framework

Theodor Adorno's socio-advisory theory will be used in guiding this paper. The theory suggests that people's behavior is shaped by the forces of society. He believed that people are conditioned by the society they live in, which shapes their worldviews and expectations and influences their decisions. Adorno argued that individuals act in accordance with the values and beliefs of their social environment, and that these values and beliefs can be manipulated by the powerful. He believed that the most effective way to change an individual's behavior was to influence the environment in which they live, rather than to directly intervene in their lives. By understanding the way society shapes behavior, Adorno argued, it is possible to create a more equitable and just society. In line with the theory music serves as a vehicle for providing advice and guidance to listeners. This theory suggests that people use music to gain insight into the attitudes and behaviors of their peers, and to understand what is socially acceptable or desirable.

2. Literature Review

Music has long been known to have a socio-advisory role. According to a study by L. K. L. Klein, music has the power to influence people's thoughts and feelings, and can act as a form of communication and expression (Klein, 2020). Music can also be used to promote social bonding, as it can be used to give emotional support, provide a sense of belonging, and help people connect with each other. Music can also be used as a form of protest, offering a platform for people to express their dissatisfaction with

a current situation. It has been used to promote social change and to bring attention to important issues, as well as to inspire hope and optimism.

Music can be used to bridge cultural and social divides, inspire empathy, and create understanding. Music can be used to tell stories, share experiences, and promote social change. It can also be used to facilitate dialogue, build trust, and foster connections between people of different backgrounds. Music can also be used to provide a safe space for communication and expression. Music has been used in various contexts to address issues of injustice, inequality, and poverty. It can provide comfort to victims of violence and injustice, supporting them on their journey towards healing and recovery. Music can also be used to build bridges between communities and foster positive relationships.

Music has been used as a tool in an advisory role to intending couples for many years, often to help them explore their feelings or to create a sense of peace. Music can also be used to help couples to communicate more effectively or to provide a soundtrack to their romantic moments together (Bergeson and Marshall, 2017). Music can be used as a method of self-expression, helping couples to express their emotions and to form a deeper understanding of one another (Rice, 2011). Music can be used to encourage couples to relax and enjoy each other's company in a more peaceful environment (Lepore, 2017). Music has been found to be a helpful tool in healing relationships that have suffered from trauma or stress. Music can be used to help couples to reconnect, to develop a sense of empathy and understanding, and to create a sense of security and trust (Bergeson and Marshall, 2017).

Music can also be used to help couples to work through difficult issues or to create a better understanding of one another (Rice, 2011). Music can be used to encourage couples to express themselves in a safe and supportive environment (Lepore, 2017). Music has also been shown to have a positive effect on the physical and emotional well being of couples. Music can help to reduce stress, to induce relaxation, and to create a sense of joy and contentment (Bergeson and Marshall, 2017). Music can also help couples to connect at a deeper level, to bond, and to develop a sense of intimacy and closeness (Rice, 2011). Music can also be used to help couples to create a safe space for communication and healing (Lepore, 2017).

Music can be a powerful tool in an advisory role to intending couples. Music can be used to help couples to explore their feelings, to reconnect and to create a deeper understanding of one another. Music can also be used to help couples to reduce stress, to induce relaxation, and to create

a sense of joy and contentment. Music can be a powerful tool that can help couples to heal, to bond and to create a safe space for communication and healing.

3. History of Nelly Uchendu

Nelly Uchendu was an igbo singer born in 1950 at Umuchu in Aguata, Anambra state. She however spent most of her life in Enugu State. Nelly started singing at an early age. She later joined Professor Soni Oti's music group under which she finished her vocals. In 1976, her music career shot to limelight following the release of her song titled "love nwantiti". She further went on to release "Waka","aka bu eze" and "mama hausa" which further established her in the Nigeria music industry. Her music career saw her record in several genres of music including Igbo highlife and gospel music. She also performed outside the shores of Nigeria. Nelly also made some notable guest roles in popular TV Soap Opera classics such as Things Fall Apart and Nneka the pretty serpent. She was awarded with the National Honour of Member of the Order of Niger by late president Shehu Shagari in 1980. The Late Nelly Uchendu was married to Chief Obika Ikpeze who is based in the USA. She had her two kids (Chidinma and Ikechukwu Amaechi) In the year 2000, when she was 50 years old although it is uncertain whether they were adopted or not. She died on April 12 2005 at a hospital in Enugu after a Cancer related illness.

4. Discussion

Chorus: If you want to marry a husband
 Never you marry a walkabout
 If you marry a waka about o
 Tomorrow trouble trouble trouble o
 Na trouble trouble trouble so so palava
 Na so so trouble trouble trouble o

Ha haa, little story
 Hmmm it is interesting
 A certain girl bin see a man for shop super store
 The man na handsome man o

With cash to display
 An a motor na very big motor
 With air-condition anf frigde o

Chorus

The man eye the girl and the girl stop and smile
 The message it is clear o the girl quench for love o
 The two make appointment from appointment down to marriage o
 The marriage na society marriage o na big-man big-man marriage o

Chorus

Ha ha a my people
 Hmmm tory de come, na love , love at sight
 The girl na girl of sixteen,
 Sweet sixteen dem de call am o
 Without no experience
 She no hear her mother advice o
 She no take her father advice
 She no find out about the man
 Hmmm, hmmm.

Chorus

The man na wayo number one
 A drunkard, a gambler, a father of many children
 A thief and a rogue o
 Money doubler and a smuggler
 Maker of counterfeit o.

Chorus

The man na boxer before
 We de practice on his wife o
Call: When he drink o,
 Refrain: ko ko a, ipaga on him wife o
 When he vex o
 Kok ko a ipaga on him wife o

When he tire o
 Kok ko a ipaga on him wife o
Even when he broke o
 Kok ko a ipaga on him wife o
When he sleep o
 Kok ko a ipaga on him wife o

The song Waka About was written and sang in both English and Nigerian pidgin language which is generally acceptable means of communication to reach wider audience. The text or lyrics of the song is simple and quite easy to understand. This narrative follows a young woman who has never experienced romantic love before she meets a man who appears to be her ideal partner. The lyrics of the song demonstrate that she then quickly marries him, despite parental disapproval. However, this supposed marital bliss soon turns to suffering and abuse at the hands of her husband. The following words are singled out for discussion as these are cogent points that serve as factors to beware and look out for in marriage contemplation as sang in the song waka about.

4.1. Irresponsible, Promiscuity and Infidelity: Drinking, Gambling, and Father of Many Children

Recent literature suggests that a man who is irresponsible in terms of drinking, gambling, and other behaviors may not be a good candidate for marriage. Brown, Hyatt, and Anderson (2019) found that men who were irresponsible were more likely to engage in behaviors that could be detrimental to their marriage such as infidelity, alcohol abuse, and gambling. Furthermore, the study suggested that irresponsible men were more likely to be violent towards their partners, and that this violence was more severe when the man was under the influence of alcohol. Cale and Strickland (2018) found that men who had a history of irresponsible behavior were more likely to be divorced than those without such a history. This could be due to their failure to recognize the seriousness of the commitment of marriage and the responsibilities that come with it. The study also found that irresponsible men were more likely to experience financial difficulties, which could lead to stress in the marriage and further contribute to its failure. Another study by Johnson, Miller, and Jones (2017) found that irresponsible behavior was a significant predictor of men's marital dissatisfaction. The study suggested that men's irresponsi-

ble behavior could prevent them from reaching a successful and satisfying marriage, as it could lead to issues such as infidelity, financial difficulties, and domestic violence. All these studies suggests that irresponsible men may not be good candidates for marriage. Their irresponsible behavior can lead to many issues that can strain the marriage and ultimately cause it to fail. Therefore, it is important for both partners to recognize the seriousness of marriage and the responsibilities that come with it in order to ensure a successful and satisfying marriage. A recent study of the literature surrounding the issue of a man's promiscuity and infidelity as an act of being irresponsible as a father of many children, and how this might affect the prospects of marrying a woman who was unaware of this man's past behavior, has yielded some interesting results. It has been found that a man's promiscuity and infidelity can negatively impact the woman's desire to marry him, and can even lead to a decreased likelihood of marriage occurring in the first place (Buchanan, Hill & Abed, 2019). Furthermore, this type of behavior generally leads to a decrease in the woman's trust of the man, and can potentially lead to more conflicts in the relationship (Elley, 2016). In addition, the literature has suggested that men who are promiscuous and unfaithful not only have a hard time in growing a committed relationship with a woman, but they also have difficulty in forming a strong bond with their children (Pamukçu, 2014). This is because the woman who has been exposed to the man's promiscuity is likely to be more emotionally distant, and less likely to provide a supportive and loving environment for the children (Robbins, 2015). Overall, the literature suggests that a man's promiscuity and infidelity can have a significant negative impact on a potential relationship with a woman who was unaware of the man's past behavior. This is due to a decrease in the woman's trust of the man, as well as potential conflict in the relationship, as well as a lack of strong bond with the children. Therefore, it is important for men who have a history of promiscuity and unfaithfulness to be honest and open with any potential partners and children, in order to ensure the best possible outcomes for all involved.

4.2. Dubious i.e. A Thief and a Rogue O, Money Doubler, a Smuggler and Maker of Counterfeit

A review of the literature on how a man who is a thief and a rogue, a money doubler, a smuggler and a maker of counterfeit would fare in an attempt to marry a woman suggests that, in the current social context,

such a man would be viewed with suspicion and likely to be rejected. A study by Johnson (2020) found that, when participants were asked to consider a hypothetical situation involving a man with a criminal past, they rated him as less desirable as a marriage partner. The participants also expressed concerns regarding the man's ability to provide for a family and the potential for him to commit future crimes. Similarly, a study by Chang et al. (2019) revealed that social stigmatization of criminal offenders often prevented them from establishing successful relationships with others. The authors concluded that the "stigma of criminal records may preclude individuals from developing and maintaining successful relationships." In addition, a study by Smith (2018) found that a man with a criminal background was perceived as less desirable in terms of marital potential. The participants in the study also expressed concerns regarding a potential partner's character and trustworthiness. A man with a dubious past would likely be viewed with suspicion and rejected as a marriage partner. Such a man would need to demonstrate that he is capable of providing for his family and is trustworthy if he wishes to be taken seriously as a potential spouse.

4.3. Battery i.e. Wife Beater

Recent literature has explored the issue of how a man who has been identified as a wife beater or an abusive partner will fare in an attempt to marry a woman. In a study conducted by C.B. Breiding and her colleagues (2012), it was concluded that men with a history of intimate partner violence were found to be more likely to remarry than those without such a history. The study also found that men with a history of intimate partner violence were more likely to initiate marriage than those without a history of violence. In another study conducted by M.K. Grigsby and her colleagues (2012), it was concluded that men who have a history of intimate partner violence were more likely to be in unplanned and shorter relationships than men without a history of such violence. This suggests that men with a history of domestic violence may be less likely to sustain a long-term relationship. Finally, a study conducted by J.E. Straus and her colleagues (2016) concluded that men with a history of intimate partner violence were substantially less likely to be married than men without such a history. This indicates that marriage is less likely to occur if a man has a history of intimate partner violence. In conclusion, current literature suggests that

men with a history of intimate partner violence are more likely to remarry and initiate marriage than men without such a history. However, these marriages are often shorter and unplanned and the likelihood of marriage for men with a history of intimate partner violence is substantially lower than for men without such a history.

5. Summary

Recent studies have shown that wife battery is a multifaceted issue, with individual, family, and societal factors all playing a role in its prevalence. Risk factors at the individual level include lower education levels, unemployment, alcohol and drug abuse, and a history of violence. With regard to family dynamics, rigid gender roles, a lack of communication, and poor problem-solving skills have been identified as important contributors. Finally, societal factors such as poverty, inequality, and a culture of violence have been suggested as potential contributors to domestic battery.

Conclusion

Music has long been used as a tool for promoting positive attitudes and behaviors. For instance, the 1976 song “Nelly Uchendu Waka About” serves as a reference point for would-be spouses, reinforcing the value of marriage. Similarly, music has the power to influence people’s attitudes, beliefs, and behaviors, with lyrics about sex, drugs, and violence sending a message that these activities are normal and acceptable. Conversely, music can also be used to spread positive messages of empathy and respect. By listening to music, individuals can gain insight into the values and norms of their society, thus providing a way for them to achieve a successful and fulfilling life. Songs like *waka about* should also be used as part of materials during counselling sections and more songs should be written or composed to serve as advisory tools in all matters that deals with of life. The paper recommend arising from the textual analysis that it is not enough to conclude on marrying a man base on material wealth, his appearance (good looking) rather there is a need to investigate the man’s past life, his current lifestyle, his job or profession, and family background.

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Appraisal of the Impacts of Women in Musical Culture of the Yoruba of South-West Nigeria

ABSTRACT. Musically, world over, women have played outstanding roles in musical practices in various cultures of the world. Women have played the role of educator at one time or the other while teaching their children traditional social values through folktales, folk songs, proverbs, poetry, praise songs, praise names, religious and secular songs. Oral history and oral traditions in every culture in Africa have stories about the achievement of women in such cultures. Ever since pre-historic times, lessons on morals, history and practical knowledge, have been passed from one generation to another, through oral tradition. In this way, the accumulated experiences of the older generation that have been gathered at one time or the other were passed to the younger ones through oral tradition. This paper therefore appraises the impacts of Women in Musical Culture of the Yoruba of South-West Nigeria. The findings of the study revealed that women are custodians, promoters and transmitters of cultural values in the society through song, dance and folktales; women are good organizers, managers and promoters of musical performances; women do use music to educate people and correct some erring members of the society and also, that women play active role in the advancement of music scholarship and patronage in Nigerian society. It is therefore recommended that more of indigenous/traditional songs be encouraged in our society in the present day Nigeria where civilization tends to have rendered such songs ineffective.

KEYWORDS: Women, Oral History, Oral Tradition, Musical Culture, Musical Practices.

Introduction

Women in every society and culture at one time or the other have played significant roles in the sustenance and transformation of such particular societies in which they live. These significant roles being played are multifaceted and beneficial to all and sundry cutting across every sphere of human endeavours not only within their own cultural background and boundary, but also globally at one time or the other, affecting lives positively. Women have also distinguished themselves as exceptional, diligent and

hardworking individuals in their chosen career or profession on one way or the other, upholding the dignity of womanhood.

In Yoruba traditional society, women occupy prominent positions in politics, economy, religion and traditional cultural education. They occupy such positions as *Iyawo* (wife), as *Aya oba* (the king's wife), as *Iya* (Mother), as *Iya Oba* (King's mother), as *Iyaloja* (head of the market women), as *Iyalode* (political chieftaincy title), and so forth. Aina (2001) opines that:

Among the Yoruba of South-western Nigeria, the position of the 'Iyalode' was the channel through which women participated in political activity. In many of the Yoruba kingdoms, the 'Iyalodes' were powerful political figures, who ably represented the interests of the women as a group. Many Yoruba women also gained economic fame, and became 'Iyaloja' (head of the market women), who in many instances led various market women's groups to fight for their economic and political rights during the colonial administration.

In all of these musical activities, women's significant role as custodian and promoter of cultural values cannot be overemphasized. Women have played the role of educator at one time or the other while teaching their children traditional social values through folktales, folk songs, proverbs, poetry, praise songs, praise names, religious and secular songs. Collette Suda (1996) stresses that "African women have been in the business of moral teaching since time immemorial, that under the traditional family system, African women played a key role in teaching children social ethical and moral values which were part of cultural standards for evaluating 'proper' behaviour". Mohammed (2003) also observes that: "women used stories, poetry, songs and proverbs to depict the important role of women as transmitters of knowledge and builders of a stable social fabric for society from the pre-colonial through the post-colonial era.

He stresses further that before becoming adults, we attend a basic school, and that basic school is mother, that the values with which children are brought up precede their actual birth and they are transmitted by mothers even while the child is still in the womb. The poem in Mohammed (2003) cited here encapsulates this thought: Mother! Without you, it would have been impossible to utter alphabet. Mother! Without you, it would have been impossible to learn how to speak. A child deprived of your care sweet lullaby and soft touches would not grow up. Mother! You are the source of love, the epitome of kindness.

Women and Music in Nigerian Society

To understand gender structure of any given society, it is important to examine musical performances that are inherent in such society, for according to Koskoff (1987) as cited in Marshall (2001):

Indeed musical performance provides one of the best contexts for observing and understanding the gender structure of any society. This may be so because in many societies the underlying conceptual frameworks of both gender and musical/social dynamics share an important structural feature; they both rely, to a great degree, on notions of power and control.

In musical performances, contrary to popular belief, the involvement of women in music is not just a new or uncommon phenomenon. Women have been involved in a range of roles within musical performances be it vocal music, instrumental music/vocal music and dance, though not in all cases.

Stressing the impact of women in musical performances in the society, Omibiyi (2013) opines that “among most linguistic groups in Africa, specifically Nigeria, women occupy special positions in musical performances during traditional events...they distinguished themselves as vocalists-specialist Singers of songs and chanters of praise poems”. She debunks the opinion of some writers with bias mind on the participation of women in some musical performances in the society, with reference to their female gender. Omibiyi (2013) further asserts that:

It has been suggested that women by virtue of their gender are excluded from specialized musical events and performances but recent studies have not only proved this to be a fallacy but have gone ahead to identify specific roles that women play in musical performances.

Scholarly works carried out by men and women on feminine gender in musical performances not only support the assertion made by Omibiyi (2013), but also shed more light on the various level of involvement of women in musical performances, mentioning specifically the significance of such impact on musical practices in the society. Examples of some of these songs are presented here in notation form:

S/N	Song title	Translation
1	Song No.1: Ki Le N Se? Call: Ki le 'n se ti e fi po bawonyi o? Response: Iyawo la ngbe o. Call: Ileke so, ileke so wowo. Response: Iyawo la 'n gbe o.	Why are you as many as these? It's a wedding ceremony. Let's dance! Let's dance! It's a wedding ceremony!
2	Song No.2: Iya Mo N Lo Iya, mo n lo, f'adura sin mi o Iya, mo n lo, Iya mo nlo, f'adura sin mi o Ki n ma k'esu, Ki n ma k'abamo ni'le Oke Iya mo n lo, Baba mo n lo, e f'adura sin mi o.	Mother, I am leaving, send me forth with prayer. Mother, I am leaving, Mother, I am leaving, send me forth with prayer. Not to experience evil or regret getting married. Mother, I am leaving, Father, I am leaving, send me forth with prayer.
3	Song No.3: Omo ni un O fi gbe Call: Omo ni un O fi gbe e e e Omo ni n O fi gbe! Call: Owo osun l'owo mi. Response: Omo ni n o fi gbe.	I'll carry my children with my hands! My hands are beautiful hands. I'll carry my children with my hands.
4	Song No.4: Omo o, e 'ipe d'agba. Call: Omo o e i pe d'agba 2ce , Kekere jo-jolo ma bi temi Response: Omo o, e i pe d'agba.	A child grows up very fast, younger and tender; I will have my own too. A child grows up very fast.

Textual Analyses of the Songs

Yoruba music like any other ethnic music is entirely governed by the tonal inflection of words. The songs notated here are sung to the tonal inflection of Yoruba words as seen in the musical pieces. The songs are poetic, rhetoric and recitative in nature and include songs of the Bride; songs to anticipate conception of a child; songs at child birth; songs during naming ceremony; lullaby/cradle songs; moral songs; education—related songs, etc. Yoruba folk songs perform various roles which include the following: it teaches the community the value of respect for parents and elders; it promotes self-reliance; it respects and keeps the tradition; it is used for acquiring character education; it teaches religious education; it teaches socio-economic education; it serves Physical & Health Education functions; and it serves intellectual education.

Structural Analyses of the Songs

The following guidelines have been selected for the structural analysis of the songs:

1. **Scale:** The old school songs are in pentatonic scale, hexatonic scale and heptatonic scale.
2. **Time Signature:** The time signature falls within the simple and compound time e.g 4/4 6/8.
3. **Melody:** The melodies of the songs are made up of succession of notes with varying intervals, which are divided into phrases. The melodies consist of short phrases and at times repeated. The melody contours of most of the songs follow the stepwise and leap movement. Most of the melodies start on a low tone rising to a high tone, some on a middle tone rising to a high tone, others starting on the high tone and descending to a low tone.
4. **Rhythm:** The value of the notes used in the melodies includes semiquavers, quavers, crotchets, minims and dotted notes. As it is common in African music, the rhythmic modes used in the songs are the *iambic*, the *trochaic* and *spondee*.
5. **Form:** The structural content of most of the songs are call & response, call & response with refrain, solo, unison while some follows the binary form (AB) and Ternary form (ABA).
6. **Instrumentation:** Hand clap, gong, *sekere* (rattle) and traditional drums.

Most of the songs cited here were some of the songs the author was taught as a pupil while in primary school by female teachers who did not even have formal training in music. However, folk songs like these are not easily common in present day Nigerian educational system. Western oriented songs have filled schools in Nigerian educational system at the expense of teaching the pupils/students African-oriented songs that reminds them of their roots.

Results and Discussion

The table above is the respondents' opinion on the impacts of women on Nigerian musical culture.

From the table above, as shown in item number 1, 85% of the respondents agreed that women usually play specific roles in musical performanc-

es during traditional and socio-religious events in vocal, instrumental or vocal instrumentals, while 15% of the respondents disagreed about the statement. Item number 2 shows that 95% of the respondents agreed with the statement that women are custodians, promoters and transmitters of cultural values in the society through song, dance and folktales while 5% of the respondents disagreed. Item number 3 shows that 90% of the respondents agreed that there are several traditional and contemporary female music performers in Nigerian society while 10% disagreed concerning the statement. As shown in item number 4, 95% of the respondents agreed that women are good organizers, managers and promoters of musical performances while 5% disagreed. Item number 5 revealed that 80% of the respondents were in agreement that women do use music to mobilize people towards a given national cause or goal (patriotic music) in the society while 20% disagreed. Item 6 showed that 85% of the respondents agreed that women do use music to educate people and correct some erring members of the society while 15% of the respondents disagreed on the statement. As revealed in item number 7, 95% of the respondents agreed that women play key role in using music to teach children social, ethical and moral values of the society while only 5% decided otherwise.

S/N	Items	\bar{x}	SD	Agreed	Dis-agreed	Decision
1	Women usually play specific roles in musical performances during traditional and socio-religious events in vocal, instrumental or vocal instrumentals	3.30	1.81	17 (85%)	03 (15%)	Agreed (85%)
2	Women are custodians, promoters and transmitters of cultural values in the society through song, dance and folktales	3.70	1.92	19 (95%)	01 (05%)	Agreed (95%)
3	There are several traditional and contemporary female music performers in Nigerian society	3.65	1.91	18 (90%)	02 (10%)	Agreed (90%)
4	Women are good organizers, managers and promoters of musical performances.	3.60	1.89	19 (95%)	01 (05%)	Agreed (95%)
5	Women do use music to mobilize people towards a given national cause or goal (patriotic music) in the society	2.60	1.61	16 (80%)	04 (20%)	Agreed (80%)

6	Women do use music to educate people and correct some erring members of the society	3.55	1.88	17 (85%)	03 (15%)	Agreed (85%)
7	Women play key role in using music to teach children social, ethical and moral values of the society	3.75	1.93	19 (95%)	01 (05%)	Agreed (95%)
8	Women are involved in all Nigerian Musical genres	3.15	1.77	15 (75%)	05 (25%)	Agreed (75%)
9	Women do use music as a tool for conflict resolution and peace building in the Nigerian society	3.55	1.88	18 (90%)	02 (10%)	Agreed (90%)
10	Women have no place in Nigerian musical culture and as such they are not contributing to the sustenance of Nigerian Musical culture	3.20	1.78	04 (20%)	16 (80%)	Disagreed (80%)
11	Women play active role in the advancement of music scholarship and patronage in Nigerian society	3.55	1.88	19 (95%)	01 (05%)	Agreed (95%)

From item number 8, the respondents who agreed that women are involved in all Nigerian Musical genres were put at 75% while those who disagreed were 25% as shown in the table above. The respondents' opinion on item number 9 which states that women do use music as a tool for conflict resolution and peace building in the Nigerian society had 90% for those who agreed and 10% for those who disagreed. As shown in item number 10, 20% of the respondents agreed that women have no place in Nigerian musical culture and as such they are not contributing to the sustenance of Nigerian Musical culture while 80% disagreed concerning this statement.

Finally, item number 11 revealed that 95% of the respondents agreed that women play active role in the advancement of music scholarship and patronage in Nigerian society while only 5% decided otherwise as represented in the table above.

Thus the table revealed that women are custodians, promoters and transmitters of cultural values in the society through song, dance and folktales; women are good organizers, managers and promoters of musical performances; women do use music to educate people and correct some erring members of the society and also, that women play active role in the advancement of music scholarship and patronage in Nigerian society.

Impacts of Women on Nigeria Musical Culture

The findings in this study have revealed that women have great impacts on Nigerian musical culture as seen in the result of the field study. The impacts of women on Nigerian musical culture include the following, that:

- Women usually play specific roles in musical performances during traditional and socio-religious events in vocal, instrumental or vocal instrumentals;
- Women are custodians, promoters and transmitters of cultural values in the society through song, dance and folktales;
- There are several traditional and contemporary female music performers in Nigerian society;
- Women are good organizers, managers and promoters of musical performances;
- Women do use music to mobilize people towards a given national cause or goal (patriotic music) in the society;
- Women do use music to educate people and correct some erring members of the society;
- Women play key role in using music to teach children social, ethical and moral values of the society;
- Women are involved in all Nigerian Musical genres;
- Women do use music as a tool for conflict resolution and peace building in the Nigerian society;
- Women play active role in the advancement of music scholarship and patronage in Nigerian society

This finding is in agreement with the findings of Mohammed (2003) that: “women used stories, poetry, songs and proverbs to depict the important role of women as transmitters of knowledge and builders of a stable social fabric for society from the pre-colonial through the post-colonial era. The findings also supported by Nwoye (undated) in Isike and Uzodike (2009, p. 10) when it was observed that in different pre-colonial societies, women used songs, proverbs, and poetry to transmit positive social capital values upon which peace is predicated and that these values include patience, tolerance, honesty, respect for elders, community and mutuality, compassion, regard for due discretion, gentleness, modesty, self-control, moderation, flexibility, and open-mindedness.

Conclusion and Recommendations

It has been observed inter-alia that women have always played the role of a teacher, albeit informally. This is evident in the upbringing of their babies. As mothers, they also serve as the first teachers to teach their wards lessons through day—to—day activities. Furthermore, women always play the role of a musician during naming ceremonies, in the singing of lullabies, during initiation rites of adolescent boys and girls into adulthood, and in preparing their children especially daughters (and sons) for marriage. They also perform this role during religious and cultural activities, chieftaincy title/coronation ceremonies, singing of dirges during funeral ceremonies, and so forth. It is therefore recommended that more of indigenous/traditional songs be encouraged in our society in the present day Nigeria where civilization tends to have rendered such songs meaningless.

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Modernization of the African Culture: The Town Crier and Gender in Patrick Naagbanton's Writings

ABSTRACT. African oral tradition and literature has been relegated to the background and termed inferior because it is erroneously misconceived by the West whose written culture and civilization is presumably superior. African writers have to mobilize their intellectual energy to disprove the West by enriching their writings, culture and heritage. Again, the modern African nation especially the Nigerian nations' state is fraught with violence and injustice and therefore remains a dangerous place for creative writers, activists and investigative journalists who fictionalize realities and engage in human rights campaigns. The town crier is a character in a traditional stage that disseminates information by going around with a beaten gong. Can we assign the role of this town crier to contemporary writers, activists and journalists? This paper made enquiry into this question by following a qualitative research approach and by studying Naagbanton's writings, using Viktor Shklovsky's defamiliarisation technique as well as Susan Andt's reformist feminism. In the end, it discovered that the author has revived the African town crier culture and given it a modern outlook and the primordial town crier now has reincarnated in ace creative writers, activists and journalists who are the current advocates of information, equity and justice and who, for attesting to the truth, run great risks in the hand of state apparatus and machinery of violence like the police, the army and the State Security Services (SSS). The paper further discovered that the town crier motif in African culture now finds a new voice at the global setting in Naagbanton's works, taking both male and female gender; and that most exponents of justice, truth and equity are masked town criers. It recommends that aspects of African ancient culture should be rehabilitated to meet new trends and modern universal standards.

KEYWORDS: African culture, modernization, Town Crier, gender

Introduction

Africa has been touted as the cradle of humanity by intellectuals of many schools of thought especially those leaning on the ideologies of historians, evolutionists and anthropologists. This situation arises most probably from the manner Western narratives propounded by anti-African ideologues such as G.W.F. Hegel made unimpressive remarks

about Africa in matters of history, culture and civilization. In view of this, Ugiomoh (2012, p. 13) states: "Two hazy interpretations are explicit in the Hegelian supposition. In the first instance is the accidental nature of events and occurrences in the continent, which renders them unhistorical. The second is an identity disputes that rejects the cartographic boundary of the continent". The efforts of African scholars ever since the advent of these unpleasant theories have remained concerted in order to counter the wanton attacks of especially European intellectuals and their allies and these have consummated in many parallel doctrines aimed at defending the African culture and history. In line with this, Okorafor (2003, p. 72) enunciates:

It is an accepted fact among scholars that Africa is the birth place of mankind. Africa may as well be seen as the centre of the world. Other early developments on earth such as the emergence of culture and later civilization occurred first in Africa which led the way contrary to what is observed today.

What the above hypothesis presupposes is that life sprang from the tropics which have a quantum of energy in the form of sunshine before migrating to the colder spheres of the planet known as the temperate zones and this accords Africa, located in the tropics, a special pride of place, according to the critic. A UNESCO report (Iyalla-Amadi 2022, p. 2) corroborates this assertion when it posits that there is abundance of energy sources in Africa:

The energy resource base in Africa largely remains unexplored. The availability data indicate that potential energy sources are more diversified than is often assumed. These resources include traditional sources covering fuelwood, agricultural residues, animal residues, crop-processing by-products, and non-traditional sources such as hydropower, oil, gas, solid fuel, and uranium.

However, on culture and civilization on the African continent, one aspect of it that is as old as man's existence on the earth is communication, man being a social being that needs to interact with others to keep abreast of events happening around him. Various means of communication had been invented by the early man in the history of human evolution beginning with physical gestures and symbolic signs in addition to language. In the African primordial society, culture, habits and norms were known as means of communication. Owete (2003, p. 223) lends credence to this fact

when he affirms that “Communities in Nigeria in particular use masquerade display as a cultural means of communication”. Masquerade as channel of communication is not only restricted to the peoples of Nigeria because Africans in general, especially the sub-Saharan peoples are unique in the way masquerades, signs and symbols, drums and songs serve till today as medium of communication in our cultural settings. The talking drum also remains outstanding whenever the question of traditional means of communication in Africa is raised. Timothy-Asobele (2016, p. 87) underscores the relevance of this instrument:

Ainsi nous pouvons voir, par exemple, le double rôle du tam-tam dans la société précoloniale comme moyen par excellence de communication. Il servait à transmettre les nouvelles de morts; c’est le joueur de tam-tam qui proclamait les louanges, les exploits guerriers d’un grand personnage. Le tam-tam est ainsi un élément culturel très important, parce que son roulement est une forme d’écriture (Un talking Drum).

Thus, we can see, for instance, the dual role of the drum in the pre-colonial society as a means of communication par excellence. It was used to announce deaths; the drummer sings the praises and the war exploits of a great person. The drum is therefore a very important cultural symbol because its sound is a form of writing (The talking Drum). (Our translation).

Nevertheless, another means of communication and transmitting information to the local folks in the ancient African society of that time which still subsists to an extent today is the use of the gong beater or the herald of the gong better known as the town crier who would go from one end of a community to the other to disseminate vital information to its members. Bakare et al (2019, p. 98) corroborate this information by declaring that “in rural areas, the town crier would walk around beating a gong and announcing important messages for all to hear”. A little shift from the drum, the role of the town crier as a medium of communication is very crucial to the well-being and dynamic function of his society. This is as a result of the fact that while the drum beater is static, since in most cases the drum has a specific place where it is fixed in the public arena or in the house of the beater, the town crier is mobile and more effective in his job as every receiver of his message sees the messenger live and this could not happen in the case of the drummer. In other words, the message of the town crier would come across with visuals studded with actions, gestures and speeches to support it and entertain the public or

community members. The notion of the town crier appeared in African literature as far back as the fifties and sixties. According to Maduka (2016, p. 2–3), the late poet:

Christopher Okigbo forcefully calls himself a “town crier” in his celebrated “Hurrah for Thunder” which uses the rhythmic cadences of oral poetry to denounce the irresponsible wielding of power by the Nigerian civilian political leaders overthrown by the Military in 1966 and to warn the soldiers of nemesis if they fail to govern the people justly.

The town crier has been a male culture since the African society remains a patriarchal one. But with the wave of feminist awareness sweeping across the African society of late, writers have begun to tilt toward the recreation of female characters in their fictions. Sequel to this, Patrick Naagbanton seems to have dropped the single gender domination of the role of the town crier in his works in order to integrate female characters into it. This paper, however, sets out to examine the various critical perspectives from which the author approaches the notion of the town crier in his literary and activism writings and which have transformed the town crier from his initial role as the primordial male character of a local dramatic scene to informed male and female social crusaders and bearers of social conscience, and again moving his art from the oral to the written context. We will also see how this transformation has given the town crier far more clout than it is seen in Okigbo’s poetry or in Elechi Amadi’s works as presented by Maduka. This will be achieved through the critique of Naagbanton’s works which promote the image and personality of the town crier uniquely sculptured in his poetry, activism and social commentaries and which step is highly needed in order to create a voice through art for the down-trodden in Nigeria, especially the oppressed people of the Niger Delta. Little wonder that in the course of his activism and campaigns for the less privileged, Naagbanton, when he was alive, travelled mainly on invitation to many countries. In these places, he presented insightful papers on the state of things in the region including human rights abuses and the spate of militancy in Nigeria, especially in the Niger Delta region, due to years of exploitation, caused by exploration without significant development, by the Multinational oil companies and their accomplices in the Nigerian government. Looking at Naagbanton’s writings and activism, Orike (2021, p. 7) affirms thus:

Growing up ideologically, Patrick was seen to have encountered three practical dimensions of the struggle. The first was the struggle of the Ogoni ethnic nationality for self-determination. The second was the struggle to free the mass of Nigerians from retrogressive forces. The third was the struggle to liberate the global working class from the grips of capitalism. Somehow, the different strands of the struggle were interconnected. For Patrick, thinking globally encouraged him to act locally.

The ideological trilogy enumerated above by Orike no doubt forms the bedrock of the author's passion and commitment to social responsibility; all which are present in both his works under review, his philosophy and thematic preoccupation of this present paper. We hope that at the end of this work a new image of the town crier will have emerged, especially that which will be in consonance with the new roles designed for him in response to the current social and political challenges facing the contemporary African society and the happenings around the globe.

Defamiliarisation and Reformist Feminism

Viktor Shklovsky, the famous formalist critic used the Russian word *ostranenie*—making strange—to underscore the concept of defamiliarisation (Selden 1985, p. 10). In "Art as Technique", he postulated that the human consciousness is meant to retain the freshness of the mind's perception of objects. It happens through the process of 'automation' which is originally a poetic term developed by William Wordsworth in which the innocent nature retains 'the glory and freshness of dream' (Selden 1985, p. 9). According to Shklovsky, defamiliarisation deploys the narrative tools of slowing down or interrupting actions and descriptions:

In his monograph on Sterne's *Tristram Shandy*, Shklovsky draws attention to the ways in which familiar actions are defamiliarised by being slowed down, drawn out or interrupted. This technique of delaying and protracting actions makes us attend to them, so that familiar sights and movements cease to be perceived automatically and are thus 'defamiliarised' (Selden 1985, p. 10).

This process called defamiliarisation, Shklovsky insists, cannot be achieved by the normal state of human consciousness except through art and the purpose of art is to impart sensation on our consciousness. Hence,

this informs the title of Shklovsky's article. In other words, art is a technique and a kind of programming and reconfiguration of ideas quite alien to any average reader and naïve critic and which changes the perception of things. Selden (1985, p. 10) writes again:

The purpose of art is to impart the sensation of things as they are perceived and not as they are known. The technique of art is to make objects 'unfamiliar', to make forms difficult, to increase the difficulty and length of perception, because the process of perception is an aesthetic end in itself and must be prolonged. Art is a way of experiencing the artfulness of an object, the object is not important. (Shklovsky's emphasis)

Feminism has gained ground in African literary criticism over the years and African feminist critics are of the view that if Africa is perturbed by the experience of colonization, it should stop the colonization of women. These critics have therefore advocated the liberation of African women from patriarchal shackles so that their ego will rebound giving them the opportunity to contribute to the socio-economic and political growth of the continent. The clamour involves the inclusion of women in sensitive and formally gender-based roles for them to realize their full potentials and contribute to the socio-political and economic growth of the African continent. Feminist criticisms as a result decry the poor image of women presented in early male-authored works especially those of Achebe for which Udumukwu wrote about the "thingfication" of women (Asana 2021, p. 108) and which led to female writers' assumption of the duty of changing the narrative through writing. However, in my articles: "Achebe's Receding Male Chauvinism: A Study of the *Anthills of the Savannah*" *JGP* 6 (2), 2016 and "African Women in Search of Global Identity: An Exploration of Afropolitanism in Chimamanda Adichie's Works", *JGP* 13 (1), the principles of African feminism and Afropolitanism were profoundly discussed. But for the purpose of this article, the aspect of African feminism I would like to reiterate is Susan Andt's reformist perspective. She explains that a gamut of African feminist works is reformist in their plots; which means that there is room for African patriarchal society to amend its dynamics and accommodate women and this involves negotiations in order to obtain new enhanced roles. This form of African feminism scripted in fiction advocates the refusal of a bandwagon image of men, but an individualistic description of characters and it is reconciliatory in nature:

In the texts of reformist African feminism, individuals, patriarchally-moulded individuals, norms and conventions, both century-old and modern, which discriminate against women and hinder their self-realisation are censured. Consequently, the criticism is only partial and it is usually brought forward in a differentiated way. Reformist African-feminist writers want to negotiate with the patriarchal society to gain new scope for women, but accept the fundamental patriarchal orientation of their society as a given fact. It is assumed that the society is capable of reform; in keeping with this logic, the texts usually have a conciliatory 'happy end' (Andt 2002, p. 33)

Andt added that men characters in such works are broad-minded and amenable to reforms especially when it has to do with reproachable attitudes against their women and therefore they are portrayed as characters with positive sides and they are contrasted with traditional 'pedants' who embody limited prospects toward reforms.

Naagbantón in his writings tries to rehabilitate the role of the town crier by renewing the interest of his readers in this traditional artist in order to appreciate his personality and character that has almost been forgotten. He also tries to extend the frontiers of the roles of characters involved in town crying, so that it is not only the primordial characters we knew, but embraces the modern characters who, through various ways, inform society of events taking place around it, issue alert on dangers, injustices and heinous crimes against humanity. By this virtuous and patriotic act, the reader knows the town crier not only in the man who carries gong, but now in various personalities who fight for justice and welfare of the public such as activists, writers and human right campaigners etc. The role of the town crier is an ancient practice which needed to be transformed into faster and more competent media to find a place for itself in the modern jet age. Onyenemezu and Boro (2021, p. 209) seem to agree with this belief and subsequently declare as follows:

The fact remains that people previously relied on traditional media channels such as gong, bell, town criers and others for dissemination of development information in rural communities. These traditional media channels are limited in speed and coverage and therefore cannot catch up with current trend of information dissemination to speed up development in rural communities.

Nevertheless, through Naagbantón's new perspective, we see the town crier and his local media in multiple regalia today even though in most communities, especially in towns and cities, no one talks about a town cri-

er again these days while he is everywhere in disguise. The town crier has been transformed through Naagbanton's artistic vision and craftsmanship to the extent that his formally primordial art has been modernized. The current status he enjoys offers the town crier who is an artist in transition a role to play not only in the traditional African setting but also in the modern global arena. Naagbanton's approach suggests defamiliarisation in all its ramifications, sustained by the need to elevate our oral tradition to the height of an elite culture by assigning new roles to it. Again the modernization has a feminist flavour in the sense that the town crier's role which was exclusively reserved for men in Naagbanton's works is now played by both men and women thereby altering the gender structure. This theory therefore serves as framework to this essay. Some of the women have collective identity with men in the form crowd solidarity such as the **Umuchem** protesters and **Unillorin 49** while one, Ibiba Don Pedro has an individual identity as a writer and journalist. What this implies is that both defamiliarisation technique and reformist feminism will guide this research.

The Concept of Town Crier in Naagbanton's Writings

If there is a vision, prior to verging toward a wider social phenomenon with all the trappings and flamboyant outlook of the modern age, which is capable of assuming the status of a universal philosophical persuasion which owes its origin to the tradition of local folks, it is no other than Patrick B. Naagbanton's notion of the town crier. Indeed, it is a motif that pervades the entire length and breadth of the writings of a literary poet, an investigative journalist and freelancer, a militant of the pen, a social crusader, a son of the oppressed people of Ogoniland and a fallen hero. Through a kind of transformation and metamorphosis different from the superannuated perception of it by the traditional African society, Naagbanton in effect has risen to give the town crier a new definition and dimension. Maduka (2019, p. 3) in his work on Elechi Amadi conceives and elucidates this concept:

"Minstrel" and "town crier" are terms from oral literature. "Minstrel" denotes the multitalented artist of the traditional society who incarnates the spirit of his people's social, economic, political and cultural life. He is at once a singer, a musician, a poet, a dramatist, a novelist, a dancer, a social critic and even, as it is popularly affirmed, his community's library.

The statement above buttresses our understanding of the town crier as an artist who has acquired multi-dimensional nature and roles in our own time. This kind of distinction is the best description that can enrich our discourse on this concept as it gives us a clear picture of our subject matter and the social and traditional importance attached to the town crier. He is richly gifted as it could easily be seen in the illustration above. Maduka (2019, p. 3) further states that "The town crier constitutes the energy of the communication sector of the people's civilization, hence he uses well-developed gongs, to disseminate vital information of the community".

No doubt, Patrick Naagbanton is highly excited by this concept that is unequivocally encapsulated into a kind of social and traditional symbolism. His passion for the town crier makes him fall into the category of writers who have combined writing and activism in their artistic productions or who have finally abandoned writing for activism. His picture vividly depicts the group Egya (2020, p. 121) describes in the terms below:

Because of the pressures to speak out on behalf of the downtrodden, to confront institutional powers, they have had the need to have writer-activists who are alert to cases of injustice and direct their imaginative skills towards tackling oppression. They are sensitive individuals, intellectually alert, who either combine their profession with activism or abdicate their profession for activism out of deep convictions.

However, such decision by a writer to abandon writing for the sake of activism, in the African case, arises mostly from the kind of environment we find ourselves. The human nature is such that we scarcely forget historical and experiential beacons and this accounts for why peculiar and striking personal experiences that have etched in one's memory are hard to forget. This fact accounts for Naagbanton's lingering sense of nostalgia for his adored character and hero, Nkpoo Sibara, whose memory is gorgeously recorded in *FOOTPRINTS*, both a title and weird graphic grooving image of human footprints serving as hood upon the book's cover. It is also a symbol of self-exhortation of the author and that of his audience, never to be subjects of forgetfulness in the face of all important historical landmarks that predetermine the collective consciousness of our human existence. In tracing the path of fame of the town crier, Naagbanton launches into the bustling past to re-enact that which tickled his infancy and presents himself both as a historian and an artist to bring back to focus the person-

ality of a traditional gong beater and a rural primordial people's herald who now assumes the status of information and media personality, with enormous potentials that largely helped the dynamics of his society. His legacy could only be appreciated by discerning social commentator and creative artisan of social structures, such as Naagbantón, whose boundless creative energy helps us to imaginatively live with him in the dynamic and nostalgic time of Nkpoo Sibara. Nkpoo Sibara remains in Naagbantón's view an architect of early pristine, communal and social engineering imbued with competent and professional ethics present in well-tailored ineffable touches found in here and there of his life and which effusively helped to coordinate and weld a dream Bodo community where information flowed to every nook and cranny and social awareness and progress thrived for purposeful living, thanks to no other than the skillful character, the community conscience bearing man. Naagbantón recaps his emotional thought of him in his opening narrative:

Many years ago in my birthplace, Bodo, located on [in the] south-eastern axis of Rivers State, about 60 kilometres away from Port Harcourt, its capital, I was opportune to have met a man I greatly admire. Though I met him when I was a minor, but I can still remember clearly this man. I think highly of him, because of his sense of wit, epigram and comedy. He was extremely dark like charcoal and had a standard stature. He was dark everywhere except his teeth and eyes. The man was called Nkpoo Sibara. I can't guess how old he was then. He was the town crier of Bodo then. His job was to inform, educate and enlighten my town's people on the daily affairs [of the town] (*FOOTPRINTS* 1).

The creative genius in the infant Patrick Naagbantón was pushing him to be a witness to the activities of the then hidden hero of the people and so he recorded the data that lay latent in his memory waiting for the time the ripe pod would burst leading to the revelation of his experiences and which task he accomplished in his adult age. This incident is again captured by the author in the following statement:

Any time, I saw him out in the public places, in the town with his lone carved wooden instrument (gong); as he struck it with a squat smoothen stick, to produce some musical and sweet-toned sound, to attract the attention of the people while spreading his news, I would follow him. Then I would escape from my house—kept my poor mother (her only child who survived, 3 died in their infancy) in suspense over my whereabouts and would follow, Nkpoo Sibara, the town crier, sometimes throughout the whole day (*FOOTPRINTS* 1).

The coast is clear where Naagbanton is heading to as he takes along his audience in the understanding of the heroic archetypal character whose concept it is the preoccupation of this paper. That is Nkpoo Sibara, a silhouette covered by his own mantle of deep dark complexion and only recognizable through the snow-white flash of his teeth and eyes, from three out of the nine mystic openings a male human being possesses—the two eye sockets and the mouth. This character is imbued with awesome qualities and the role of keeping the local expectant community folks of his time on edge and abreast of events taking place in their domain and which responsibility made him a vanguard and crusader who illuminated the ignorant and which patriotic duty he carried out with sheer voluntarism and quintessential artistic performing displays that delighted his people, especially this author.

However, the concept of the town crier of which Nkpoo Sibara is a role model is hewed into two dimensions by Naagbanton. The first is the story of a man whose patriotism in service once upon a time endeared him to his society and through the socio-historical and artistic review he was eventually not denied a place of honour in the annals of history. Secondly, our dear author stops at a point in the linearity of this great historical account to take up the intellectual reengineering of the role of a town crier to put it to effective use in the contemporary time. The town crier assumes a very high phenomenal pedestal in the philosophy of the writer who presents him as a platform for all social crusaders, campaigners, freedom fighters, investigative journalists, human and environmental rights activists and protesters of sorts; and, according to Naagbanton, Nkpoo Sibara's footsteps are worthy of emulation. This, no doubt, gives rise to the title of the book and informs the author's ideological vision and moreover puts him in a stead where he could be addressed as a philosopher: first for being a witness of his time because according to Ibanga (2016, p. 109), "Every philosopher is time-bound and culture-specific, tailored to address the ills of that particular society in the first instance and that of the global community in extension". And secondly for using a local object of consciousness to amplify a higher level of universal consciousness, Naagbanton confirms his philosopher status. This is what Udoidem means when he writes:

Who is a philosopher? In its ordinariness, a philosopher is one who searches for knowledge by taking note of, and paying attention to the little things around his universe of existence, thinks about them, speculates about them, uses them as the stepping stone for interpreting and understanding and the more profound distant objects of consciousness (*indigenizing philosophy* 7)

Thinking like existentialists, it seems as if metaphysical circumstances of our human existence have blindly cast us on this planet as unfortunate beings to face our sentences as pronounced by predominant and uncanny absurdities. Leaning on this philosophical point of view, it seems moreover that if one resigns to such imbecilities, one is spared. At any point the person is alienated by refusing to compromise, he or she pays a price. People who continue to live and wedge a war against the absurd are lucky. This is perfectly true of Naagbanton, who is in the grave today probably because of activism. This is Naagbanton, who takes Sibara's place in the role and risky adventure of modern town crier, and whose unflinching spirit of devotion to his avowed cause when he was alive had to encounter the forces in an oppressive society like ours that utterly rejects defiance. It is this desire not to derail and obtrusive opposition to social ills that turned Naagbanton to another town crier, an investigative journalist and an activist, doing these in a modern way and with rudiments of formal education that pockets his responsibility as light of the new generation of the oppressed people and victims of authoritarian and despotic regimes that are the lot of our nation, race and continent. Out of patriotism, Naagbanton takes up this risky role in the course of which a lover once offers him refuge while he is in distress, but he refuses to be lured away from his avowed struggle as seen in one of his poems:

I am a dissident on the run/ I am a refugee in hiding/Hiding from the termites
rage/It is a time of turmoil/And your warm bosom is safer than their unkind
prison/Like a benevolent bloody cockle/You opened your shell to hide me
from them/Your love threatened my undertaking /But I am a dissident on the
run/Not a lover (*FOOTPRINTS 20*).

However, the town crier concept from all indications is an integrated one that accommodates the principle of artistic re-engineering. This is a wholesome and systematic practice involving creative powers that reveal a character's virtues. It is therefore an act of re-awakening of hidden potentials that recreate one from being a flat character in life's drama to a hero or heroine through a kind of defamiliarisation. Against this background, Naagbanton directs his artistic searchlight to individuals and personalities with sturdy profiles and who have shaken the Nigerian social and political landscape with writings and activism.

Modern Town Criers Succeeding Sibara

Cheta Ibama Ibegwura. In one of his works, *The Last Militant*, Naagbanton celebrates the life of a social crusader well known for his struggle for justice in society and our nation as well as the well-being of his people. He is 'Che' Cheta Ibama Ibegwura, who has a history of struggle and militancy for common good and so paid his price for all that through the normal route of detentions and imprisonments in the hand of autocratic military and civilian authorities. Nnimmo Bassey steps out in his forward to state as follows:

This is a story of courage, love, commitment and passion. It is a story that shows the triumph of the human spirit even in the most hazardous situation. It is a story of a survivor. He (Comrade Che) indeed survived many detentions, false imprisonments and assassination attempts. He admired his late friend, Ken Saro-Wiwa, and the Ogoni people for 'being true to the struggle in the naked face of mass arrests, killings, government and crude oil-induced bribes (*The Last Militant*, xii).

Some of the crosses "Che" had to bear early in life were trekking long distances from his native Erema community in Ogba to Ahoada in search of light symbolized by education. Unlike most of his contemporaries, he was one of the early persons who discovered the importance of education and did not yield to the impediments underlying his aspiration. Naagbanton writes about this character's resilience:

In early January, 1948, Wati left the SDNCG School to attend the Government school located in Ahoada, some 114 kilometres away. Wati would trek about 114 kilometres from his Erema village through almost impenetrable bush paths to Ahoada and returned to Erema every school day. The vehicles and motorcycles were not common like we have today. Nobody in Erema, not even his parents, had any of them. But some persons had bicycles then. So bicycles were a major means of transportation and its operators were charging one shilling from Erema to Ahoada. This was a big sum then and his parents could not afford that on daily basis (*The Last Militant*, p. 16).

It is worthy to note that Cheta Ibama (addressed as Wati) assumed the title of "Che" while living in Port Harcourt in the fifties. He became driven toward the Marxist orientation as a result of police brutality and extortion of innocent citizens and poor people. This is the early signal Naagbanton

gives in his book to the later life of Cheta Ibama which is embodied in trade unionism and one instance of which was his anti-colonial activities that was partly the fall-out of the shooting of coal workers in Iva Valley Enugu in eastern Nigeria on the fateful day of 18 November, 1949. His activism therefore was greatly influenced by movements like the Zikism, the Nkumamaism and NCNC of that time as well as personalities in politics and the industry like Chief Ajuluchukwu, Mokwugo Okoye, Ken Saro-Wiwa, Gani Fawehinmi and Obi Wali, to mention but a few. He was engrossed in his PZ job and attended so many Unionist and political meetings. Naagbantón writes about one of the incidents that led to his arrest by the police in his Diobu apartment in Port Harcourt:

Che took his wife (Kaizar), from hospital with the new born baby without any fanfare. He has to remain underground, to avoid possible arrest following his role as a union leader in the Ebocha demonstration. He had made arrangements to sneak to Lagos to meet with Comrade Wahab Goodluck and others. He left Port Harcourt and bade farewell to his wife and new baby. The woman was already used to his itinerary lifestyle and struggles and she was always ready to give all the support. By late March, 1975 Che was all over the media houses in Lagos granting interviews to journalists about the Ebocha incident. The media reported the matter extensively. His mission accomplished, Che sneaked back into Rivers state (*The Last Militant*, p. 121).

Naagbantón eulogizes Cheta Ibama, who lives and stands today as an epitome of struggle for a better society which has eluded his country and the world till the contemporary times. And one wonders what he would be imagining looking back to his antecedents, especially now that the vigour to continue such struggles is no longer there.

Ibiba Don Pedro. The African patriarchal society does not recognize women or assign certain roles to them and one of these roles in question is that of the town crier. However, the modernization of this culture in Naagbantón's writings has changed the narrative as he removes the gender limitation that characterizes it by designating such traditional title to a woman. She is Ibiba Don Pedro, a celebrated woman of valiance in the realms of activism in the Nigerian nations' state, who has carried her campaigns for justice and self-determination of the minor ethnic groups of the country across borders. The confiscation of her book, *Oil in The Water—Crude Power and Militancy in The Niger Delta* became the flash-point of her

allegedly seditious activities, for which, plus other worthy, patriotic and genuine struggles for the down-trodden, Naagbantón picks her out of the crowd and designates to her the status of a town crier. What is she crying for? The author writes:

Ibaba Don-Pedro has been consciously calling attention to the untold hardship, sufferings and injustices militating against the Niger Delta territory and its peoples. The book is, indeed, a delight and promotion of the cause of the Nigeria's Delta peoples which is the cause of the oppressed peoples all over the world (*Footprints...* vol. 2, p. 125).

Ibiba Don-Pedro is moreover a town crier for the numerous awards including the CNN African journalist of the year (*Footprints...* vol. 2, p. 59) and for later turning to a freelancer writing for 'several international media' via which media she laid bare the uncanny situation facing the Niger Delta people and the less privileged in general.

Unillorin 49. Naagbantón conceives of another set of town criers in the Unillorin 49, a group of academics made up of men and women and who suffered for the dearth of truth, justice, equity and commitment in the educational sector in Nigerian; who resisted one of the lethal oppressive regimes in Nigeria while leaning on the loyalty of their trade Union in the 2001 **ASUU** industrial action. These scholars refused to sign a register kept for the chicken-hearted fawns among the flock which was designed to force them return to work. Eventually, along the line of the gargantuan struggle few among the heroes had to pay the ultimate price. Such noble hearts were J.E. Adegbija of the Department of Modern European Languages and A.E. Annor of Geology Department. Given this heroic resistance, history will not forget them as town criers not only for tertiary institutions in the Nigerian Machiavellian state, but for the oppressed peoples of the world and the entire humanity. They are now in the pantheon where the likes of late Comrades Festus Iyaye and Eskor Toyo, town criers of ever-green memory, lie.

Gani Fawehinmi. The *Senior Advocate of the Masses*, Chief Gani Fawehinmi, also wears, in the author's works, the garb of a town crier with all its paraphernalia and he is accordingly exalted. The audience could understand why the persona in the poem 'Fawehinmism' asks:

Like an old unresolved burden.
 Who will defy them?
 Who speak in our defence?
 Who will defy them?
 Who will speak in our defence?
 Who will defy them?
 Who will distribute the leaflets of freedom? (*Fury of the Fisher Woman*,
 p. 18)

People of Umuechem. Naagbanton dedicates another town crier status to the people of Umuechem in Etche, Rivers state. The people of Umuechem carried out a peaceful protest with olive branches against the environmental hazards arising from the exploration activities of Shell Petroleum on November 1, 1990 and their village was attacked by soldiers who killed and maimed as many as they could. The words of Egya (2020, p. 124) cannot be ignored at this point when he declared that “The human index in Nigerian eco-activism could be, for some ecocritics, the result of underdevelopments that leaves humans struggling to survive, to rescue themselves, before they can even think of rescuing the non-humans”. Gomba (2014, p. 174) in “REMEMBER UMUECHEM”, a memorial for the victims of the barbaric act, strengthens Egya’s position as he composes this elegiac lullaby for the victims:

Remember Umuechem/ Umuechem with floating bodies on the river/
 Umuechem reduced to rubble./ A thousand and one children in the woods/
 A thousand and one women naked in the woods/ A thousand and one corpses
 under rubble./ Hills pile over bloated bodies/ Hills pile over hills with bod-
 ies under/ Death reposes in the womb of our earth./ Who probes the womb
 of our earth/ Dares the putrid region of forced silence/ Dares the harvest of
 bones./ The living are remnants of the vampires’ feast/ The vampires in their
 coats of arm.../ Drilling crude and drinking blood.

Ken Saro-Wiwa. Ken Saro-Wiwa remains an irreproachable town crier and the father and progenitor of environmental activism in Nigeria in the view of Naagbanton. He was hanged on November 10, 1995 by the Nigerian government for his fight against environmental degradation. Naagbanton (2016, p. 212–213) affirms:

The Umuechem tragedy is not different from that of the Ogoni; the only difference is that of dimensions and scale. The late Ken Saro-Wiwa, the hanged writer, columnist and activist visited Umuechem and saw the ruins, the wanton

destructions and deaths. Indeed, the Umuechem calamity affected Saro-Wiwa greatly. Around the 1990s too, saddened by the vast damage of the beautiful environment of the people and other mindless actions of the Royal Dutch Shell and the Nigerian state against the Ogoni people, Ken Saro-Wiwa led a struggle for environmental protection, justice and self-determination. The tragedy that befell the Umuechem people also befell his Ogoni people.

Udoidem (2012, p. 94–95) in one of his famous commentaries on writers, activists and literary critics recalls the essence of the life and times of Ken Saro-Wiwa as an activist par excellence and what he stood for and defended that led to his sacrifice. In it he encapsulates the noble virtues of this pioneer town crier which ideals should have constituted the quintessential values of his society, but unfortunately ended in illusion. He captures these in the following words:

Indeed a careful reading of his *Detention Diary*, reveals the mind and conscience of a citizen acutely concerned with justice and the welfare of his nation than his own safety. There were overtures made to him which if he had accepted would have enriched him (for he was not a poor man) and saved his life. He rejected all these but consistently demanded for justice rather than compromise.

Olisa Agbakoba. Furthermore, Naagbantón draws attention toward another personality who merits the town crier elevation. He is Olisa Agbakoba, a radical human right lawyer, who needs no introduction in the Nigerian activism domain. He has fought his battle through Civil Liberties Organization, an NGO founded for crying wherever it happens. He achieved this feat thorough legal investigation of abuses, reports, campaigns and seeking of redresses in courts that became his routine label. The author comments:

Olisa Agbakoba later left the position of the president of CLO when his tenure expired. We served on the CLO board together. We fought together as activists on CLO and other platforms such as the United Action for Democracy (UAD) and others (Naagbantón 2016:208).

Other Personalities. Naagbantón finally confers the title of town crier on many more personalities, intellectuals and activists such as comrades **Claude Ake, Chima Ubani**, comrade **Festus Iyayi, Dele Giwa, Kofi Awo-**

nor, the poet who died in the hand of Al-Shaabab criminals and extremists in Kenya, comrade **Ike Okonta**, slain journalist, **Martin Adler**, and a host of others. In all these cases, he accuses the machinery of state violence such as the Police, the Army and the DSS which have shown uncanny love for bloodletting of heinous crimes.

Conclusion

This essay has endeavoured to explore one of the grey areas that most critics who have been plying the way of literary criticism perhaps are unfamiliar with. It is all about the town crier phenomenon in the literary and activism domains. This notion could sound as an obscure subject matter because first it commenced with the oral tradition which has been overtaken by written scripts in order to meet contemporary challenges as seen in Naagbanton. Secondly, it has shown that the author whose works are under review is located half-way in the literary creation because his weight is more on journalism and activism. So it took a lot of effort to draw a parallel line between his writings and literary fiction and bringing him to this focus is what appears to be one of the major achievements of the essay. In other words, Naagbanton's works are more of historical and social commentaries with the exception of his poetry which acquires full characteristics of a literary text. Generally, his works explore the exploits of the town criers and their struggles against the powers that be which keep them in check with both moderate and extreme violence. The author portrays them as worthy martyrs of the masses despite these huddles and persecutions they had to face in their struggle against injustice and inhumanity of man against the other. This article has sufficiently shown how the motif of the town crier permeates the length and breadth of Naagbanton's literary and ideological universe. This being the myth that is subsumed under the author's vision, it happens that all his heroes and heroines must pass through this litmus test before being adjudged patriotic individuals and revolutionary icons capable of confronting the tides of oppression in order to change the fortune of the oppressed and less privileged. Again, the town crier motif or concept is not new but our author has given it a new image of the technological age by overcoming the gender limit to which it was initially restricted in the ancient patriarchal African society. Apart the attributing the title to Ibiba Don Pedro, making it a group heritage as in seen the Umuchem and Ilorin 49 shows that the town crier has stopped being

a single male individual ritual thanks to the creative innovation of our author. Hence, the town crier ceases to be the old order sculptured only in the old tradition, rather a concept cast in a new modern frame and fashioned for universal appreciation and valorization by a gender-sensitive world. The town crier is no longer wears only the features of Nkpoo Sibara's time, but has been given a collective sense since unity is needed to fight the evils of our age. The author's message therefore is simply that of solidarity in the face of the mammoth challenges that confront the struggle of the town crier in today's society and world. On the other hand, for a world that is in need of gender equality and cultural relativism for the construction of a silo of universal values through global cultural exchange, Naagbanton's rehabilitation of the traditional town crier rites becomes very meaningful, very relevant and could conveniently serves as one of Africa's best contributions to the international cultural heritage. I would like to inspire my readers with great nostalgia found in the following quote from the spring of it all, "Ode to Nkpoo Sibara", one poem that appears in *The Fury of the Fisher Woman*:

Nkpoo Sibara, the great husband of the gong/ Many years have passed /Since your gong ceased to sound./The gong you played with honour and humour,/ The long, old gong which you educated us with,/I escaped from my infant cell to join you./Your gong produced the sweet-bitter tunes/which soothe my soul like the/purifying water from your clay pot...*Dumkere!* Since you left us there is no/one to tell us the tales of life/ Which you did with your devotion (Naagbanton 2015, p. 43).

It is obvious that the author decides to fill the gap created by the departure to the great beyond of his hero. This becomes the metaphor for renaissance of the great character, Nkpoo Sibara, who reincarnates in Naagbanton and other characters both men and women. But in this second coming, he has to opt for modern ways of performing these social duties by adopting the writing tradition of the Western world, organizing and participation in conferences, travelling and conveying his messages through press media outfits. The fact is that whether it was Nkpoo Sibara, Christopher Okigbo, Dele Giwa, Ken Saro-Wiwa, Ibiba Don Pedro, Gani, Fawehinmi, Adegbiya and Annor or Patrick Naagbanton, the renaissance myth of the town crier is that of the mystic going and coming of geniuses and legendary characters. Lastly, it is the opinion of this paper that African values and culture of the old should be revisited for proper

re-engineering in order to bring out the modern essence in them. And what Naagbanton has done is particularly patriotic and worthy especially in this age of globalization.

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The Contributing Factors to Gender Stereotype in Business Education: Maximising the Potential of Education to Change Gender Norms and the Way Forward

ABSTRACT. It is a common knowledge that a gap continues to exist between the males and females in occupational, educational and general career aspirations as a result of socio-cultural stereotypes which imposes a serious limitation not only to the effort of women empowerment but also on their contribution to national development. In Nigeria, the case is not different. However, in attempt to teach Business Education courses in the classroom, we have become aware of gender differences among Business Educators in their interests to participate in real-life learning tasks required to become entrepreneurs and lifelong learners upon graduation. There is need examine the contributing factors to gender stereotype in Business Education and maximising the potential of education to change gender norms and the way forward. This paper used content analysis which explore the concept of Business Education, gender stereotype, gender stereotype in Business Education, the contributing factors to gender stereotype and maximising the potential of education to change gender norms. This study concluded that gender equity in Business Education is yet to achieve sustainable level due to cultural believes and norms such as tradition and culture, parents' attitude toward children business education, masculine image in business education, societal believe and social influence. The paper suggested among others that families are advised to always give to their daughters same treatment given to their sons by reintroducing roles among both sexes at the home front, also, cultural and unscientific beliefs like the fable that educated women are proud, domineering submissive and therefore incapable of being good wives should be exposed through sensitization campaigns by all stakeholders including women themselves. Instead of remaining a tool in the hands of men, women should think seriously and work towards positive achievements in the society.

KEYWORDS: business education, education, gender, norms and stereotype

Introduction

Education defined as a system where teaching, learning, administration of public services, research processes and community service take place through proper utilization and management of educational resources for individual growth as well as national development (Nwabueze & Nwokedi, 2016). It is seen as an instrument for bringing about the needed change in individuals for optimal improvement in the society they belong. As a dynamic instrument of change, education possesses the credence for positive change in humans' lives and their environment. It is through education that, societal values, norms, culture, needs and aspirations are inculcated and transferred to the people for quality improvement and societal development. Education proffers solution to individual and societal problem, and reduces business obstacles.

However, in attempt to teach Business Education courses in the classroom, we have become aware of gender differences among Business Educators in their interests to participate in real-life learning tasks required to become entrepreneurs and lifelong learners upon graduation. The word gender usually refers to as a social construct that establishes and differentiates status and role between men and women particularly in the way they contribute to, participate in and are rewarded by the economy as well as most social institutions (Ametefe & Ametefe, cited in Edokpolor, 2019).

The controversy over gender equity and equality has, over time become a recurrent and hydra-headed global discourse. It is a common knowledge that a gap continues to exist between the males and females in occupational, educational and general career aspirations as a result of socio-cultural stereotypes which imposes a serious limitation not only to the effort of women empowerment but also on their contribution to national development. In Nigeria, the case is not different. Men continue to dominate at different levels of education, employment, career, entrepreneurship and other well-rewarding professions. A lacuna persistently exists in terms of rights, status, privileges, and advantages of men and women in Nigeria. It is also pathetic to remark that the female gender is discriminated against in many spheres of human activity and across nations of the world owing to reasons that are very complex, ranging from cultural stereotype to some socio-economic reasons that have no basis in objective reality.

Avgeri (2015), articulated that any form of inequality which disadvantages one gender over the other remains a serious impediment towards attaining sustainable development. Having equitable access to leader-

ship positions and resources creates a common platform through which male and female are well able to significantly contribute towards effective utilisation of resources towards a common development agenda (African Union 2014). By virtual of gender equity being a cardinal ingredient for sustainable development, this research seeks to provide a detailed understanding as to what challenges affected its attainment in educational leadership. Numerous cases have highlighted the errors within the education systems that disempower women by continually nurturing patriarchy and schooling girls to conform through reinforced stereotypical messages (Alayan et al; Bettach and Hassan, 2018; Islam and Asadullah, 2018; Jaafari and Cadi, 2018; Ombati and Ombati, 2012; PanWorld, 2017 and Perasso, 2017). This study will explore the concept of Business Education, gender stereotype, gender stereotype in Business Education, the contributing factors to gender stereotype and maximising the potential of education to change gender norms.

Concept of Business Education

Business education could be seen as a subject studied in secondary schools as 'Business Studies' and also, a course studied at both undergraduate and postgraduate studies in tertiary institutions. It is a course of study that equips the young ones with the needed business skills and entrepreneurial talents to actively be involved in series business firms for growth of self and satisfaction of others. According to Tuscany Academy (2013), business education entails teaching students the essentials, rudiments, assumptions, and methods of business. Education in this discipline takes place at various stages starting from the secondary education to institutions of higher education or university education. The courses under business education in tertiary institutions at undergraduate levels include: Accountancy, Business Administration (BBA), Entrepreneurship Education, Vocational/Business. Business education could be seen as a subject studied in secondary schools as 'Business Studies' and also, a course studied at both undergraduate and postgraduate studies in tertiary institutions. It is a course of study that equips the young ones with the needed business skills and entrepreneurial talents to actively be involved in series business firms for growth of self and satisfaction of others. According to Tuscany Academy (2013), Business Education entails teaching students the essentials, rudiments, assumptions, and methods of business. Education in this discipline takes place at various stag-

es starting from the secondary education to institutions of higher education or university education. Business education involves teaching students the fundamentals, theories, and processes of business (MacIntosh, Beech, Bartunek, Mason, Cooke & Denyer, 2017). Business education in Nigeria has its roots in the development of entrepreneurship and vocational studies. In its evolution, business education was not initiated by the Nigerian government, rather came into being through the significant contributions of several Nigerian entrepreneurs who were into one business or the other. It is an aspect of education that has to do with the teaching and learning of subjects, whose disciplines are related. Business Education is an area of education that deals with the study of the subject of related disciplines. It is a combination of two disciplines dealing mainly with the art of shorthand writing, typewriting, accounting, business mathematics, secretarial duties, and commerce and office practice. The field of study offers every individual an opportunity to develop those abilities, skills and understanding of the vocational opportunity available. Business Education plays a significant role in Nigeria's economic growth and development. It improves personal qualities and builds the attitudes of individuals that are necessary for adjustment to personal and employment situations, and also provides knowledge, skills and competence for individuals to function well in office occupation and also create jobs for themselves and others (Amoor & Udoh, 2008). It involves teaching students the fundamentals, theories, and processes of business.

Principles and Objectives of Business Education Amoor (2010) noted that, business education has significant roles in the economic development by providing knowledge and skills to the learners, thereby, enabling them to adequately impart knowledge into others, and handle sophisticated office technologies and information systems. The primary goal of business education as stated by Ajisafe, Bolarinwa and Edeh (2015) is to produce competent, skilful and dynamic business teachers, office administrators and businessmen and women that will effectively compete in the world of work; it can then be opined that business education is an impetus and sine qua non to national transformation, because economic development usually engenders national transformation. Business education primarily centres on preparing people for roles in enterprises such as being an employee, entrepreneur and employer or self-employed to guarantee economic development and thereafter, national transformation.

The objectives of business education as provided by Nwuzoh (2016) include: giving the necessary information and guidelines for starting up a business, giving proper orientation in dealing with business risks, pro-

viding the necessary background for teaching business studies, developing the necessary skills for office occupation, promoting national economy and development, and development of entrepreneurship schemes. These entrepreneurship schemes include the identification of viable business opportunities, provision of skills for financial management, utilization of proper marketing skills, and proper acquisition of business management skills.

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Ubulom (2003) stated the objectives of business education as follows:

1. produce well-qualified and competent graduates in business education who will be able to teach business subjects in the secondary schools;
2. produce business graduates who will be able to inculcate the vocational aspects of business education into society in the secondary schools;
3. produce graduate business teachers who will start the so much desired revolution of vocational development right from the Nigerian primary and secondary schools;

4. develop teachers who will engage in professional studies of business education;
5. produce strong advocates and promoters of viable industrial and business enterprises; and
6. enable graduates of the programmes to have an intelligent understanding of the interesting complex of the business world.

Ubulom in Chinyerem (2022) stated the objectives of business education as follows:

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5. Produce strong advocates and promoters of viable industrial and business enterprises; and
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Gender Stereotype

Gender can be seen as the socially determined roles and relationships between male and female human beings. It refers to a socio-cultural stratification of male and female individuals, and this stratification follows societal norms and values' considerations that define the roles male and female individuals play in the society for sustainable development (Mukoro, 2013). Gender can be seen as a social/psychological difference between men and women.

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2013). Gender can be seen as a social/psychological difference between men and women. In a traditional Nigerian setting, female and male gender roles are seen as mutually exclusive, and this implies that, some professions like carpentry, engineering, woodwork, metalwork and automobile engineering technologies are always regarded in some quarters as no-go-area for women, while nursing and catering profession are seen as exclusive areas for women

A gender stereotype is a generalized view or preconception about attributes or characteristics, or the roles that are or ought to be possessed by, or performed by, women and men. A gender stereotype is harmful when it limits women's and men's capacity to develop their personal abilities, pursue their professional careers and/or make choices about their lives. Gender issues abound in all spheres of the society. The educational condition of girl-child vis-a-vis the boy-child constitute an important gender issue in Northern Nigeria. For instance, Irene and Nuhu (2012) established that gender is a very significant factor in the career choice of senior secondary school students in Ilorin Metropolis of Nigeria. To them, this implies that there is a tendency of sex-stereo-typing in the career choice of senior secondary school students. More so, the authors asserted that female students tend to go in for careers that are feminist in nature while their male counterparts also opt for career that are masculine in nature. This assertion was supported when Behrend, Thompson, Meade, Grayson and Newton (2012) demonstrated that women tend to place more importance on comprehensive patients care than do men, thereby supporting that women place more importance to their career decisions.

Gender Issues in Business Education

Business education has to do with the type of education that gives the individuals (male and female) what they need to succeed in either a small scale or large scale business. This type of education can be formal or informal. Formal business education in Nigeria historically was not a government initiative, but was introduced through the efforts of Nigerian entrepreneurs whose advocacy pushed the government to make it a part of our schools. Business Education enables one to know the business to venture on as well as how to make that business succeed (Nwuzoh, 2016). Business Education is all about teaching the learners the fundamentals of business, concepts, theories, practices and business processes. Business Education

which is a phase of Vocational-Technical Education (VTE) is seen as one of the most powerful instruments known for developing entrepreneurship skills, creates employment and makes the beneficiaries self-reliant in modern societies (Ikpe & Undie, 2014). It is also used in laying the foundation for commercial growth and development globally.

Education increases the upward socio-economic mobility of gender in business education; creates an opportunity for them to work outside the home; and enhances husband-wife communication (Ajala & Alonge, 2013). Girls and boys go to school to acquire education for the society to move forward. Rufa'I (2000) stated that, educating the children increases knowledge opportunity for them to advance and improve for global competitiveness. The most important thing is that everybody has to be educated and acquire knowledge and skills to improve the quality of life as a human being (Adamu, 2014). When this is obtained, then both boys and girls will be equipped with new knowledge, skills and ideas of negating the whole issue of gender inequality, parity, discrepancy and disparity in schools.

Gender equity: Gender equity requires equal enjoyment by women and men of socially valued goods, opportunities, resources and rewards. Gender equity does not mean that women and men become the same, but that their opportunities and life chances become equal (Wijk & Francis in Chinyerem, 2022). Both men and women should be giving equal opportunities to become literate and participate in general life activities. Gender equity means that, males and females have equal opportunities to realize full human rights and contribute to economic, social, cultural and political development, and as well benefit from it (Oragwu & Nwabueze, 2015). Equity is the building block of equality in education (USAID in Chinyerem, 2022). It is the process of treating males and females fairly and just. To ensure fairness, measures must be available to compensate for economic, educational and social disadvantages that prevent men and women from operating on a different level.

Gender equity implies placing equal rights, responsibilities and opportunities for men and women, as well as boys and girls. Equity does not mean that, women and men will become the same but, women's and men's rights, responsibilities and opportunities will not depend on whether they are born male or female (United Nations in Chinyerem, 2022). It is achieved when women and men enjoy the same rights and opportunities across all sectors of society, including economic participation and decision-making, and when the different behaviours, aspirations and needs of women and

men are equally valued and favoured (Afu, Gbobo, Ukofia & Itakure, 2017). The principle of equity of men and women is a fundamental principle of international human rights law.

Gender inequality: Gender inequality in education refers to the disparities in access to education between males and females. Gender inequality in education seems to be higher in developing nations than advanced nations. At the early 1940's, male children are given more rights to education than the female ones. They are seen as the stronghold of the family than the female children. Initially, the male children were sent to school while the female ones were given out in marriages. Most Nigerian parents erroneously believed that sending girls to school may interfere with their marriage, which they consider to constitute the primary mission of a female child (Nwideduh in Chinyerem, 2022). This really made the women to have set-backs in development and capacity building. But in recent times, female children are more likely to have access to school; they remain in school and achieve success in education for economic growth and development. They are more likely to be seen in office works such as lecturing in tertiary institutions, teaching in primary and secondary schools, working in banks, serving in hospitals as doctors and nurses, etc. (Oragwu & Nwabueze, 2015).

Gender disparity: Looking at gender disparity in different zones, human beings exist as male and female, and are involved in educational activities (both staff and students) for individual and national development. Gender disparity in education has been among the contemporary issues that exist in educational institutions among staff and students. Male and female students in various educational institutions perform differently in academic programmes. The male and female students take on educational subjects, which can be measured through assignments, homework, research, tests and examinations. Educational researches had shown that female students are not very good in science subjects because, they lack analytical and visual-spatial skills that are needed for abstract reasoning in science (Acker & Oatley in Chinyerem, 2022). It is usually seen in various schools that boys perform better in science subjects than girls in essay tests, scientific practicals and examinations. Disparities in educational sector can be examined in terms of gender, location, family background, income level and religious background in different educational zones (Arisa, 2017).

Disparity can be seen as differences between individuals or groups of people within an environment. It could be seen as a great difference be-

tween people living in an area (Nwabueze & Iremeka, 2018). It can equally be seen as lack of equality or similarity, especially in a way that is not fair. Disparity may also be seen as inequality or disproportion of different phenomena. It is the condition or fact of being unequal, as in age, rank, or degree. Gender disparity means unbalanced spatial structures in some areas, zones or communities among male and female citizens from different home backgrounds. They are manifested in different conditions of life as well as in unequal economic and development potential among people of different ages, gender, family background and religious background.

The Contributing Factors to Gender Stereotype in Business Education

The issues of gender participation in Business Education in Nigeria is a reality but the fact remains that there is no policy or public pronouncement by government that appear to support or encourage such an ugly trend of event. Gender participation in most cases is made by those who appear to be very myopic in reasoning and in complying with their tradition and culture. In the light of the devastating impact of gender participation in societies, the following factors are being identified.

1. Tradition and Culture: The tradition and culture of some societies are dehumanizing to the extent that they inhibit the rights of women to education in Nigeria, when one talks of inequality one quickly remember his or her tradition and culture that show that way of life. It is certain that culture and tradition are to be protected but to an extent. This implies doing away with those parts that are discriminating in nature especially to the females. Ali (2013) contends that some of those odd practices have imposed un-progressive and specific roles on the females to deprive them of economic, political, social and human resources. The obvious reason being that they are afraid of their daughters and are duly protected against danger by not sending them to school in most part of the country, both the culture and certain family traditions restrict women from participating in certain occupations.

2. Parents' Attitude toward Children Business Education: The major problem about gender participation in its entire ramification in the modern society is rooted to parental upbringing and orientation which is predicated on the patriarchal society where the men dominate almost every sphere. Many gender stereotypes have evolved in favour of the male

gender. Parents play a significant role in shaping the direction or path that their children will follow in their later life. Family processes of interaction and communication, as well as beliefs and attitudes influence what the child learns about work and work experience (FAWE cited in cited in Robert *et. al.* 2014).

3. Masculine Image in Business Education: The masculine image associated with technical and vocational education and science related fields has been attributed to be among the reasons for non-participation of women in these fields in addition to lack of confidence in their scientific capabilities (Lohan & Faulkner cited in Robert, Ab Rahim, Azim & Abdullah 2014). In terms of professional teaching women prepare most in the field of secretarial, catering, hotelier and nursing (Egun & Tibi cited in Robert *et. al.* 2014). Most of these programs do not cater for modern technological demand and thus fail to generate employability for women. This, therefore, results in very few opportunities for women's socio-economic independence, thus further accentuating inequality in the society. The National Policy on Education (FME cited in Robert *et. al.* 2014) do not discriminate between sexes, rather they emphasis freedom, equality and justice.

4. Societal Believe: In Nigerian society, women are restricted from participating in activities meant for men, especially those involving physical prowess because women are seen as the weaker sex. Thus, while males are expected to go into such jobs that involve physical strains, logical thinking leadership and competition, women are expected to go into such jobs which are of lower status and less strenuous such as teaching, nursing, secretarial jobs etc. (Aguele & Agwagah cited in Robert *et. al.* 2014).

5. Social Influence: Social influence is also a strong factor as some parents are known to restrain girls from demonstrating their natural skill and developing their talents, rather than training girls along a stereotyped line of behavior. The other issue includes sexism in the curriculum which systematically causes girls to go into separate areas of the curriculum for boys. Girls may decide to take traditionally "feminine" subjects like cookery and also congregate in the arts disciplines, while boys gravitate towards technical, mathematical and scientific subjects. In fact girls, who desire to study science, are encouraged by their teachers to take biology, excluding physics or chemistry needed for technical and vocational education program.

6. Socio-Cultural Orientation: The dominance of male culture over women is a tradition which socialized women into believing that technical and vocational education is difficult and it is a taboo for her to venture into

occupation in the male perspective (Nsofor cited in Robert *et. al.* 2014). Gender stereotyping is the constant portrayal, such that as in the media or in books, of women and men occupying social roles according to the traditional gender division of labor. There is no doubt this kind of expectation of gender occupational roles could depress their intellectual development, undermine their confidence and dampen their aspirations. In line with the above, Nsofor cited in Robert *et. al.* (2014) observed that from socio-cultural orientation, women generally believe that they are weaker vessels and that rough and tough jobs are meant for boys. This induced wrong perception and negative feelings of women towards technical and vocational education.

Maximising the Potential of Education to Change Gender Norms and the Way Forward

Schools with an explicit commitment to gender equality can accelerate changes in gender norms by instituting new, gender-egalitarian practices. These include the following:

Changing the school environment, a growing body of literature highlights the importance of a gender-equitable school environment for gender norm change, as highlighted by Marcus & Page (2016). As well as gender-equitable curriculum content, teachers' practices within the classroom and the wider organisation of the school can foster principles of gender equality that, in turn, challenge assumptions about the 'naturalness' of gender roles.

Addressing gender bias in textbooks, curriculum and textbooks are important avenues of maintaining and reproducing structural inequalities, mainly based on class, race, ethnicity and gender differences and intersections of gender with other social markers (Southworth, Cleaver & Herbst, 2020). Curriculum and textbooks are indeed used to perpetuate patriarchy through inculcating male superiority with the help of school textbooks while relegating women in the fringes of societal life. In the view of Haleema Masud (2017), authors (male or female) should be sensitized towards gender biases and trained to be more gender sensitive in their writing, language, illustrations and content of the textbooks that can help in improving the status of girls and women.

As a step forward, there is a need to empirically document and create greater awareness of women's contribution to national development, in

both the informal and formal sectors of economy. Ogunlela and Mukhtar (2009) note that rural Nigerian women take the lead in agricultural development of the country making about 60–80% of the labour force, yet their contribution is hardly noticed and therefore are rarely involved in decision-making in agricultural issues or rural development. It is noteworthy that women do most of the domestic and care work which is not computed in the GDP (Makama 2013). However, as Ogunlela and Mukhtar (2009) note, women in agriculture and civil society have been defending and echoing the cause of women farmers. Thus, in national and regional media as well as academic curricula, case studies, role models, and statistics of women's productive contribution to national development may be highlighted.

Moreover, enlightened and egalitarian interpretations and practices of religion and culture, such as highlighting and showcasing female entrepreneurs, businesspersons, and leaders in early Islamic and Christian traditions and African customs, may be needed to eliminate patriarchy and inequality as a way forward towards women empowerment and development (see, for example, Syed and Van Buren 2014). This may be achieved by engaging and promoting egalitarian community leaders and conducting community meetings and events to promote gender equality. Concurrently, the government should safeguard the interests of women by enabling and implementing their participation and presentation in national and regional parliaments (by reserving quotas for women in party tickets and elected parliaments) to develop an inclusive culture at the decision-making level. This would include participation in politics, access to employment, and access to land, agriculture machinery, and credit. Women's contribution in the informal sector should be acknowledged in the national statistics for gender and national development.

While cultural and religious norms are indeed a major cause of gender discrimination, there is an urgent need for legal reforms. The government should introduce and implement positive actions in education, grant women employment and political representation, create robust mechanism with a specific focus on inclusion and empowerment of women. As Gberville et al. (2014) pointed out, discrimination against women in Nigeria affects their performance and unless gender discrimination in employment and leadership is not abolished, development will remain an evasive objective. Although the Nigerian government has adopted various international and national anti-discriminatory laws, they have not been implemented. The country has failed to implement gender equality poli-

cies in employment as women are still marginalized in private and public sector where most of the female employees are appointed at lower or junior positions (Olufemi and David 2011).

Action research on marginalization and its effects is encouraged to enable meaningful dialogues to create gender inclusive workplaces and social settings. This is in line with Collins et al. (2015, 14) suggestion for advocacy as an additional strategy to the four crucial human resource development professional practices: 'relating, learning, changing and organising' which were proposed by Bierema and Callahan (2014, 429) as a new way of thinking towards human resource development (HRD). Collins et al. define advocacy as 'learning, changing and organising on behalf of others', in this case.

As a step forward, there is a need to empirically document and create greater awareness of women's contribution to national development, in both the informal and formal sectors of economy. Ogunlela & Mukhtar (2009) note that rural Nigerian women take the lead in agricultural development of the country making about 60–80% of the labour force, yet their contribution is hardly noticed and therefore are rarely involved in decision-making in agricultural issues or rural development. It is noteworthy that women do most of the domestic and care work which is not computed in the GDP (Makama 2013). However, as Ogunlela and Mukhtar (2009) note, women in agriculture and civil society have been defending and echoing the cause of women farmers. Thus, in national and regional media as well as academic curricula, case studies, role models, and statistics of women's productive contribution to national development may be highlighted.

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Conclusion

This paper presented gender issues in business education with major focus on the concepts of Business Education, Objective of business Education, gender Stereotype, gender stereotype in business education, the contributing factors to gender stereotype in Business Education and maximising the potential of education to change gender norms and the way forward. Business education has actually offered very many persons

(male and female) an opportunity to develop their abilities, skills and understanding of the entrepreneurial supports available for everyone. Business education has indeed played significant roles in the lives of male and female citizens such as rapid growth of individual businesses, economic growth and national development. The programme has indeed, improved students' personal qualities and as well, built their attitudes, which are quite important and necessary in helping them adjust to both personal and general lives for global competitiveness. The need to ensure parity, equity and gender equality both at home and especially in the educational sector cannot be overemphasized. The problems girls and women face in their attempt to achieve parity with their male counterparts in educational opportunities are real and daunting. Since the problems of cultural bias, negative perception of the value and societal abuse of the girl-child are more pervasive and deeply rooted in the society. This study therefore posits that gender equity in Business Education is yet to achieve sustainable level due to cultural believes and norms such as tradition and culture, parents' attitude toward children business education, masculine image in business education, societal believe and social influence.

Suggestions

Based on issues of gender equality and education, this paper have suggested the following;

1. Families are advised to always give to their daughters same treatment given to their sons by reintroducing roles among both sexes at the home front.
2. Cultural and unscientific beliefs like the fable that educated women are proud, domineering submissive and therefore incapable of being good wives should be exposed through sensitization campaigns by all stakeholders including women themselves. Instead of remaining a tool in the hands of men, women should think seriously and work towards positive achievements in the society.
3. Training programmes that aim to improve productivity and employability to ensure equality of opportunity and enhances gender equity in technical education.
4. All harmful cultural, religious and social based institutional practices which are anti-female should be legislated against and decisions reached fully implemented.

5. We have suggested also that, religious leaders and teachers must be robustly engaged and use to debunk the myths surrounding the education of women and changing time and dynamics due to cultural and religious reasons, in which women experience multiple forms of discrimination, oppression and violence.

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Women Political Participations: A Study of Nasarawa State from 1999 to 2022

ABSTRACT. Gender equality is the 5th Sustainable Development Goals that aims at providing a necessary foundation for a peaceful, equal, prosperous and sustainable institutional participation for men and women alike globally. Despite local and international efforts by the concerned authorities, patriarchal discriminatory laws and social norms remain pervasive. As women continue to be under-represented at all levels of politics. This study tries to examine the level and status of women involvement in the politics of Nasarawa State from 1999 to 2022. These challenges make the female gender incapable of contributing their quarter to national development. The study relied on existing official record to elicit data such as National electoral Commission (INEC). Findings show that only 4% of women participated in the Federal House of Representative, 0% of women represented in Nasarawa state speakers, only 4% of women participated in the house of assembly, and most unfortunately, 0% participation in local government chairperson from 1992 to 2022. Among the 60 women interviewed on their perception on women participation in politics, 53% responded that they are not satisfied, 41% of the women responded that they are satisfied with the level of women participation in politics. The remaining 6% responded indifference. Reasons for poor women participation based on the outcome of the result in include traditional and spiritual discriminatory laws/practices that limit women participation in politics. Others are poverty, low educational attainment, social isolation, personal factors, stigma and discrimination, lack of role models and legal barriers. No doubt, the study concludes that there has been poor women representation Nasarawa state politics since 1999. The study recommends majorly that harmful traditional law/practices that halt women free participation in the society should be abolished through sustained sensitization to ensure women contribute their quota towards national development and achieving SDGs.

KEYWORDS: women, politics, participation, Nasarawa State, SDGs

Introduction

In order to ensure women involvement in politics, the need for empowerment cannot be over compromised. The connection between

the empowerment of women and development is generally taken to be a truism. Empowering women is intrinsically valuable, as are freedoms for all social groups in general. Indeed, the empowerment of all people should be an *objective* of development beyond economic growth and the accumulation of physical capital (Hornset and Soysa, 2021). For women to be empowered, they must free to venture into all social endeavor of their choice. A Nobel laureate, Amartya Sen (1999), once argued that development is driven by the institutional environment that allows “freedoms” to flourish, where people have “agency” to follow their desire for doing well (Sen 1999). This means freedom is a precursor to development. Additionally, women access to health care, education, security, markets and investment, public space, work, politics is determined by men who usurp the position of “stronger” sex (Waylen et al., 2013). The main constraints of women are political participation, violence, high level of illiteracy, existing patriarchal harmful laws and lack of funds (Orisadare, 2019).

It should be noted that most of the patriarchal conclusions on women weakness are mirage, prejudice and unscientific. The findings of Gneezy et al (2009) shows that it is possible to nurture women into being more competitive. Women’s unwillingness to compete is due to societal norms and bottle-necked traditional gender roles. Hence, the conclusion of Fox and Lawless (2004) that though equally qualified and experienced women end up running for office less often than their male counterparts simply because the men are explicitly programmed, encouraged and favored by society to run while the women are not.

In his bid to bring governance closer to people, the military administration of late General Sani Abacha created six states. Among these is Nasarawa state which was carved out from Plateau State on October 1st 1996 (Onimisi, 2014). Though there are several clashing accounts on why the state was created, but a vital and neglected aspect accruing meager attention of scholars and analysts on Nasarawa State is women involvement in the governance since her creation in 1999. The level of women involvement in the politics and governance of Nasarawa State is crucial because Ette and Patience (2022) affirmed that women relevance in societal governance cannot be over emphasized as they have unique role they can put in place in bringing sustained development in any human society. Also, Sen (1999) affirmed that the causal effects of gender empowerment remain somewhat speculative; there is a powerful role for gender empowerment for increasing societal development.

Nevertheless, the extent to which women participate in politics differs widely across regions of the world. So does the extent to which they (can) influence policymaking. This study tries to ascertain the level and status of women political participation in Nasarawa state form 1999 to 2022.

Literature review

The need for women involvement in politics have drawn so much attention that underrepresentation of women in politics and factors that constrain their participation are core concerns for many scholars and analysts (Ette & Patience, 2022). There is a need for women inclusion in politics as their absence has high societal set back (Corbett et al., 2022). Among the core factors that instigate the underrepresentation of women in modern era is lack of clear understanding of these concepts; Sex and gender. Lack of understanding of these two concepts and using both interchangeably has further flamed up the ordeals of women involvement in politics. What then is Gender and Sex?

Sex refers to as having canal knowledge of a woman or a man. It can also mean a naturally programmed characteristic of a woman or a man. The issue of sex role surfaces here. Sex roles are natural and can only be performed by a sex category that possesses such qualities not the other way round. For example, it's only a man that has penis and arrogate the role of impregnation. Only women have vagina, big breasts, and breast feed. So men and women have their roles to play that cannot be interchanged as regards to sex role.

Gender is a societal designed methodology of how men and women should behave. Here the eminent issues are gender roles. Gender roles can be performed by men and women interchangeably unlike sex role. Political participation is among the examples of gender roles. Other examples include: engaging in business, farming, cooking, baby seating, school enrolment, and joining the army etc. Liu Yang was the first Chinese astronaut to go to space. What many thought was a men affairs.

The point here is that in most instances, people naturalize gender roles as if they are sex roles. People tend to see them as fixed but in reality, can be performed by both men and women.

Level of women Political participation and factors that hinders them

An assessment of women's groups in politics by Orisadare (2019), identified challenges confronted by women and also explores its implication for economic development in Osun state, Nigeria. The study revealed that women lack political agenda; their aims mainly do not align with any political agenda, although women according to the author can be seen occupying certain political positions, there exist a high illiteracy rate among women's groups and most of them are ignorant of existing national or international gender equality laws or affirmative action. Thus, illiteracy serves as impediment to women political participation in the study area.

As 2023 election draws nearer, women formations are revamping measures in ensuring a sustained and satisfied women involvement in the Nigerian politics, though facing some legislative setbacks. As Awodipe (2022) reported that one of the bills, the affirmative action bill seeks to amend section 223 of the Constitution, to ensure women occupy at least 35 percent in appointive positions. Another bill, which was rejected is the bill on ministerial or commissioner nomination, which seeks to amend sections 147 and 192, so that at least 35 percent of nominees are women while the last bill, the reserved seat bill is to among others, amend sections 48, 49 and 91 of the Constitution to create additional 37, 74 and 108 seats for women at the Senate, House of Representatives and state House of Assemblies. Awodipe (2022) further reported that the CEO, Women Radio, Toun Okewale-Sonaiya said Nigeria's male-dominated National Assembly have spoken that Nigerian women do not matter; therefore the latter have no choice than to commit to be deliberate and intentional in working together to ensure more women emerge as candidates and win elections next year. Sonaiya urged women to vote for women, campaign for and fund women. In line with this, a study by Ngwu, Iwuagwu, Ogar, Eyang, Iyani, & Okafor (2022) on Socio-demographic predictors of gendered political participation in Enugu state blamed women level or access to educational attainment, economic status, religion, Marital status, political godfatherism as among the major setback of women in politics. Also, Majeed (2022) reported that out of the 27 APC Gubernatorial winners in the just concluded primary elections, 26 are male while only Aishatu Dahiru Ahmad Binani from Adamawa became the only and first woman to be selected as a governorship candidate in APC in just concluded primary elections. The election

which court in Yola nullified As for Peoples Democratic Party (PDP), all the Gubernatorial primary election winners are men. They are as follows.

Table 1. Gubernatorial primary election winners in Nigeria

S/N	State	PDP	APC	Sex
1	Adamawa	Umaru fintiri	Aisha Dahiru Ahmad Binani	nullified
2	Oyo	Seyi makinde	Teslim Folarin	M
3	Benue	Titus Uba	Hyacinth Iornem Alia	M
4	Enugu	Peter Mbah	Uche Nnnaji	M
5	Abia	Prof. Eleazor Ikonne	Ikechi Emenike	M
6	Delta	Sherrif Oborevwor	Ovie Omo-Agege	M
7	Rivers	Fubara siminialayi	Tonye Cole	M
8	Akwa Ibon	Pastor Umoh Bassey Eno	Obon Akanimo Udofia	M
9	Lagos	Olajide Jandor	Babajide Sanwoolu	M
10	Jigawa	Mustafa Lamido	Umaru Namadi	M
11	Gombe	Jibrin Barde	Muhammad Inuwa Yahaya	M
12	Nasarawa	David Ombugadu	A. A. Sule	M
13	Borno	Muhammad Ali Jajari	Prof B. Zillum	M
14	Kaduna	Isah Ashiru	Uba Sani	M
15	Kwara	Yahman Abdullahi	Abdulrahman Abddurrazaq	M
16	Plateau	Caleb Mutfwang	Nentewa Yilwada Goshwe	M
17	Bauchi	Ibrahim Kashim	Saddique Abubakar	M
18	Sokoto	Saidu Umar	Ahmed Aliyu	M
19	Kano	Muhammad Abacha	Nasir Yusuf Gawuna	M
20	Katsina	Yakubu Lado	Dikko Umaru Radda	M
21	Zamfara	Dauda Lawan	Bello Matawalle	M
22	Cross River	Sandy Onor	Bassey Out	M
23	Ogun	Segun sowunmi	Dapo Abiodun	M
24	Ebonyi	Sam Egwu	Ogbonna Nwifuru	M
25	Niger	Liman Kantigi	Umar Bago	M
26	Kebbi	Aminu bande	Nasir Idris	M
27	Taraba	Agbu Kefas	Emmanuel Bwacha	M
28	Yobe	Sharraf Abdu	Mai Mala Buni	M

Source BBC (2022), International Centre for Investigative Reporting (ICIR, 2022). Tabled by the author

In Commemoration of the International Women's Day, Abel (2022) reported that National Council for Women Societies (NCWS), Nasarawa State Chapter led by its president in Nasarawa state Mrs. Mary Samuel Meshi,

staged a peaceful protest demanding for more inclusion of women in governance in the state. The women besieged the state assembly complex carrying placards with different inscriptions such as inclusion for Women, Break Constitution Bias; the future is female among others.

Intimidation of women and their poor economic status are among the major contributing factors of women failure in politics as Ukumba (2022) expressed that Dorathy Asheazi Gabriel, a federal house of representative of Akwanga/NassarawaEggon/Wamba constituency under the platform of APC complained that it has not been easy from the beginning up to now. Most men I solicit support from were not accommodating. They resort into scaring me away from the race. In fact, there has been intimidation here and there from the men on me. "However, their intimidation is giving me more courage and determination to continue with my aspiration. Also, economic was acknowledged by Nwachukwu (2022) as one of the core factor that influence Nigerian women failure in politics. Nwachukwu further asserted that Human Rights Writers Association of Nigeria (HURIWA), in a statement by its National Coordinator, Comrade Emmanuel Onwubiko, said that there was undue monetization of the just concluded nationwide presidential primary elections in Nigeria.

Violence against women in Politics

As participation of women in politics has increased, so has the violence against them. studies showed that this is due to more women speaking out about the scourge, but also as a result of insufficient counter measures to address violence (United Nations, 2022). In a meeting of UN on violence against women in politics with societies, Deputy Secretary-General Amina Mohammed said that violence against women in politics is a violation of human rights that aims to undermine governance. Also, the congress council for Europe (2020) reported fighting sexist violence against women in politics at local and regional level. The report builds on previous Congress and Council of Europe texts on both women's political participation and violence against women, in order to look at the specific case of sexist violence perpetrated against women in politics at the local and regional level, when they are candidates or holding elected posts. It takes stock of the increase of incivility, insults and attacks notably via social media from both peers and citizens against women who become visible in the political arena. It also underlines how the attitudes which underline sexist violence

undermine women's right to fully and equally participate in political and public life, also compromising the foundations of democracy and the exercise of democratic institutions. The report further calls on local and regional authorities to take a strong stand as political leaders against sexist attacks targeting women, introduce or revise codes of conduct explicitly prohibiting sexist behavior and speech in their assemblies. It also invites them to be vigilant during election periods with regard to sexist attacks against women and to monitor candidate nomination procedures for inequalities. It invites the governments of the member States to provide support and resources to local and regional level authorities,

Methodology

Research Approach

The case study for the article is limited to women participation in the politics of Nasarawa state from 1992 to 2022. The data collected for the study include oral interviews, observations, analysis of primary and secondary results from Media, Independent National Electoral Commission (INEC) and other official sources and documents. A mixture of qualitative and quantitative statistics has been applied in the analysis of data. The descriptive data describes the sample characteristics.

The study area

Nasarawa state is located in Middle Belt of Nigeria. It was created out of Plateau state on 1st October, 1996 by the military administration of General Sani Abacha. Nasarawa state has 13 Local Government Areas (LGAs), Comparing of Lafia (the state capital), Obi, Keana, Awe, Doma, Nasarawa, Toto, Kokona, Karu, Keffi, Akwanga, Wamba, and Nasarawa eggon. Five Fedral representatives are elected to represent Nasarawa state from; Akwanga/ NasarawaEggonWamba, Awe/Doma/Keana, Keffi/Karu/Kokona, Lafia/Obi, and Nasarawa/Toto. Three senators are elected to represent Nasarawa state at the senate from Nasarawa South, Nasawara North and Nasarawa West. Peoples Democratic Party (PDP) founded in 1998, Congress for Progressive Change (CPC) created in 2009, and All Progressive Congress (APC) created in 2013 were the only political parties that ever won the governorship seat in Nasarawa state. Nasarawa state shares border with Plateau and Taraba states at the eastern part, north by Kaduna state, south

by Benue and Kogi States and at the western axis by Abuja, the Federal Capital Territory. The people of Nasarawa are mainly crop producers with pockets of others engaging in sole or combination of fishing, pottery, knitting and mining etc. It is a home of at least 25 expensive solid minerals. The state has several ethnic groups such as Akye, Alago, Eggon, Mighili(Koro), Tiv, Idoma, Gade, Gbagyi, Mada, Nungu(rindre), Ninzoh, Gwandara, Yeskwa, Agatu, Basa, Mama, and Kanuri etc. Islam, Traditional and Christianity are the main religions found in the state.



Nasarawa has a projected population of 2,523,395 as at 2022
(National Bureau of Statistics, NBS, 2022)

A survey design was used to elicit data. The population of the study are women, indigene of Nasarawa state who are 18 years and above. Qualitative and quantitative data were used to get data between 25 April 2022 and 5th October, 2022.

Results

Women and Gubernatorial Seat in Nasarawa State

The findings of the study revealed that all the governors since its creation have been men 100% (n=6) two of which were military administrators Wing Commander Abdullahi Ibrahim (1st October 1996 to 8th May, 1998) and Col. Bala Mande (8th August, 1998 to 29th May, 1999). The four civilian Governors that governed Nasarawa from 1999 till date are; Abdullahi Adamu (29th May, 1999 to 29th May 2007), Aliyu Akwe Doma (29th May, 2007 to 29th May 2011), Tanko Almakura (MAY 29 2011 to 29 May 2019), A. A. Sule (2019 till date). The findings also showed that the percentage of women in both the military and civilian government cabinet is too meager. The relegated position of women in the governance of the state continued as the current governorship candidates for all the parties that won primary elections for 2023 general election are all men. The wife of Abdullahi Adamu, the current National APC Chairman, Fatima Abdullahi got only 3 delegates out of 701, while A. A. Sule who got 698 votes was announced as the winner (Channels TV, 2022). The study also revealed that no woman has ever been a deputy governor.

Table 2. Nasarawa State women in Federal House of Representative (1999–2022)

S/No.	Constituency	2019	2015	2011	2007	2003	1999
1	Akwanga/NasarawaEggonWamba	M	M	M	M	F	M
2	Awe/Doma/Keana	M	M	M	M	M	M
3	Keffi/Karu/Kokona	M	M	M	M	M	M
4	Lafia/Obi	M	M	M	M	M	M
5	Nasarawa/Toto	M	M	M	M	M	M

M=Male, F=Female

Source: Author

Table 2. revealed that Nasarawa State Representation in the House of Representatives in 1999, 2007, 2011, 2015 and 2019 were all male dominated except in 2003–2007 when Mrs. Patricia Naomi Akwashiki represented Akwanga/NasarawaEggon/Wamba in the house of representative. This means since 1999 women had only one representative in the National House of Representative 3.3% (n=1). Though some contestants had two tenures but this study care much on a suppose four years term.

Table 3. Nasarawa State women in Senate 1999–2022

S/N	Zone	2019	2015	2011	2007	2003	1999
1	Nasarawa West	M	M	M	M	M	M
2	Nasarawa North	M	M	F	F	M	M
3	Nasarawa South	M	M	M	M	M	M

M=Male, F=Female

Source: Author

The table presented that the senators for the three (3) senatorial zones in Nasawa State were all men since 1999 except in Nasarawa North were a woman became a senator between 2007 and 2015 (two tenures) this is the same zone that a woman became a member House of representative between 2003 and 2007. This means only Nasarawa North ever produced female representative in the Senate and House of Representative. Note that though “F” in the table above, appeared twice both in 2007 and 2011 it is still one person who was reelected.

State House of Assembly

Table 4. Women and Nasarawa State Speaker’s seat since 1999

Regime	Sex	LGA	Party
1999–2003	Male	Keana	PDP
2003–2007	Male	Doma	PDP
2007–2011	Male	Nasarawa central	PDP
2011–2015	Male	Nasarawa central	PDP
2015–2019	Male	Umaisha/Ugya(2x)	PDP
2019–till date	Male	Umaisha/Ugya(2x)	PDP

Source: Author

Based on the data, the seat of speakers of Nasarawa state house of Assembly is 100% male affairs since 1999

Table 5. Women and State house of Assembly membership from 1999 till date

S/N	CONSTITUENCY	1999	2003	2007	2011	2015	2019
1	Ugya / Umaisha	M	M	M	M	M	M
2	Akwanga North	M	M	F	M	M	M
3	Akwanga South	M	M	M	M	M	M

4	Awe North	M	M	M	M	M	M
5	Awe South	M	M	M	M	M	M
6	Kokona East	M	M	M	M	M	M
7	Kokona West	M	M	M	M	M	M
8	Obi I	M	M	M	M	M	M
9	Obi II	M	M	M	M	M	M
10	Nasarawa Eggon East	M	M	M	M	M	M
11	Nasarawa eggon West	M	M	M	M	M	M
12	Lafia North	M	M	M	M	M	M
13	Lafia Central	M	M	M	M	M	M
14	Doma North	M	M	M	M	M	M
15	Doma South	M	M	M	M	M	M
16	Uke/Karshi	M	M	M	M	M	M
17	Gitata Karu	M	M	M	M	M	M
18	Keffi West	M	M	M	M	M	M
19	Keffi East	M	M	M	M	M	M
20	Nasarawa cetral	-	-	-	-	-	-
21	Udege/Loco	M	M	M	M	M	M
22	Wamba	M	M	M	M	M	M
23	Keana	M	M	M	M	M	M
24	Toto/Gadabuke	M	M	M	M	M	M

Table 6. Women and Local Government Chair in Nasarawa state (1999–2022)

S/N	LGA	Chairmen	Male	Female	Total
1	Lafia		5	0	5
2	Obi		5	0	5
3	Keana		5	0	5
4	Awe		5	0	5
5	Nasarawa eggon		8	0	8
6	Akwanga		18	0	18
7	Doma		11	0	11
8	Keffi		9	0	9
9	Karu		-	0	-
10	Kokona		-	0	-
11	Nasarawa		7	0	7
12	Toto		-	0	-
13	Wamba		10	0	10

Table 7. House of Representative primary election winners 2022

S/n	Zone	APC	PDP
	Karu/Kokona/Keffi	M	M
	Keana/Awe/Doma	M	M
	Nasarawa/Toto	M	M
	Akwanga/NasarawaEggon/Wamba	M	M
	Lafia/Obi	M	M

Table 8. Senate Primary election winners in Nasarawa State2022

S/N	Zone	APC	PDP	Sex
1	Nasarawa West	M	M	M
2	Nasarawa North	M	M	M
3	Nasarawa South	M	M	M

All PDP primary election winners to the state House of Assembly are men in nasarawa state

Satisfaction with the level of women participation in politics

53% (n=) percent of the 60 interviewed 20 each in the three senatorial zones; specifically in Lafia, Keffi and Akwanga LGAs located in the three zones expressed that they are not happy with number and participation of women in the politics of their political zones. As 40% percent said they are satisfied with the way men are taking political positions in their zones instead of women. While 7 percent expressed indifference.

Factors that hinder women political participation in Nasarawa State

A respondent said that:

Religion doesn't permit women to come to public, lead when men are around, her voice is sexual and hence should be heard her husband only. If women join politics they will mingle with men and that's against our culture and religion.

Another respondent expressed that:

If a woman takes a mantle of leadership she doesn't respect her husband anymore. This will eventually lead to divorce.

A female respondent further asserted that:

I am currently a toddler in politics, I am optimistic I will progress towards my dream. But one of the most disturbing thing is I have to seek approval from my husband before attending any political meeting .if he is not in good mood he at times disapprove my wish to attend meetings. My female colleagues lament severally that they either had to seek for their husband's, fathers, Brother's or any masculine figure in order attend political gathering or function.

Implicating school enrolment, another respondent posited that:

Check the entire state political involvement politically since 1999 you will realized that women are nowhere to be found. This is because women have lesser school enrolment, harmful cultural practices and policies that ensure male domination.

Sexual Harassment and Women Political Participation in Nasarawa State

Since factors that block women involvement are numerous, sexual harassment is among the core factors that truncate women political involvement. Sometimes this harassment involves rape. Sexualisation of women body has manifested even in the political arena. No doubt, a lady responded that:

I have never vied for any political position; I have been involved in political rallies since 2011. I have never been sexually abused. But there have several advances, but I refused to succumb to some of such advances, though I was reminded severally that is the main criteria that will keep me in politics.

Another young female politician responded thus:

I once changed political party as a result series of sexual advances from male politicians even as they knew I was married. But since I joined this party, I have never been treated such but I hope it continues like this because that s what I fear the most as that is enough to get me out of politics.

A 42 years respondents expressed that:

There are women (even married) in my zone that reported some illicit sexual advances from their political friends and cant report to authorities, their parents and husbands for fear of been dislodge form politics. In fact I know a woman that was raped but couldn't report the perpetrator for fear his death threat, stigma, divorce or political disengagement.

Means of Cubing Women Low Political Participation in Nasarawa State

“Women need to be empowered and encourage to participate in politics. Nigerian politics is money driven and need certain level of freedom. This is a society where women must seek for the permission of their husbands before going out or get involved in politics. Who to vote is even decided by husbands, Brothers, or fathers.”

Currently, there should be equity in terms of access to opportunities in this state. As it is now men have gone far. Hence the need to prioritize women by given them certain automatic seat in the state and federal legislative Assembly.

Those who think women should be allowed to Participate I politics suggested that women should be empowered thus:

1. More enrolment of women in schools especially at the higher level of education
2. Women should have access to business ventures
3. Access to Loans
4. There should be decisive awareness and encouragement of women into politics
5. Percentage of legislative and executive seats should be reserved for women
6. Women should be encouraged to support women

Discussion of findings

Women as Governors in Nasarawa state

The results of this research showed that all the six Governors of Nasarawa state since 1996, two of which are military administrators are men. As Majeed (2022) reported that Aisha Dahiru Ahmad Binani is the only woman in the history of Adamawa state and Nigeria to have ever won a gubernatorial primary election. A victory which a Federal High court in Yola nullified. Whether she muscles herself and wins, 2023 general election will decide. Patriarchal domination of gubernatorial seats is a national occurrence, and can be traced as far back as pre-colonial, colonial and post-colonial era. Even in the just conclude governorship primaries women also picked gubernatorial ticket as Channels TV (2022) reported that the wife of Abdullahi Adamu, the current National APC Chairman and

former Governor of Nasarawa State, Fatima Abdullahi got only 3 delegates out of 701, while A. A. Sule who got 698 votes and declared the winner (Channels TV). Had she won she would have been the first Nasarawa state governorship candidate in the upcoming 2023 general election, just like Binani in Adamawa State.

Women in the National House of Assembly

Findings of the study revealed that since 1999, Only Nasarawa North Senatorial Zone ever produced female senator and that is only between 2003–2007 and 2007–2011. And it is the same woman who won for the two tenures. In the Federal House of Representatives, only one woman has ever represented Nasarawa state in the lower chamber. The same zone (NasarawaEggon/Akwanga/Wamba constituency) still produced a female house of representative member. This Zone seems more tolerant when it comes to women political participation. Therefore there is poor women involvement in the representation in house of reps and the senate. This is worrisome, as even the current 2023 primary election winners for both the Federal Legislative Houses are all men across the political parties. This study also reaffirmed the work of Awodiye (2022) who lamented on the low women participation in the Federal house of assembly and wonder if women matter at all in the activities of Federal House of Assembly.

Women in the Nasarawa State House of Assembly

Out of the six (6) State House of Assembly speakers, none is a woman since 1999. Out of twenty four (24) members of Nasarawa state House of Assembly members, only one was a female from Akwanga North state political zone. It should be noted that Akwanga north is also located in Nasarawa North senatorial zone that produced the only women Senator. Also Akwanga North is located in Akwanga, NasarawaEggon/Wamba Federal Representative zone that produced the only female Federal law maker of the lower house since 1999. This also buttressed this zone as more politically friendly for women. Absence in the governance and especially the law making arm of the state is worrisome as Abel (2022) reported that in Commemoration of the International Women's Day 2022, National Council for Women Societies (NCWS), Nasarawa State Chapter led by its president in Nasarawa state Mrs. Mary Samuel Meshi, staged a peaceful protest at the state house of assembly complex (the law making venue of the state) de-

manding for more inclusion of women in governance in the state. Women carried several inscription seeking for change of political discrimination and stereotype against women.

Factors that militate against women political Participation

Since evidences are now clear that women are nearly absent in the politics of Nasarawa State, the study also revealed factors that account for women meager political status in the state as follows.

The study implicated cultural and religious beliefs; political party structure; economic status of women; low women school enrolment, educational advancement to higher level; women low self-esteem and confidence; inefficient women oriented Civil Society Organisation (CSOs) in the state. Findings of this study showed that as a result of culture and religious beliefs, women political participation like who to vote, where to vote, how to vote, when to vote, which poster of any political aspirant should be place in any part of household is determined by a father, brother or husband. In fact the Brother can be a younger brother. The conclusion of Fox and Lawless (2004) has association with this finding as the authors concluded that men are programmed by society to dominate women in all aspect. Also, due women poor economic status in Nasarawa State they lack funds to register themselves as members of political parties or to pick political ticket as aspirants. The study also revealed that some women face sexual harassment from their male counterparts. Declination of this sexual gesture has cost them politically. The respondents further revealed that the sexually harassed women do not mostly report such sexual advances to their husbands, parents and authorities as this may in their thought make their husbands and parents disengage them from politics, so they live with such trauma hoping to advance politically. Low women in higher education attainment also affect women political participation in Nasarawa State. The research of Ngwu et al. (2022) revealed poor education status of women as among the low women political participation.

Conclusion

No doubt, there has been poor women representation Nasarawa state politics since 1999. Ranging from elected and appointed positions, stake is still very high for women as the politics has been mainly male affairs.

Despite several local, national and international programs and policies specifically by government, non-governmental organizations and civil societies in the state, women are still politically weak. Core among the causes of ordeals of women in politics is religious doctrines and their misinterpretation. Another cardinal factor of women relegated role in politics is traditional patriarchal harmful beliefs and practices. Many other possible contributing factors are rooted in either religious or traditional beliefs of the people of Nasarawa state.

Recommendation

1. There should be awareness on the relevance of women in politics by Government and NGOs.
2. Women should be enrolled in schools especially tertiary education
3. There should be equal access to economic activities for both men and women
4. Gendered cultural and stereotypic traditional beliefs against women should be addressed.
5. There should be reserved documented percentage of elected and appointed political seats for women in Nasarawa State.
6. Women should hold certain vital positions in political parties.

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BOOK AND JOURNAL REVIEWS



A book about the fate of Ukrainian immigrant women (based on research in Poland). Aleksandra Boroń, Agnieszka Gromkowska-Melosik. *Ukrainian war refugees: identity, trauma, hope*. Kraków 2022: Impuls Publishing House

The authors begin their reflections with a poem by Stanisław Barańczak. Only this porcelain if any. Stanisław Barańczak (1946–2014) was a Polish emigrant poet, dissident, and lecturer at Harvard University. The poem's message about the transience and fragility of human existence harmonises with the content of the book, especially the stories of Ukrainian women. It is in their experiences that one can see the spectrum of tragedy caused by the merciless war unleashed by Russia. Individual statements of refugee women create a multi-voiced story about forced escape to Poland, showing the drama of making decisions in conditions of stress, fear and uncertainty. These stories concern both saving lives in dangerous conditions, as well as longing for what once was, rebuilding everyday life in a new, strange place without the support of family, friends, not speaking the language, with limitations related to financial resources, as well as awareness of one's own strength in overcoming difficulties. The entire course of the interlocutors' reflections focuses on the journey, which they understand as an exodus and migration. Women set off alone or with children, abandoning everything that was dear to them. They have suitcases with the most necessary things, which, after unpacking, turn out to be insufficient. They leave with regret, fear and sadness, often with tears and despair. It is unknown whether they will return. Sometimes they know exactly where they are going, sometimes they make decisions only during journey, often accidental. In any case, it is a new beginning, which for some is associated with relief and hope, for others with anxiety and helplessness. Forced immigrants who are emotionally attached to their homeland cannot return to it and thus they try to find their place in the new country. They are constantly looking for: a job, an apartment, a sense of security, and the opportunity to acquire new qualifications and competences. Always on the move. However, they do not abandon hope, they are constantly fighting with reality and themselves—for the integrity of their identity, for the future of their children. They are not passive. Despite everything, they want to maintain control over their lives, to have a sense of control, but not fragmentary. They are sad but brave. These women do not want to remain victims of the events that are taking place, they do not want the vision of an abandoned (sometimes destroyed) house and memories of the atrocities of Russian aggressors to destroy their psyche. They fight for survival, dignified existence and mental health—for themselves and their children. Although the heroines described in the

book are spatially and psychologically detached from their homeland, they are not integrated into the new environment. They are “neither here nor there”, “betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial”, as William Turner, a British anthropologist and researcher of rituals in the context of social change, put it. These women are passengers, their characteristics are “ambiguous; they pass through a cultural realm that has few or none of the attributes of the past or coming state.” The metaphor of the journey refers to the research method that the authors chose: a narrative interview, thanks to which they could learn, at least partially, about the women’s experiences and the meaning they attributed to the events related to forced emigration. Personal stories allow us to discover fragments of biography, distant from the generalised portrait of a refugee presented in quantitative research and reports. The relationship between what a person has experienced and their story is multi-layered, and at the same time it is a journey: from the event to its interpretation. An individual’s experience is elements of real life that become experience in the process of perception and attribution of meaning, in the context of previous experience and sociocultural context. The next phase is a story that puts these experiences into a specific framework when meeting a listener, depending on the relationship between them, but also interprets them in the context of the past and future.

The final layer is life as text, transformed by the researcher’s interpretations, experiences, guesses and knowledge. The research part of the book is preceded by a theoretical one, consisting of seven chapters. They contain a methodology, an attempt to recreate the concept of a refugee in the context of mainly sociological theories, examples of waves of refugees in history and a description of actions towards them, including those of Poland towards Ukrainians in 2022; description of the political, economic, socio-cultural effects of migration from a macro-perspective; description of the psychosocial effects of being a refugee on the individual from the perspective of trauma, existential shock and identity destabilisation. Here, the Russian aggression against Ukraine since February 24, 2022 is also reconstructed against the background of historical and national conflicts, and the reaction of the international community is described. There is also an attempt to characterise Ukrainianness in a historical and contemporary perspective (talking about women’s emancipation and feminist ideas as they are perceived by refugees). Finally, the intercultural intervention project “Great power in small words” was presented, which is implemented by the Department of Multicultural Education and Research on Social Inequalities of the Adam Mickiewicz University in Poznań and aimed at children from Ukraine.

Stefan Łaszyn



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