

Extreme Feminist's Revolt in Selected Yoruba Nollywood Films

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Abstract

The paper investigates the construction of feminist revolt and gender contest in Adeshina's *Married Life*, Alabi's *The Queen*, and Soneye's *Ogun Ife* – three selected Yoruba-Nollywood films. The research is a revisit to the African aboriginal assumption that women should be silent in society and accept patriarchal excesses as their fate. As theoretical guide, the study is motivated by Thomas Carlyles's The Great Man Theory, which emphasizes the supremacy of the male gender in social leadership, and Molar Ogundipe-Leslie's Stiwanism which uses the African variant of the feminist ideology to request the inclusion of women in the development of Africa. The study notes that the civilization that came with the millennium in Africa two decades ago is marked by much efficient Internet use and progressively the use of smart phones, tablets phones and social media. This has made some African women pursue the rights of women through the feminist advocacy more ruthlessly involving violence and disingenuousness. This is as presented in the films interrogated for the study. The reactions of the women in the interrogated films are extreme belligerent responses. They gradient towards violent rejection of the African traditional belief that women should be silent and tolerant in spite of the discomfort inflicts on them by the society. The attitude of women in the films studied suggests the traditional African woman's

meekness has always been a sacrifice to attain gender harmony with men.

Key words: Gender, revolt, Patriarchy, Nollywood, Stiwanism

Introduction

In recent years, with the advent of the millennium which was accompanied with advances in technologies such as the internet, smart phones, with social media, to mention a few, the focus of the Yoruba video film or Nollywood shifted to, among other burning social concerns, among which is the cause of the African women. This contributed to the gender conversation on the African continent. The millennium is perceived in Africa as bringing along with it new consciousness of civilization as well as Westernized orientation.

In Africa, the millennium was marked by world interconnectivity magnified in the explosion of globalization, computerization, the Internet and the social media. Globalization itself is not new to Africa. The continent and its people were involved in trade and relationship with other continents and governments for millennia. However, in the new millennium, the rate at which information is made accessible to people globally on instantaneous level to enhance new ways of navigating relationship is new. It has brought about a cultural reorientation in contemporary African women. This particularly concerns their rights accruing from their social and conjugal relationships with men. This social phenomenon has been brought to the limelight in the Nollywood. The Nigerian film industry is fervent in the commitment to cultural promotion in the country and Africa at large, and recently, it has been committed to interrogating the implications of the alleged cultural restraints on women particularly in

marriage.

In Africa, there are cultural norms or conjugal canons that regulate the gender relations between the husband and the wife. For example, it is assumed among the Yoruba and in many African societies that the husband is the head of the family, while the wife is expected to play a supportive role to the man in running the home.

To many of the contemporary African women, acting behind the scene, no matter how impactful such may be, signifies that the women are in the shadows of men. The limelight in the social scheme of things which African women desire, as some of them claim, is being denied by certain cultural and religious injunctions. Therefore, there is cultural dimension to gender conversation, and the idea that women's expression of their cultural identity characteristically determines the context of cultural expression (Burton, 2006) makes the Nollywood significantly appropriate. The Nollywood intervention at this point in time could be adduced apt because gender develops within a social community (Eckert and Mc Connell-Ginet, 2003). This is an assertion of the position of Nollywood as an agent of Nigerian (African) cultural invention, definition, and expression. Since Nollywood is available on the Internet for mass viewing, there is huge possibility that it would reach a wider audience. In this case, women's expression of their grievances through the medium becomes well-known and it become efficient in bringing about the desired change.

Nollywood could be said to have made a tremendous achievement in cultural representation in Nigeria. The declaration is on the basis that the film industry has been operating in spite of the harsh economic conditions in Nigeria, independently, without any protection or economic support from the government. The supplanting of American's Hollywood

and Indian's Bollywood cultural contents, which once dominated the entertainment scene in Nigeria, marks Nollywood's success (Jeyifo, 2014). The success of Nollywood in culture promotion stresses the importance of film in the Nigerian society particularly among the Yoruba and the other ethnic nationalities represented. However, particular concerns are expressed about women's activities, beliefs and consciousness as expressed in the three films selected for the study. This paper aims to elicit what some Nollywood practitioners want the populace to believe about the feminism in the context of the Yoruba traditional cultural practices. Therefore, it will be appropriate to know the influence culture have on the attitude of the women to the claimed gender bias. This line of enquiry is in concert with the view that a culture has the potential to influence the people of a given society since cultures are in existence terrestrially (Neuliep, 2009). Based on the representation of women in Nollywood films, it is important to ask the following questions that bordered on traditional culture:

1. Do women comply with the Yoruba ordinances that required them to honour and give respect to their husbands?
2. Are women really revolting against the extant cultural regulations?
3. Are women committal or non-committal in their reactions to the alleged masculine maltreatment of women in Africa? Responses to these questions are parts of the tasks that the study sets to accomplish.

One of the concerns, which Nollywood has featured prominently, is the feminist ideology. Feminism has served as the umbrella or force under

whose aegis the complaints of women emanating from alleged gender bias are fervently voiced. The African society especially the Yoruba is significantly patriarchal. Women as a result of their complaint have raised quite a number of allegations and misgivings over the deplorable state or condition of their gender in the society. For example, there is the observation that male authors across cultures and ages, and in spite of the male authors' claim to education and civilization, have not detached themselves from the age-long perception of women. This is the image of women being of no essence as handed down by the forebears (Saadaw, 2007). This tends to be an allegation of patriarchal disregard for women in Africa. In the same vein, the grievance that women nurse against men is not noticeable in such a pathetic revelation such as that an African woman, in particular nurse the pathos and sensibilities which are continually struggling for self-expression (Aidoo, 2007). This is obviously as a result of the prevalent patriarchal gagging of the women and this is a situation that denies women their fundamental rights in the social or cultural domain.

The suppression of women is occasioned by and anchored on both religious and cultural privileges that men have been endowed with. This situation has manifested in men's act of excluding women in the scheme of things in Africa. The consequence of this is the claimed despicable fate and condition of the African woman in their contact, conversation, and dealings with their male counterparts. Such exclusion is reflected in social, political, economic or cultural undertakings, which people engage in their day-to-day affairs. This is contained in the theory of Stiwanism, which is the conceptualization, and theoretical idealization of the acronym STIWA-Social Transformation Including Women in Africa.

Stiwanism discusses the needs for African women to be considered and included in the running of the society in the context of the indigenous tradition, in order to guarantee the well being of African women (Ogundipe-Leslie, 2007). In effect, this means that with the inclusion of women in the scheme of things, African women would be guaranteed their well-being in the society especially the contemporary society. Similarly, there exists a stereotypical perspective on what should be the disposition of women in Africa to patriarchal attitude. It is believed that African woman should be tolerant of male excesses. Such perspective further holds that African women should be silent even in the face of patriarchal intimidation. For example, Chinua Achebe captures this culture of the silence of women in Okonkwo's violent handling and treatment of Ekwefi his wife in *Things Fall Apart*. Ekwefi has murmured a complaint having just been beaten by Okonkwo, and in a reaction, Okonkwo goes in and takes his loaded gun and aims at Ekwefi. Also, in *So Long a Letter*, Mariama Ba presents the gory experience of Ramatoulaye who suffers tremendous agony in the course of her marriage to Moudou Fall who abandons her for Binetou, despite the sacrifice that she made earlier of losing Dauda Dieng who was her preferred suitor among other suitors. And upon the death of Moudou, the ritual *mirasse* subjects her to mourning in isolation for forty day according to custom, which she must not resist. In the same vein, when Nawal el Saadawi (2000), gets perplexed by the series of rape and cultural inhibitions, as narrated in *A Daughter of Isis* she has to opt to "cry in the night" (18), and laments "God hid behind coat-stand" (86).

All of these circumstances point to the perception that women in Africa are expected to swallow male excesses. However, the films for this study tend to suggest that the female stereotype as depicted above is only in the traditional

realm of the African society, but that the twenty-first century or millennium age has sensitized them such that women are adopting extreme measures to achieve total liberty for themselves.

Ruthlessness as an instrument of feminist Revolt in *Married Life* and *The Queen*

In this paper, ruthlessness is conceived as any act intended to achieve a destructive goal without the perpetrator minding the consequence of such an action. In this context, ruthlessness is employed as an instrument of vengeance or retaliatory persecution, which is a constituent representation of gender extremism. This assumption is in a perspective conspicuous in the selected films for theoretical and ideological scrutiny in this study. The first film to be examined in advancing the deployment of ruthlessness as a tool of feminine revolt against the claimed men's indecent treatment of women in the African socio-cultural life is *Married Life* by Adedoyin Adeshina. The film echoes how the contemporary Yoruba women as symbols of the African women, do go to the extreme extent in a reaction to patriarchal injustices as a way of addressing masculine excesses which the women consider inimical to their well-being in the African society. The bone of contention in *Married Life* is Kanmi's (the husband's) unintended infidelity in a marriage with Doyin, (the wife). The act of infidelity has been described as unintended because when S.O.J, Kanmi's friend who introduced the latter into extra marital relationship, tells him, *Maa tun fun e l'omo* (I will give you another concubine one more time), Kanmi declines saying, *Fi mi si' le. Mi o fe mo* (Let me be. I am not interested again). When Doyin discovers Kanmi's extra-marital conduct by intercepting the text message the girlfriend sends to his phone. Kanmi owns up to the affair and tenders an unreserved apology to

Doyin for his act of betrayal, with the firm promise not to repeat the deed again. Sense of remorseful apology could be deduced in his conversation:

Kanmi, ta le le yi?
(Kanmi, who is this?)
Ta l'omo 'birin t'o send messages
si e ni hotel room?
(Who is this woman sending a
message to you from a hotel
room?)
E ti bere irinkunrin bayi n sinyi
(You have started a wayward life)
Let's do it again
(Je ka se ekan si)
Da mi l'ohun
(Give a response)
Iwo ni mo n ba wi
(I am talking to you)

Kanmi responds remorsefully by owning up to the affairs, and promise not to indulge in the act of infidelity again, "I am guilty of it, ko de ni repeat ara e" (the act will not repeat itself.)

This scenario, in the context of the Yoruba worldview, is a demonstration of respect and honour, which an African man as husband could accord a woman as wife. This is in view of the fact that the Yoruba society, as an African community, is dominantly patriarchal and masculine ego comes with African patriarchy. Therefore, the unreserved apology that Kanmi tenders to his wife, Doyin, is believed to be honour for the woman substantial enough to let go of the conjugal infraction that Kanmi has committed. Such an apology is conceived as being condescension of the husband from the Olympian height where religion and traditional African culture place him. But instead of Doyin to pardon her husband as she confesses *Oko mi, mo ti dari jin e* (my husband, I have forgiven you), she resorts to and is bent on retaliations and Karma. Doyin even declares tha, *Ti mi o ba dari jin e, a je pe mo fe fun awon omo elese soososo ye*

laaye ni ye (if I do not forgive you, it means that I would allow those young ladies on the street to displace me). In spite of all this, Doyin chooses the path of infidelity by hooking a younger boy, Bayo, on Facebook. We hear Doyin in a chat with her lover boy, Bayo, saying *Thank you, lover boy.....Ni bo l'o wa at the moment?* (Where are you at the moment?). And Bayo responds: *Area Ikorodu yen naa ni odo mi. Se e fe je k'a ri ra ni?* (It is a place around Ikorodu. Do you want us to see each other?). Doyin initiated the physical meeting between herself and Bayo. This is more pronounced in her assertion thus: *Definitely. But it would be outside your area. May be somewhere on the Island.* And when they finally meet, Doyin exclaims in a hypnotized awe, *You are not looking bad!* The subsequent action to this spontaneous exhibition of lustful admiration is a sexual intercourse.

Doyin's act of deliberate extramarital affair is intended to be a vengeful payback to Kanmi's unintentional action of infidelity that he duly apologized to her for. The dimension of vengeance to the Doyin's misdeed could be adduced from her utterance with Bayo immediately after their sexual encounter, as she says, *Ko si any reason fun iyawo ile lati se agbere* (There is no justifying reason for a married woman's act of infidelity). If she is aware that a promiscuous married woman is condemned in all facets of the Yoruba society, why then does she commit the infraction? Doyin's action is an indicator of a revolt against male privileges among the Yoruba and Africa by extension. For her, if Kanmi can have a sexual affair outside their marriage, she too should.

It may be agreed that infidelity, often times, destroys a marriage (especially among the Yoruba of Southwest Nigeria), but in spite of this, including the plea and apology that Kanmi has tendered, Doyin is still ruthless in her reaction to the initial goof by her husband.

This illustrates that patriarchal excesses have reached the apogee of feminine tolerance. Doyin's action therefore is an explosion of the pent-up anger, symbolically, of the women folk as a result of men's overbearing attitude over women among the Yoruba and in Africa. The conclusion from this could be that contemporary women in Africa, as represented by the Yoruba women instances in the film, are beginning to make it known that they may sacrifice anything including marriage and lives to revenge men's dominance in marriage and the scheme of things in the social, political, and cultural systems on the continent. This is because the contemporary women tend to be making the statement that they are breaking away from the tradition of romancing masculine ego even when men are wrong in a given situation. Through this, it is being advocated that men should feel the physiological sting that women feel and cope with when men cheat in marriages.

The moral propriety of Doyin's manner of revenge may not matter in the overall interest of a woman who has been maltreated, and in the pursuit of this core feminist goal. When a woman's marriage breaks, especially through a man's act of promiscuity, such has a psychological consequence on the woman. Again, promiscuity makes the butt of the ill (the woman) liable to Sexually Transmitted Diseases (STDs). Infidelity and promiscuity also are considered as act that brings shame to the family in the Yoruba Society. All these (psychological trauma, STDs, and stigma) are sacrificed by Doyin for a transient emotional sensation and taunt, which are self-centered and a vendetta, respectively.

Hypnosis as an Instrument of Feminist Revolt

The instrument of feminist revolt among the contemporary Yoruba (African)

women includes indigenous spiritual hypnosis. That is the use of voodoo or juju to cease the consciousness of men such that the men are made to be under spell that makes them lose their sense of reasoning. This has been attained through the evocation of the animist power of African divinities who wield influence over terrestrial beings, from the cosmic realm. For example, Esu-Elegbera, among the Yoruba carries out divine responsibilities such as bringing blessings from the gods to humans (Sellers and Tishken, 2013); and Isis among Egyptians infuses power in terrestrial beings (Ndubokwu, 2002). This diabolic power is being employed by the some Yoruba women as portrayed in the film *The Queen* by Omotayo Alabi.

The film is the story of Queen – the eponymous character - who takes the idea of the independence of women to a diabolic level. She evokes the juju (traditional charm) that hypnotizes men. Through the hypnosis, there is a reordering of gender roles and positions. Queen takes the position of the husband while six men, simply referred to as Cook, Driver, Gardner, Gatekeeper, Seyi, and T-Boy, take the position of *wives*. Her friend, Jolayemi, who made a fortune from having multiple male sexual partners and polyandry relationship, prompted Queen's quest for liberation. This motivates Queen at the initial stage that she develops the courage to dare men, the social and cultural blockade, and age-long nuptial canons. Such a daring disposition is borne out of the ego deflation and the consequent frustration Queen has suffered in a polygamous marriage where she is the senior wife but was maltreated by her husband. She decides to be wayward and court polyandry in order that men would have a feel of how excruciating it is for a woman to have a polygamous marriage. Through this instance, and by such motivation, the film explores polygamy as an instrument of feminist revolt employed

by the contemporary women in Nigeria to vent their displeasure and anger over the alleged gender imbalance in Africa. While advising Queen, Jolayemi says:

Bi mo se wa yi, mo ma dan ku ni. Iwo lo lo ko ara e si inu ile okunrin kan. Ja ara e. Helloo! did you hear me? Ja ara e. Tu ara e sile (As I am, I will shine till I die. You are the one who packed to a man's house. Be smart...be smart, liberate yourself).

In the foregoing, it is noticeable that, Jolayemi, is antagonistic of marriage in which a man rules. She therefore takes a revolutionary decision in which she breaks away from any marital commitment with a given man. She opts for sexual relationship with multiple men. Queen's manifestation of her friend's advice *Ja ara e* (Be smart) is the diabolic dimension she takes the advice to by employing charms of entrapment. Rather than adopt her friend's strategy of simply having multiple male partners, she diabolically entraps many men in order to exercise direct control over the men folks. In order for the efficacy of her charm, Queen follows the prescribed incantation:

T. Boy Gbogbo ibikibi ti eleda re ba wa, ko wa je mi. T. Boy oro owo business egbon e, t'o ba mi so l'ori phone ₦100M. K'o ba mi gbe wa (T. Boy wherever your destiny and creator is, you should hearken my call. T. Boy about the money for your elder brother's business that you discussed with me on phone. Bring it to me, I command.)

Queen's diabolic charm is effective on the men through hypnotism they remain under her manipulations. She confirms this in a subsequent revelation to her friend, Jolayemi, the initial instigator, thus:

Se o ri gbogbo okunrin t'o wa ninu ile yi, emi ni ade ori won (You see all the men in this house, I am a crown over them).

Emi l'oko gbogbo won, awon ni iyawo (I am their husband, they are wives).

Ase ti mi o bade ti pa, ohun lo maa mu'le (Whatever the instruction I give, must be established).

Queen's strategy of tampering with the senses of the men spiritually makes her able to reverse the traditional marital order such that it is the men that have packed their personal effects and moved to live with Queen. She now has many men as wives similar to some men in the Yoruba society. It is important to draw attention to the fact that, woman with multiple husbands at the same time is not strange to some cultures in Africa. According to Julius-Adeoye, Omosulu, Omoruyi and Oladimeji, "... polygamy (polygyny and polyandry) are systems of marriage practiced in different cultures, most especially in sub-Saharan Africa" (2019:1). It is probable that Queen's life of multiple male spouses is the objective of some feminist agitators. Though it could be seen as an extreme extent of demonstrating a feminist grievance. In any case, through this revelation, it is a possibility that the Yoruba Nollywood is suggesting that Yoruba women could go to any length and adopt any stratagem to resist men's control over women in the marital context. In *The Queen*, non-committal sexualism manifesting in promiscuity and infidelity and reversal of marital gender role as well as the deconstruction of the traditional marital structure, attained through evocation of the spirits from the extraterrestrial space, are deployed. This is indicative of the Nollywood's attention to the emerging trend in women struggle against the patriarchal constitution of the cultural life

of the Yoruba society. Particular attention is placed on the cosmic world for avenging men's claimed excesses. This is because the divinities in the Yoruba (African) pantheon can make things happen but with devastating consequence. Awareness is therefore created in the people, (men) for caution.

Dildoism as an Instrument for Feminist Revolt

Dildoism, is explained in this paper as the embrace and use of the sex tool, dildo, by women as an alternative means of deriving sexual pleasure in place of the male sexual organ. In effect, dildo as an artificial penis for occasional or situational use by women for deriving sexual pleasure is an alternative to phallus. However in the film *Oogun Ife* by Moyosore Soneye, the adoption and use of dildo is an instrument of gender vendetta. *Oogun Ife* is the story of a promiscuous husband, Femi, who in the process encounters a spiritual problem of losing his manhood after committing rape against Nojibat - his housemaid. In order to be cleansed of the curse (the loss of his manhood) he suffered as a result of his misdeed, there is the need for his wife, Bimbo, to carry a sacrificial preparation to the deities in the extra-terrestrial realm on his behalf, which she refuses to do. She does not consider the implication of the permanent loss of Femi's manhood because she seeks solace in the dildo. Bimbo's bitterness could have arisen from the excessiveness of Femi's promiscuity.

Femi's sexual escapade is seen in a conversation between him and his female secretary after a sexual encounter. The post-sex conversation reveals Femi's secretary confessing thus: *Oga mo gbadun iru fire yi* (Boss, I do enjoy this type of fire). This is where *fire* is metaphor for sex. Also, the consequence of the raping of Nojibat, the housemaid, has a devastating effect on the girl presented in the film as innocent and pious. This prompts the girl's lamentation and a curse after the rape

incident, as seen in the utterance: *Oko oga tun fi ipa ba mi lo po. Won gba ibale mi. Uncle Femi nkan t'e se fun mi yi, walahi talahi sunmobi lai, eyin naa maa ko oni tiyin.* (My boss's husband raped me: he deflowered me. Uncle Femi, for this infraction, God is my witness you will meet your Waterloo). The consequence is the impotence that Femi currently suffers. This introduces a judgmental feminist consciousness to the revolt being exhibited in *Oogun Ife*. This is unlike a situation whereby women would be stoical in their fate and be thankful to God for their calamities (Saadawi, 2000). The refusal of Bimbo to help her husband might be as a result of the psychological depression arising from the shock and disappointment that Femi's debauched lifestyle has caused her. This could be deduced from the following Bimbo's threnody:

L'emi ti mo ro pe Femi maa je'dunnu fun mi, ase mo n tan ara mi je ni (I thought Femi would be a source of happiness for me, I did not know I was deceiving myself).
Femi le ba obirin sun l'aju orun (Femi can have sex with woman in the sky).
Won fi se ni (He is bewitched).
Se e wa fe gbo? (Do you like to hear)).
I am very certain pe 90% awon omo t'o wa loofisi Femi l'oti ba sun tan (I am very certain that 90% of the girls in Femi's office have had sex with him).

This is Bimbo's grievance and out of frustration and bitterness, she refuses the crucial responsibility to perform the ritual of restoring her husband's manhood saying:

Eemi! Femi! ki emi ba e gbe'bo? (Me! Femi! I should carry the ritual sacrifice on your behalf?)

Mi o ti ri baba nlaku baba eni ti o maa ni (No one, no matter how highly placed or influential, can tell me that).

Ki n ba e gb'ebo, ki emi gbe ebo? (I should carry the sacrifice on your behalf, I should carry a sacrifice?)

Femi o maa daju o. O ma buru o (Femi, you are heartless. You are so wicked).

Ti daddy mi ba ni ki n gb'ebo, maa disown won ni. Iwo ika osi yi (If my daddy makes this demand on your behalf, I will disown him. You a damned wicked man).

One may wonder why a wife has decided to be irrevocably blunt on refusing to help her husband in solving a marital problem crucial to the continued sustenance of the marriage. This is because of the alternative that dildos provide for the wife in getting sexual excitement. Therefore, the avidity with which Bimbo embraces the dildo when Tayo (her friend) brings them is curious. In Tayo's words: *Gbogbo e re o. Iru eyi t'oo fe. Bi o fe coloured bi o fe black?* (See all of them. Pick your choice; multi-coloured or plain black?). Bimbo, however takes all the dildos screaming:

Aaaaa! Joo ba mi ko; ba mi ko to me. Aaa Aye Femi ti ba je (Aaaaa! Please, give them to me; give them to me. Aah! Femi is in trouble, his live is ruined).

Awon oko mi ti de (My husbands (referring to dildos), have arrived).

Awon oko mi re, ma maa sere mi lo ni. Olowo ori mi o (These are my husbands, I will masturbate at will. My all in all).

The passionate embrace of the dildos by Bimbo and the accompanying encomiums inherent in the above are a confirmation of loss of love and

manifestation of frustration in the marriage. They also signify the wife's attempt at inflicting maximum pain in her husband. And true to type Bimbo uses the dildos beside her husband on the same bed. And he asks: *What is all this?* Bimbo responds: *These are my new toys. Awon ni mo fe fi replace e nisisiyin* (They are my new toys; they are what I am replacing you with). The depression that would have descended on Femi is better imagined. If Bimbo derives sexual sensation from dildos and she refuses to solve the impotence problem of her husband, this is the screenwriter's attempt at underscoring the dispensability of men at least to the extent of protesting and registering their misgiving and grievance.

Temerity and camouflage as tools of feminist agitation

Women's rising up in arms against men in Yoruba films as a topical thematic preoccupation is further echoed tenaciously by Motilola Adegunle in the film *Mimo Ni*. This is a two-parts Yoruba film narrating how the contemporary African women employ temerity and camouflage in marriage to cow men and redirect the conscious dominance of men in marriages. These are two other instruments employed by *Liberation-driven* African women to decimate African patriarchy. Part I of the film features a couple Tope (husband) and Tofunmi (wife) riddled with shouting and rift because Tofunmi would not have any of Tope's instructions and directives, while part II deals with a supposed Pastor, Daddy G.O and his wife Mummy G.O. Temerity and camouflage are instruments of freedom deployed in these plots respectively. In the first part of the film, Tofunmi could be adjudged antagonistic, audacious and ostensibly - designed to frustrate her husband as she says:

Wo'bi O o le pa'se fun mi o. Wo, bi ose je ori l'emi na je ori Abi, se won wa fi mi sin'gba l'odo e ni? (Look here, you cannot control me. Look, I am the head just like you are. Am I in servitude in your house?).

So, gbogbo ma su ma to t'o fe maa gbe wayi, ko le work pelu mi o (So, all of these rules that you are giving cannot work with me.)

Within the traditional Yoruba context, Tofunmi's words could be seen as an affront on the husband, because wives are expected to be deferential to men. Usually, a confrontational situation like the one from Tofunmi would take a typical Yoruba man unawares in the same way that it affects Tope-the husband, and a feeling of inferiority complex envelops him. This perception is inferred from Tope's vituperation in the following:

Woo emi l'oko e. Ki n kere ju bayi lo, oko e naa ni ma si je. Mo san dowry le e lori now. Se mi o san dowry le e lori ni? Ki lo de t'o fe maa gun mi galegale? (Look, I am your husband. Even if I am smaller than this, I am still your husband. I paid your dowry, didn't I? Why are you arrogant?)

When a man has to remind a woman, his wife, that he is the husband, it signifies that the man is feeling inferior. This is always caused by a wife's intimidation, arrogance, and violence. The intimidation of Tope by his wife, Tofunmi, is equally anchored on the demystification of Tope's manliness by taunting his financial and material inadequacies as we see in the declaration *Eni t'o ba ko'le si Banana Island l'o le maa pa iru ase osi t'o n pa yi* (It is a rich man who has a house in Banana Island that can give such orders). To this end, the material acquisition by a man can earn him respect

and the reverse is the case if a man does not have, as is the case with Tope. So, through temerity, which decimates the manliness of Tope, Tofunmi cows her husband.

The Daddy G.O-Mummy G.O episode exhibits the disingenuous acts of Mummy G.O as a way of paying Daddy G.O. back for the latter's polygamous and diabolic life. Yet as the name implies, Daddy G.O (General Overseer is a popular adulation for the founder of a Christian Church denomination in Nigeria) claims to be a man of God and holy. We hear the other wife of Daddy G.O. revealing when he visits his spiritual confidant (herbalist) while he confesses his atrocities. Perhaps, Mummy G.O. has been aware of these malicious acts in their marriage, and these account for the reason she exposes her husband. That may account for why she leads a double life as the wife of a supposed pastor and the owner of a brothel. She does smartly covers her trail that no one, not even Daddy G.O., her husband, would suspect. For example, as a holy wife, Mummy G.O. wishes her husband well to begin a new day thus: K'e ni nice day (Do have a nice day). This day will favour you. The Lord will go with you. He will make the crooked paths straight. Mummy G.O. even gives a teaching to the women group in their church as relayed below:

Halleluyah! Glory be to Jesus. Seeri lati le mo pe ipa ti awon obirin nko ni'le aye, o important gan an ni o. Odindi chapter kan ni Bibeli dedicate lati soro obirin rere. Gegebi obirin rere e je k'a ran awon oko wa lowo. Genesis 2:25 E kaa s'oke (You see, in order to know the significance part that women occupy in our world, It is very important. A whole chapter of the Bible is dedicated to the value of a good woman. As virtuous women lets us be of help to our

husbands. Genesis 2:25, Read aloud.)

Based on the sermon given by Mummy G.O., one could describe her as holy and truly spiritual in the Christian way. However, a paradox ensues in view of the obvious contradiction of the following words by her in another circumstance:

You girls, you are still in your prime. You should be able to take on twenty men a day. What am I even saying? Oh, e feel pe mo n run charity. Ibi-ba-yi jo charity l'ojuyin? (Oh, you think that I am running a charity home. Does this place look like a charity organization?). If you look at me, I will slap you ooo. Oluwe, light joint for her (Oluwe, set light to a wrap of marijuana for her).

It is indisputably contradictory that the wife of a pastor who has even just given a sermon quoting the appropriate scripture would utter such suggestion as above to young girls. The complexity of the irony of the wife of a pastor owning a brothel may find explanation in the fact that Mummy G.O. tends to pay Daddy G.O. back in his own coins. However, among the Yoruba and as may be applicable in many African culture, whatever the man as husband does including cheating and spiritual involvement, reciprocity is not expected from the wife. But then, Mummy G.O who tends to be responding tit for tat is repelling all of such culturally oriented restrictions. Her husband Daddy G. O. claims to be a pastor, she claims to be the wife of a pastor, and her husband is polygamous and diabolic, while she coordinates prostitutes in a brothel owned by her. Mummy G.O's action is a departure from the known Yoruba African tradition which requires a woman to

honour herself, and be pensive once her husband is caught cheating or involved in any other act that threatens her interest and safety in the marriage. This is because the dynamic nature of culture makes such an act unfit for the modern family (Thobejane and Khoza, 2014). In effect, Mummy G.O. could be metaphor for the contemporary African woman who is portrayed disingenuous as a match for men's debauched way of life. Therefore, a daring attitude and camouflage are instruments of feminist revolt among contemporary African women.

Conclusion

Quite a number of instruments have been or are being employed by the modern African woman to execute their feminist agenda as observed in the analysed films. These instruments are adopted by many feminists to support their agitation for gender equality, and to aid the process of achieving the decimation of patriarchy in Africa. Some of such instruments include vengeance, fetish or diabolic means, preference for vibrators/dildo for sexual gratification, as well as temerity and camouflage. These are as discussed in the context of this paper. The extremist dimension to the gender agitation in Africa could point to the possible frustration of African women emanating from the choking attitude of men to women in marital context on the continent. The women tend to be intolerant of the stoical attitude to male dominance. Many Nollywood film has indicated that it is perhaps only the traditional African women that can tolerate African men's apathetic disposition and alleged excesses. The millennial consciousness however has sensitized the younger women who do advance the gender angst with noticeable vehemence. In spite of the vehemence with which the millennial African women are pursuing the objective of gender equality, it is yet to be seen if this dimension to gender advocacy in Africa has recorded

the desired achievement.

In spite of the fact that women produce the studied films, the narrative end in either regret or outright devastating disaster for the gender. For example, in *Married Life*, the adulterous relationship that Doyin has with the Bayo – the boy she meets through Facebook, results in a pregnancy and the biological father comes calling. This crashes Doyin's marriage and she laments thus *Mummy, mo nipe ki n pay back nnkan ti Kanmi se fun mi ni. Mi o mo pe b'o se ma ja si ni yi* (Mummy, I just wanted to pay Kanmi back in his own coin. I did not know this would be the consequence). In the same vein, Bimbo's resort to the use dildos in *Oogun Ife* for sexual satisfaction, thereby, relinquishing the idea of birthing a child of her own through man and woman relationship. Also, Tope and Tofunmi because of the strife in their marriage in Part 1 of *Mimo Ni* bring about tension and notoriety while the marriage of Daddy G. O and Mummy G. O in Plot 2 of the film crashes irreparably. And, finally, in the eponymous film, *The Queen*, the spiritual hypnosis eventually breaks and Queen runs mad when one of her "male wives" has sexual intercourse with another woman. Though the producers of the film may adopt the dream fantasy narrative technique, as is the case in the selected films, what is cogent is that the millennial consciousness has motivated the contemporary African women to be ruthless in their resistance of patriarchal excesses and agitation for female liberation

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