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# CULTURAL REJUVENATION THEATRE MANAGEMENT & PERFORMANCE AESTHETICS

A Festschrift In Honour of Muiyiwa Awodiya



Edited By  
Chris Ugolo  
Okey Okwechime  
Nicholas Akpore

# Cultural Rejuvenation, Theatre Management and Performance Aesthetics

*A Festschrift in Honour of Muyiwa Awodiya*

Clement Chukwura Idegun Ph.D.  
2/7/18.

*Edited By*

Chris Ugolo

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Headmark Publishers

16, Stadium Road, Benin City, Nigeria.

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## FOREWORD

I am very honoured and privileged to write this foreword to Prof. Muiyiwa Peter Awodiya's *Festschrift*. Primarily, it is dedicated to the occasion of his **Seventieth Birthday**, on the eve of his retirement from the services of the University of Benin after a glorious and meritorious service to mankind. In spite of the Biblical injunction that there is a time for everything and "what will be will be", I must confess that we all in the Department of Theatre Arts and Mass Communication, University of Benin, were not prepared for this: It's like a "bolt from the blue". Personally, I am sincerely pained that Prof. M. P. Awodiya's time has come to move on from the University of Benin, where he has spent a greater part of his life. However, the consolation is that "Papa Awo" as I fondly call him, has paid his dues and his contributions to the growth and development of the Department of Theatre Arts and Mass Communication, are unquestionable and history will always remember him positively.

Therefore, the present collection of essays and tributes from students, friends and professional colleagues (from across the country) in this book are great testimonies to Prof. Awodiya's contributions to theatre practice and research. They also reflect the way he is perceived, loved and accepted by his professional colleagues, scholars and students. In all his time at the University of Benin, Prof. Awodiya literarily engaged himself with scholastic research and teaching, especially in the subject area of Theatre Management and Arts administration. He also took time off in his career, specifically from 1992 to 1999 to manage MUSON, a Musical and Civic Centre in Lagos. These experiences, both academic and administrative have imparted greatly on Professor Awodiya's students and colleagues. It is in this light that his recent book, *Perspectives on Theatre Management, Arts Administration and Entrepreneurship* is a worthwhile and befitting parting gift to both his former and present students and colleagues. It will also advance the national conversation on the role of the creative industry in national development and how the moribund and decaying cultural centres across the country could be revitalized and repositioned for economic viability and educational purposes. Professor Awodiya's book would no doubt advance the debate and contribute new vistas to the way forward.

As a mark of honour, appreciation and commendation for Prof. Awodiya's contributions and services to the theatre discipline and the Arts community in general, twenty-one scholarly essays and nine emotive and thought provoking tributes are published in this *Festschrift*. From Austin Asagba's "Understanding Africa through Film: Thoughts and reflections on Nollywood" to Peter Omoko's "Treachery and the Tragedy of the self", in Zulu Sofola's *The Wizard of Law*, the essays explore different aspects of contemporary Nigerian Film, Theatre, Culture and Performance. Stanley Oherhen's essay, "Professionalism, Principle, Passion and the Man Muiyiwa Awodiya and the MUSON Centre Antecedents", particularly stands out and will make interesting reading to readers who are interested in Professor Awodiya's ideas and experimentations in new forms of art management practice and techniques. In all, the essays are topical, incisive and thought provoking. The tributes are apt, revealing and capture in perspective the impact and legacies of Prof. M. P. Awodiya on staff, friends and students in the last forty or more years. The tributes too provoke and evoke memories and nostalgia - from Marcel Okhakhu's candid and eloquent write up to the celebrative tributes by former and present students, the contributions depict Prof. M. P. Awodiya as a well celebrated and loved academic, teacher, arts

administrator and professional colleague. As he prepares to leave the University of Benin where he has worked and lived for more than four decades, we wish him well and may the good Lord continue to nourish and protect him.

**Prof. A. O. Asagba**

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University of Benin.*



## INTRODUCTION

*Cultural Rejuvenation, Theatre Management and Performance Aesthetics* "is a festschrift in honour of Nigeria's foremost Theatre Management guru, Professor Muyiwa Peter Awodiya who is retiring (though certainly not tired) from the services of the University of Benin, Department of Theatre Arts. The essays here have been carefully put together to reflect the many aspects of this man whose contributions to theatre scholarship and development in Nigeria is as varied as the theatre discipline itself. Apart from Theatre Management, where Awodiya is a pioneer Professor and has made great contributions with his landmark books: *Managing Arts Institutions in Nigeria* and *Perspectives in Theatre Management, Arts Administration and Entrepreneurship in Nigeria*" Muiyiwa has contributed greatly to Nigerian Arts and Culture industry. He is also a prolific theatre Director and great critic focusing on the plays and performance aesthetics of Femi Osofisan.

The articles in this book have been divided into four sections. In section one, we have essays on Arts and Culture, an area where Professor Awodiya wrote his inaugural lecture. This section contains eight articles that include (Dr.) (Mrs.) Josephine Abbe's paper on "Our Culture, Our Pride, Our Heritage"; Owens Eromosele's paper on "Promoting Cultural Identity Through Costume and Make-up"; Dr. Nwabuzor and Akporé's article on "Nollywood Films: A Catalyst for Cultural Development and Nation Building"; Phillander Okhaifo's "Arts and Culture as Paradigm for Youth Empowerment and Curbing Restiveness"; Dr. Peter Aibevo's "The role of Arts in resolving the schizophrenic cultural Dilemma of the African identity", Jammy Guanah's "Potentials, Problems and Prognosis of Culture and Tourism in Nigeria's Economy", Chuks Omesah and Odigwe's paper on "Culture at Risk: the Role of the Artist" and Ekevere Francis and Ikoro's paper 'Our Shrinking Shrines and expanding Alters: A Critical study of Contemporary Trends in Religious Practice in Nigeria which concludes the section.

Section two contains essays on Awodiya and Arts Management in Nigeria. The articles here include Dr. Stanley Ohenhen and Oluwafemi Jacob's "Managing Africa's Performing Arts and Cultural Heritage for the Continent's Socio-Economic Developmental: Interrogating Production Management Prospects in Contemporary Nigerian Theatre, Bolanle Austen Peter's *Wakaa The Musical as Case study*" by Maureen Okwulugo and Siler Ojieson, John Bardi's, "The Relevance of Total Quality Management (TQM) Practice in Revival and Establishment of Professional Theatre Troupe in Nigeria, and Stanley Ohenhen's "Professionalism, Principle, Passion and the Man Muiyiwa Awodiya and the Muson Centre antecedents".

Section three contains nine essays on media, performance and theater aesthetics. They include Prof. Austin Asagba's thought provoking paper on "Understanding Africa through film: Thoughts and Reflections on Nollywood"; Stephen Okpanah's "Urhobowood: Towards a Popular Film Culture in Urhoboland"; "Digital Technology in Theatrical Productions: Uniben Theatre as Case Study" by Akpughe Mudiaga and Emmanuel, Chinweke, Solomon Ekeke's "Ola Rotimi's Directorial style"; Communication in Modern Theatre Directing: Two Faces on the Nigerian Stage" by Akporé Nicholas, Joseph Idogho Agofure's "Demystifying Arts and Theatre Criticism in the Academe: Awodiya's Perspectives on Femi Osofisan's creative works as Paradigm"; Dr. Clement Idegwu's paper on "Man, an



AmputeeTimed for Long Distant Walk: A Critical Perspective on Ahmed Yerimah's "The Bishop and The Soul"; Clement Idegwu and Kennedy Edegbe's "Stella 'Dia Oyedepo and the inevitable complementarities of man and woman: A critical perspective on the Rebellion of the Bumpy-Chested (A feminist manifesto), and finally, Peter Omoko's essay "Treachery and Tragedy of the Self in Zulu Sofola's the Wizard of law".

Section four contains tributes and Reminiscences on the man Muyiwa Awodiya. The book is indeed a rich collection that theatre scholars will find very useful for research in Theatre Management, Arts and Culture, and performance Aesthetics. In times like this your library will not be complete without a copy of this book.

**Professor Chris E. Ugolo**

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# STELLA' DIA OYEDEPO AND THE INEVITABLE COMPLEMENTARITY OF MAN AND WOMAN: A CRITICAL PERSPECTIVE ON THE REBELLION OF THE BUMBY-CHESTED (A FEMINIST MANIFESTO)

Clement Idegwu and Kennedy O. Edegbe

## Abstract

*There is hardly any family in our society whose walls are not cracked. While most families' walls are cracked and fallen others are deliberately creating a crack. One can hardly have a five minutes walk on our streets without meeting one whose heart burns like the coal on a goldsmiths furnace or workshop. Men in their quest for dominance, and sustenance of patriarchy which does not hold water in a clime where couples complement each other, have failed to see or pretend not to see why we should jettison the excess luggages which hinder us from living harmoniously with our spouses. And women who have been the victims of this abysmal social order since Adams suddenly see the need to put an end to their predicament, but failed to articulate how best to break the yolk. In their hurry to redeem themselves and pay back their ancient oppressors in full measure complicate their state. The thrust of this paper, therefore, is a call for complementarity since neither the reversal of roles nor abstaining from the business of marriage can bring the wholesomeness each of the spouse needs to be fulfilled. The analysis will be screened through Stella' Dia Oyedepo's *The Rebellion of the Bumpy - Chested (A Feminist Manifesto)*.*

**Key Words:** Patriarchy, Inevitable complementarity, Wholesomeness, Cracked and Fallen

## Introduction

Dramatic literature has over the years been employed by well meaning individuals, male and female all over the world to crusade against patriarchy and all forms of hostility and mistreatment between spouses which make couples regret ever falling in love. When one ponders on the commencement of any relationship between the opposite sex either for a short term sexual encounter or for a life long journey as husband and wife, the seemingly mutual understanding, the burden sharing posture of each of the partners, the dependency noticed among them, and the vows to make each other happy till death, when worms will continue from where the other partner stopped one is greatly pained, that marriage is the most troubled business of our time.

Did nature permit a man to lord it over a woman eternally, the woman being a helpmate, slaving unto death? If nature did and the spouses found out that until there is a reordering of the whole exercise, the error in creation, if it could be addressed as such, none in this union will find peace, is it not necessary for both to find solution to this ancient problem? What is a Head without a Neck? Or perhaps what is a Neck without a Head? Absolutely nothing.

This troubled business call marriage whether holy or unholy matrimony has led to various movements including feminism which has enveloped the world.

Stella 'Dia Onyedepo, a seasoned playwright and advocate for better life for women, has written so many plays whose thematic constructs oscillate within the patriarchal social order and the need for the divine injunction: do unto others what you expects others to do unto you, to be the watchword in every marriage.



In this discourse, 'Dia Oyedepo's *The Rebellion of the Bumpy - Chested ( A Feminist Manifesto)* will be employed in our screening this ancient patriarchal social order which has not only drawn unprecedented sympathetic views to its status but has lay bare the fact that if the needful is not done very soon, there might be mass termination of life within the family unit. Attempts will also be made to call the warring parties to order, and explicate that neither the rebellion of the bumpy-chested, nor the reversal of roles adopted by both sexes is the required testament on which to build an ideal family.

### **At the Beginning**

*And the Lord said, "it isn't good for man to be alone. I will make a companion for him, a helper suited for his needs...Then the Lord God caused the man to fall into a deep sleep, and took one of his ribs, and closed up the place from which he had removed it and made the rib into a woman, and brought her to the man. "This is it!" Adam exclaimed. She is part of my bone and flesh! Her name is "woman" because she was taken out of man" The Living Bible Gen. 2:18-23.*

The biblical creation myth as cited above, tries to explain the divine relationship between man and woman. The main reason for a woman as advanced by the scripture is that Adam was lonely. To be lonely is to be sad and in need of companions or friends. Adam was highly depressed until Eve, his kind was created. Hence, he exclaimed "This is it", the moment he beheld Eve. His exclamation and the feeling of fulfillment attest to his urgent need for wholeness, that which Eve fulfils. It is on record that Adams found no true companionship among the animals and trees that surround him in an appreciable number at creation. There was a great gap between his nature and intellect and that of the animals and trees among whom he dwells. There was a yawning hollow. Consequently, Dickson Teacher's Bible argues that "for companionship that was equal with man, God had to create a helper who was suitable for him. And in order for man to find true companionship in woman, she had to be created with the same nature and intellect as man" (1987/2010: 12). This could vividly explain Adam's excitement and a sense of accomplishment when he woke up from his loneliness and its attendant frustrations to see a helpmate of the same nature and intellect

So, the beginning was awesome, fulfilling and the wholeness was divine and very much intact.

### **Men and their Madness**

It is not surprising that our society, being directly dominated by men comes to regard woman, not as an end in herself like Man, but solely as a means of ministering to his appetite. The ideal wife is one who does everything that the ideal husband likes, and nothing else. Now to treat a person as a means, instead of an end is to deny that person's right to live (1985:382).

George Bernard Shaw's postulation in *Quintessence of Ibsenism* above as cited by George Selders 1985 in *The Great Thoughts* serves as a better premise on which to discuss men's argument about the subjugation and unfounded nature of their disputations. Men see women as something created for their pleasure and that the ideal woman is one who ministers to her husband even to her own detriment. In Shaw's opinion, "one who does everything the ideal husband likes and nothing else" (382) is the ideal wife. The question that readily comes to mind is indeed who is the ideal husbands? Where could he found? Is



his idealness found in how much he subjects the wife to his whims and caprices? Could he be one who loves his wife and could give his life for her as Christ did for the church?

Men's conception about women or better put their wives as articles of trade is absolutely very wrong. This is unideal. They see their wives as tomatoes bought from the marriage market which could be grinded, sliced, fried and boiled. So, men determined their usage (of women, their wives) This aberration accounts for the way brothers-in-law treat their brother's wives. It is also very disgusting, very annoying when these brothers or sisters-in-law are very much younger than their brother's wife. The following dialogue explicates this further:

*James: Clem, where is the water?*

*Clem: The fridge is locked. I've rummaged everywhere for the key. Can't find it. (Sternly) Ashake, do you have any idea where the key is? For God's sake where did you keep the key of the fridge?*

*Ashake: Short up! And two of you get lost! I say get lost! Get lost! (Clem and James exchange dismal glances)*

*Clem: Just what has come over her? Did you offend her?*

*James: I am as puzzled as you are. Anyway, I am very thirsty (turning, to Ashake) now, how do you intend to solve our problem?*

*Ashak: The way a Camel does; go in search of a stream.*

*Clem: We aren't joking with you, please. Ashake! (Ashake snobbishly keep quiet)*

*James: (with a drawn face and sarcastically) look Madam, I am*

*so thirsty that like Esau I could sell my birth-right to have cold water. So, I could condescend to say 'please ma to my brothers wife for a glass of icy cold water. (20)*

The above conversation between Ashake and the brothers-in-law: Clem and James is a clear indication of the mistreatment of a wife, what she suffers from her husband and his relations. A woman who is daily subjugated by the husband and is face with such abuse from her brothers-in-laws who are very much her junior is bound to be highly depressed if nothing is done urgently to address the ugly situation. That Clem could call her by name and address her the way he did is very much unacceptable. The ideal thing is to call her "Aunty". That Clem could further add "we aren't joking with you" is very annoying and highly disrespectful. Instead of James reprimanding his brother, Clem " (with a drawn face and sarcastically) told madam Ashake, that he could condescend to say 'please ma' to his brother's wife." It might be instructive to state that chambers 21<sup>st</sup> Century Dictionary sees condescend as "to act on a gracious manner towards those one regards as inferior" (1996/2007:286). So, by the definition above, it means Clem and James see Ashake, their brother's wife as inferior! As if these insults are not enough, Clem further tells James "I would rather die than to say 'please ma' to my brother's wife". Furthering the arguments:

*Clem says: (soryly) Ashake, I say you have no right... no authority whatsoever to lock the fridge up! It was bought by my brother hard earned money.*

- Ashake: *(Jeeringly) For how much?*
- Clem: *For more than your bride-price*
- Ashake: *(Taken aback) Whatever that implies?*
- Clem: *That we got you cheaper than the fridge and for that simple reason, you can't wield your power over what has a higher price than you. (21)*

The humiliation of Ashake; Saka's wife by her brothers-in-law, Clem and James is an indication that man is a beast. It is animalistic and very much uncultured. What 'Dia Oyedepo has done in this play is to highlight the harm done to the African woman on daily bases. Young boys who may not even be called men all their lives are seen destroying the family unit because husbands have failed to reorder their mindset and appreciate complementarity of male and female. 'Dia Oyedepo's proposal in Bumpy-Chested is in tune with George D. Nyamdi's argument that:

*The writer is therefore not only a teacher in the retrospective sense of the word; he is also and especially a social seer who identifies and highlights the weakness of present day society. He is someone who rips open the fetid boils of mismanagement and misdirection in today's Africa and causes the future to veer into sight on a cleansed pedestals (2006:571).*

'Dia Oyedepo explicates the weakness of the present day marriage in Africa. She talks about how it has been over the years, the current status quo and the danger of continuing to regard women as a very inferior specie. The following dialogue between a man and his wife explains succinctly a man's level of stupidity and why a husband's relatives behave the way they do.

- Jolomi: *Now, Fali, you are not attending that meeting. I am henceforth restraining you from attending the gathering of conspirators and the perverted who want to subvert male domination by employing very crude disruptive tactics. Any further association with those women who are compensating for something they lack in femininity, will make you see my wrath.*
- Falilat: *And what can you do?*
- Jolomi: *Rises up and moves to the centre of the sitting room.*
- Jolomi: *I'll make you taste some bile by giving you a good thrashing which you will always remember.... and I shall... (33)*

This is a very clear case of mistreatment and the subjugation of the female folk. Most men even in the 21<sup>st</sup> Century still hold to an out modelled autocratic system where husbands emphatically rule with a rod or iron and the wife's seen as a house maid who must obey all the rules and not a partner who has an equal stake. This kind of man sees his wife as one who must minister to him in all circumstance and never to be ministered to. Many dictator husbands read certain biblical injunctions in isolation or out of context thereby bringing ulcers, typhoid and malaria to himself and by extension to his wife and children.



## **Women in a Mad Season**

Florence Stratton in an article "The Shallow Grave: Archetype of female Experience" explains that:

*Their female characters are enclosed in the restricted spheres of the behaviour of the stereotypes of male tradition, their human potential buried in shallow definitions of their sex. Silence, like the slave woman by blows, - either to their bodies or psyches - they are forced to submit to the externally imposed requirements of their masculine societies. Living in live freely and fully, they are bewildered by, or seethe with inner rage at values matched to the needs of others... they are schizophrenic, their personalities fragmented by the desire both to accept and to reject their condition (147).*

This is the actual state of our women which 'Dia Oyedepo tries to explicate in Bumpy - chested. The women are compelled to behave the way they do due to the season of men's madness which seems to have defied all medications. The women are not only enclosed in the controlled spheres of behaviour but are inundated with blows both to their bodies and psyches. These blows are endless and the perpetrators are very unmindful of the damage done to the victims. It is on record that when this kind of situation continues for a long time, there is the tendency for the victim to say no to the injustice even if it means death. This is why the women in Bumpy - chested are saying No as the following dialogue explains

- Jolomi: I'll make you taste some bile, by giving you a good thrashing which you will always remember.
- Falitat: Me Fali (pounces on Jolomi suddenly with incredible agility sending him sprawling on the floor she descend on him, raining down pellets of slaps and punches especially around the lower region. Jolomi lets out yells and struggles rather desperately...(33)

Here, we find Jolomi talking about how he has been beating the wife and promise to thrash her in a manner she will never forget. Perhaps the wife has been pushed to the wall haven suffered unprecedented humiliation for a very long time. This may account for her decision to fight back. The pellets of slaps that rain like thunder bolts and punches especially those around the lower region are meant to drum it hard on Jolomi and men in general that a husband and wife are partners and equal stakeholders, in the business of marriage. So, the pellets of slaps and punches are instructive.

In the same vein, Saka's face which Jolomi describes "as rugged as bumpy-road" as if he "visited the zoo" are marks made by a tigress. In Saka's words: "Those marks I had on any cheeks were made by her (his wife) artificial nails.

Further still, Akanbi's situation report from his zone is also very instructive to us in our analysis. Akanbi "(Suddenly springing up wildly) You mean your wife did this to you? (grabs Saka's hand again) Now, shake my hand. (shaking his hand rather violently, causing SAKA to grimace) So we are pals sharing a common experience. If I hadn't taken to my heels fast..... I would have been on my way to an orthopaedic hospital for the rehabilitation of a limb or two." (39).



Though the actions of the women is condemnable and unacceptable in a civilized culture, the fact remains that goats can bite when pushed to the wall. These women have been pushed to the wall. Indeed, they have.

Jolomi's discussion with his in-law, Akanbi is very illuminating for it throws light on all the dark spheres of life. Jolomi (in smoldering anger) tells Akanbi "may be it would serve you right. The way you flap your tongue as if it has an autonomous status within your body is enough to drive any one mad" (39). Truly, she is only being human. All the women who have been forced to react the way they did, only did so when they could no longer tolerate the battering and mistreatment meted on them by their husbands. They have been pushed to the wall. J.F. Kennedy did postulate that violent changes are inevitable when peaceful ones are impossible. This is why we are not surprised to see Falitate and other women becoming combatant soldiers in the army of the Bumpy-chested.

The subjugation of women by men, the sorry state it creates, the quest for emancipation and its attendant consequences could be likened to the biblical fall of the wall of Jericho. The dexterity of the Bumpy-chested under the leadership of Captain Sharp which leads to the reversal of roles and the rocking of the ideology through which patriarchy thrives, is the female's argument that whether what is in between a man or woman's thigh is a procreation or flat specimen is irrelevant in the choice of career and the management of the family including procreation. This indeed accounts for the volte-face, the sea change.

It may sound strange that Salwa, Akin's wife becomes a driver, but it proves to the doubting world that a woman can double as a house wife and a taxi - driver.

Akins: (With a rather sardonic smile) Oh! Sorry O. Madam taxi driver, I hope you made enough sales eh?

Salwa: You don't have to articulate 'taxi-driver' with such a derogatory emphasis

Akins: Do you have to give unintended interpretations to my utterances?

Salwa: (Listlessly) Anyway, I am not in the least ashamed to be a taxi driver. Thank God, driving is done with the limbs and not with the sex organs. (more actively) And for your information, I made something quite substantial today. All things being equal, if I do the work for twelve more months, I shall be the proud owner of a beautiful bungalow of my dream (takes out a stick of cigarette and lights it up) (84-85)

Though Salwa talks about having a dream house which should be applauded and encouraged, the fact that she has "metamorphosis into a human chimney" (85) "lighting another cigarette, striking the lighter rather (furiously)" (92) means that she had been infected by the disease which hindered male drivers from being useful to themselves and their families. She had already stepped on the banana peel of self-destruction. Falitate, Olomi's wife is also seen in the swerve trying to prove a point.

Jolomi: Look Fali, I would like to know who wears the trousers in this house.

Falitate: You are not hypermetropic, are you? You can see near objects clearly, I presume. Both of us are in trousers.

- Jolomi: And that's against the order of nature... I am the man of this house.
- Falitate: Sure, you are the male of the house. No body is disputing that. God's creations are in two sexes for the purpose of procreation but surely not for the purpose of dominion of one sex by the one.

The females in their swing, an attempt to show one's sex organ is not a determinant of the specialty of any sex angered the males who feel bad that which makes them have an edge over their spouses has been infiltrated showing there is nothing so special about it. Hence the men decide to do that which has been solely female responsibility. For instance: Akin "grabs the pair of bra from Salwa's hand and whistles a tune lustily. While Salwa looks more confounded, he dresses up in a stylishly designed female dress, starting with the bra which he stuffs with foam, then puts on the wig... he applies lipstick and mascara rather too heavily... (86).

The subjugation of women by the males, and women's quest for freedom lead to reversal of roles by both sexes which to a great extent lay bare how petty both sexes are. There is a level of insanity in each of the sexes which has to be cured for our society to move ahead in the positive direction. There is need for a National Conference of couples to address the issues at stake and ensure the desired harmony in every family

#### COUPLE'S CONFERENCE

*We have come to the cross-roads  
and I must either leave or come with you.  
I lingered over the choice  
but in the darkness of my doubts  
You lifted the lamp of love  
And I saw in your face  
The road that I must take  
Kwesi Brew: The mesh 1967/1969:42*

Indeed, we have come to a cross-road and have lingered over the choice to make for a long time and even in the darkness of our doubts and worry, why we ever entered into such a union, to be husband and wife, taking the oath, till death do us parts we remembered our very first. In our lingering, that which has taken eternity in the few years we have lived planet earth; in our pondering on our first meeting; the enthusiasm with which we walked to our altar of sacrifice, the bed-altar where we consummated our love for the very first time, covenanting with our blood like the Lamb did on Mount Calvary, that we would be one even in death; in our understanding that today we are very far from where we said we were going, and even worse than where we started, we must agree that there is need for a round table conference. There is need for us to meet with our choice yesterday, though enemy today and decide which way forward for if we decide to path now, our seed where we have had, will be eternally disabled and doomed and our being, like earth dug earth and scattered abroad is fragmented forever. Like Salwa states: "certainly, we never imagined they would do such ludicrous things" (94) and now that it has occurred, the only viable option is to go back to the Genesis of our relationship, Clement Chukwuka Idegwu's testament in Bath of Blood and Other Stories which states "I had steered a middle course for sometimes now, Now it is dawn, I see clearer than I had ever seen. There is a course to rebel against an order that profits nothing" (47), we need to take to heart. There is need for sober reflection. And Tara is Bumby - Chested did ask, "Now what do we do?" (93)



*If I go right, she goes left, if I go left, she goes right (moves in demonstration) You know it can be maddening.*

Saka: *(in total agreement) Yes*

Akanbi: *(with eyes popping out) she has seized matrimonial power.*

Akanbi: *now, Tara has rigged herself into power. (40-41)*

That is the communiqué issued by the men that the action of the women was maddening.

Chamber's 21<sup>st</sup> Century Dictionary sees mad as "mentally disturbed; insane, foolish or senseless; extravagantly carefree (821). A critical analysis of the various fora held by men and women in their specifics, their discourses and resolutions that each of the sexes is mad, and Chambers 21<sup>st</sup> Century Dictionary definition of the word, mad shows that both sexes are. There are elements of foolish or senseless acts, a demonstration that each of the sexes is mentally disturbed. And this sincere acknowledgement by the legislative arms of the male and female representatives and combatant soldiers is the desired medication for our healing and wellbeing.

### Complementarity

Marriage is God's special gift to a man and woman. Each partner is God's unique investment on the other. This is why the issue of "how best can a woman fight a man? How best can the war of the sexes be waged without the woman being the sufferer or the loser?" (94) and "we" (*the men* italicise mine) "have taken the wind from your sails?" (94), are not relevant now. This is due to the fact that marriage is an earnest obligation entered by a man and woman that "while a whole lot of shaking and screaming might go on, no one is going to leave the room" (1975:148) as stated by Marianne. She moves further to stress that "we are both safe to go through whatever emotion is called forth from deep within us - and whenever we are truthful, there are times when we are upset - but it is safe to do that here. No one is leaving" (148).

Truly, none should leave for as Idegun, corroborating Williams argues that "the issue of the inevitability and necessary complementarity of man and woman is a certainty. The misconception about the roles each has to play created the "repeated injuries" which had been advanced on both sides of the argument. The idea of separating from a spouse for whatever reason does not sound plausible. Not when we ought to be "for better for worst" (2010:62). Idegun, further argues that instead of a woman walking out of a relationship - marriage - or creating enabling environment that necessitates separatedness, their being divorced or encouraging others, to divorce in order to be loved, there is the need for everyone to 'eat' the words of Sojournne! Truth," (2010:62). Truth's position is that "if the first woman God ever made was strong enough to turn the world upside down all alone, these women together ought to be able to turn it back, and get it right side up again! And now they are asking to do it, the men better let them (1991:238).

Having issued a communiqué on the inevitable and necessary complementarity of man and women, there is need to stress that women may not even need to go to war, or go into charms to get the desired results. At least Eve never, yet she was strong enough to do what she did



## Conclusion

If we read the biographies of great people we find that man has been trying to learn from his mistakes. When he becomes aware of his wrong actions, he tries not to repeat those failings. All saints and masters have spoken of the necessities of overcoming the negative qualities in us and rising above our human weakness. (1982/1986:118).

Darshan Singh in *Spiritual Awakening* in the above explanation tells us that there is no need to sit down and endlessly bemoan our wasted years, our restless and fruitless life in trying to show that we are men and head of the family, and our drumming it hard as women that as combatants we have all it takes to sustain a war for ages. Singh rather calls for a deliberate attempt to avoid repeating our failures and negative qualities. To achieve this, one must have a moment for a daily self-introspection when one realistically views ones failings as a husband or a wife during the day and see what progress has been made, the why and how to live harmoniously as husband and wife.

'Dia Oyedepo in *The Rebellion of the Bumpy – Chested* demonstrates that the crack and fallen walls of the marriage enterprise is due to lack of understanding between the couples. She calls for justice and fair play in marriage. Her further plays are her sincere attempts to search for ways to create the desired peace which marriage needs to flourish.

In conclusion, Ba's admonition is very instructive. Hence, hers, is our summation: "I remain persuaded of the inevitable and necessary complementarity of man and woman. Love, imperfect as it may be in its content and expression, remains the natural link between these two beings" (1980:88).

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