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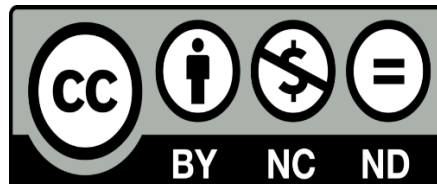
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EDITORIAL

Among the Senufos from the north of Côte d'Ivoire, the sacred grove is called "Sinzang". The first of these would date from the time of the patriarch and leader of Korhogo SORO Zouakagnon (1840-1894). It is the tutelary space of the initiatory institute of the secret society: the Poro. These sacred forests exist in all the villages of the region and are highly protected and managed. The proof is that in their midst, adolescents perform the rite of passage leading them to the age of maturity. The "Sinzang" is also the centre of intergenerational knowledge transmission. Thus, the teaching of ancestral knowledge, ontology and cosmogony-contributing to the future spiritual, moral and social formation of the Senufo elite-is associated with this pantheon.

In line with this pedagogical and academic logic, the SINZANG Journal aims to promote African and Western humanities in Literature, Language, Communication and Education Sciences. To do this, it is part of a process of promoting the reflections and studies conducted by Teachers-Researchers and Researchers for the sustainable development of society.

As distinctive signs of "Sinzang", Jacqueline DELANGE, in *Arts et peuple Sénoufo de l'Afrique noire*, identifies among others the huts, earth cones and statues (masks). The visual identity of this magazine presents two masks, one symbolizing ancestral knowledge and the other Western science. The two facing the entrance of a sacred hut express the encounter of diverse knowledge put at the service of humanity. *In fine*, they export to other horizons, hence the idea of huts in perspective.

SINZANG is a pluridisciplinary and biannual peer-reviewed scientific journal. It is published in English and French but also accepts work written in German and Spanish. Moreover, depending on the requests made at the discretion of its review committee, it may issue special thematic publications and conference proceedings.

CONTACTS

Postal Address: BP 1328 Korhogo, Côte d'Ivoire

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ÉDITORIAL

Chez les Sénoufos du nord de la Côte d'Ivoire, le bosquet sacré est communément appelé « Sinzang ». Les premiers du genre dateraient de l'époque du patriarche et chef de Korhogo SORO Zouakagnon (1840-1894). C'est l'espace tutélaire de l'institut initiatique de la société secrète : le Poro. Lieux fortement protégés et aménagés à l'envi, ces forêts sacrées existent dans tous les villages de la région. La preuve en est qu'en leur sein, les adolescents effectuent le rite de passage les amenant à l'âge de la maturité. Le « Sinzang » est aussi le haut lieu de la transmission de la connaissance intergénérationnelle. Ainsi, l'enseignement du savoir ancestral, de l'ontologie et la cosmogonie- contribuant à la formation spirituelle, morale et sociale de l'élite Sénoufo de demain-est associé à ce panthéon.

S'inscrivant dans cette logique pédagogique et académique, la Revue SINZANG ambitionne de faire la promotion des humanités tant africaine qu'occidentale dans le domaine de la Littérature, des Sciences du Langage, de la Communication et de l'Éducation. Pour ce faire, elle s'inscrit dans une démarche de vulgarisation des réflexions et des études menées par les Enseignants-Chercheurs et des Chercheurs pour le développement durable de la société.

Comme signes distinctifs du « Sinzang », Jacqueline DELANGE, dans *Arts et peuple Sénoufo de l'Afrique noire*, identifie entre autres les cases, les cônes en terre et les statues (masques). L'identité visuelle de cette revue présentant deux masques, l'un symbolisant le savoir ancestral et l'autre la science occidentale. Les deux se faisant face à l'entrée d'une case sacrée expriment la rencontre de connaissances diverses mis au service de l'humanité. In fine, elles s'exportent vers d'autres horizons ; d'où l'idée des cases en perspective.

SINZANG est une revue pluridisciplinaire à comité de lecture et scientifique. Elle est bilingue : éditée en anglais et en français. Mais elle accepte également les travaux écrits en allemand et en espagnol. C'est une revue semestrielle, tenant deux parutions l'an. Au demeurant, elle peut procéder, selon les demandes ou les sollicitations formulées à l'appréciation de son comité de lecture, à des parutions spéciales thématiques et à la diffusion d'actes de colloque.

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Adresse Postale : BP 1328 Korhogo, Côte d'Ivoire

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ANTAGONISTIC DISCOURSES OF CHAOS THEORY IN THE FEMINIST NARRATIVES OF RIMMA ONOSETA'S *HOW YOU GROW WINGS*

Souleymane TUO

Université Peleforo GON COULIBALY, Korhogo (Côte d'Ivoire)

Email: soultuo@yahoo.fr

Abstract

The aim of the study is to show how African females subvert the long-standing premises of phallogentrism in their process of emancipation. With the feminist criticism as a theoretical baseline, this article demonstrates the antagonism that resides in the interplay between feminism and patriarchy. It explores the prevalence of phallogentric discourse of order in patriarchal societies. Furthermore, the insight chronicles the advent of the feminist discourse of disorder as a way of debunking the age-old patriarchal discourse of order. As a conclusive instance, the supremacy of the feminist discourse of disorder as contributing to the emergence of a new feminist order in Africa has been emphasized.

Keywords: *debunking, discourse, disorder, feminism, order*

DISCOURS ANTAGONISTES DE LA THEORIE DU CHAOS DANS LE RECIT FEMINISTE DE *HOW YOU GROW WINGS* DE RIMMA ONOSETA

Résumé

L'objectif de cette étude est de montrer comment les femmes africaines remettent en cause les anciennes prémisses du phallogentrisme dans leur processus d'émancipation. Avec la critique féministe comme base théorique, cet article démontre l'antagonisme qui existe dans l'interaction entre le féminisme et le patriarcat. Il explore la prévalence du discours phallogentrique de l'ordre dans les sociétés patriarcales. En outre, l'article fait la chronique de l'avènement du discours féministe du désordre comme moyen de démystifier le discours patriarcal séculaire de l'ordre. En dernier ressort, la suprématie du discours féministe du désordre contribuant à l'essor d'un nouvel ordre féministe en Afrique a été soulignée.

Mots-clés : *démystifier, désordre, discours, féminisme, ordre.*

Introduction

Contrary to received wisdom, which likens chaos to disorder or confusion, the scientific theory of chaos states that within a stochastic dynamic system, lies hidden patterned paradigms. The science of chaos informs that aleatory behaviors may often occur in deterministic arrangements. The contention is that even though such schemes display signs of certainty and cohesion, they are likely to fall into the abyss of randomness. So, chaos theory gives the possibility to see order where erratic variations were formerly observed. Within chaos, nothing is permanent. No organization is homogeneous. All dynamic systems lose their stability under the rule of chaos. Thus, chaos suggests that behind the front of order, lurks a sense of unpredictable disorder. Chaos therefore means that deep within a deterministic structure, a random behavior can be generated. Y. Krasteva (1997, p. 64) writes in illustration saying that «chaos and order are to a great extent inseparable conditions. The more organized a system is greater the chance for a random event to bring it into a state of chaos».

The literary appropriation of chaos also confirms the interplay between order and chaos in works of research. In her interdisciplinary research “Chaos as Orderly Disorder: Shifting Ground in Contemporary Literature and Science” (1989), N. K. Hayles reveals a bond between order and disorder. She also proceeds to posit that deterministic laws often carry unpredictable features, confirming the sensitivity to initial conditions. Yo Krasteva’s “Chaos and Pattern in Ellison’s “Invisible Man” (1997) is along the same lines as Hayles’. It sketches out that owing to its eccentric nature, the invisible man often shifts from order to chaos, mediating both the world of the living and the spiritual abode. Even though he is trapped in hidden universes (chaos), he still succeeds in springing to the physical world (order). As for «Orderly and Disorderly Play: A Comparison» (2009) by T. S. Henricks, it posits plays are paradoxical works in the sense that they bear the copresence of order and disorder in their plots. Thus, he releases notions of orderly and disorderly plays.

Like in Hayles, Krasteva and Henricks’ critical works, the present article echoes the interaction between order and chaos. Yet, more than just showing a reciprocal relationship, the study examines R. Onoseta’s way of assuming female subversion of phallogocentric order in *How You Grow Wings*, cast in the shape of order-chaos tandem. The insight comes to its climax when within the established premises of phallogocentric societies, the erratic discourse of feminism not only comes into being but which also

subverts patriarchy. Behind the façade of long-standing hegemonic epistemology of patriarchy, sprouts the random and subversive standpoint of feminist voices in Onoseta's book. From the foregone, chaos being assumed to question an established order is likened to a discourse. The reason underpinning this premise is that chaos describes female way of thinking, their reaction to the hegemonic male version of the world. P. K. Nayar (2021, p. 4) writes in corroboration:

“Discourses” are not innocent reportage or fictions of the mind. They do not simply *reflect* an event or a person [...]. Discourses define and constitute the reality of that person or event for the viewer, listener, and reader [...] Discourse is not reality, but it is the only means of accessing that reality.

Building upon Nayar, the discourse of chaos in this study is not an unbiased posture. Admittedly, it defines and constitutes the patriarchal tribulations that oppress African women and, more importantly, all the forms of expression (verbal and non-verbal) they deploy to overturn men's biases with the view to improving their gender representation. Thus, the thrust of this paper is to pin down females' subversion of phallogocentric established order. For a good rendition, theoretical and critical sources from feminist thinking will be mobilized. Their choice rides is put down to the premise that feminism is assumed as an oppositional movement which «attack[s] male versions of the world» (P. Barry, 2002, p. 122). That said, the analytical architecture of the work is as follows: the exegesis of phallogocentric order will be our concern in a first instance. Then, emphasis will be put on female characters' subversion of patriarchy. This channels into the obsolescence of patriarchal epistemologies.

1. PHALLOGOCENTRIC DISCOURSE OF ORDER: PATRIARCHY AND YOUNG GIRLS' PHYSICAL OPPRESSION

In dealing with gender relations, the feminist criticism contends that physical oppression perpetrated against womenfolk shows a way of enforcing the phallogocentric discourse of order in traditional African societies. According to feminist critics, the institutionalization of patriarchal beliefs and the grant of many prerogatives to men account for most cases of unending physical violence that victimize African women. The latter observe that the patriarchal society is a stratified world, with men on the top and women at the bottom of the gender hierarchy. This world accounts for the unscrupulous beating of womenfolk. In Africa, the violence perpetrated against women does not matter. The reason is that this belongs to the normal unfolding of life because everybody is programmed to be lenient to it. Corporal punishment against females is

an institutionalized way of applying social discipline in patriarchal Africa. If beating a woman does not arouse any fuss in traditional societies, it means that physical oppression against females contributes to establishing the phallogocentric discourse of order. Given that patriarchal system holds a *locus standi* in gender relations, men are more inclined to exert all sorts of oppression on women without meeting any protest. Owing to its legitimacy over the female gender, by means of the traditional gender roles, men assume they have the authority to use oppressive means to bring women into line with demands of the phallogocentric discourse of order.

Onoseta's *How You Grow Wings* is a feminist work of fiction whose narratives present the patriarchal village of Alihame which is programmed to accept young girls' beating as part of their upbringing process. In this rural setting, recourse to corporal punishment is aligned with the raising of young girls. When a girl commits a wrongdoing that transgresses the patriarchal norms, she is subjected to the rigor of the whip. In *How You Grow Wings*, Ezinne is a case in point. After Chudi, her married cousin, and her are caught in the act of adultery, she gets beaten by the family leading people. The narrator recounts:

Uncle Festus's brown belt had spots darkened with blood. He stood over Ezinne, calling her ugly names that no daughter should never hear from her father's mouth. Just like she had taken the beating, Ezinne took the insults in silence and that only seemed to make Uncle angrier (R. Onoseta, 2022, p. 8).

The quote shows how the patriarchal discourse of order takes its toll on the young girl. How can we understand that for an immoral act committed by two people, the woman is punished while the man goes unpunished? This case of injustice leads feminist writers to say that phallogocentrism operates in an arbitrary and barbaric way when it comes to women. Violence against women is rooted in the phallogocentric system. The persistence of customs and habits inherent to patriarchal society maintain injustices against women and categorize them in a subordinate position. In the eyes of feminist scholars, the female gender is vilified and reified by patriarchy. Women's social stand in man-ruled societies is that of second-class citizens. That is the reason why they seem to be helpless, deserving no umbrella cover within patriarchy. For the few mistakes they make, they undergo disproportionate forms of punishment. In Onoseta's novel, this is the case of Ezinne. For committing an adulterous sexual act with her married cousin, she is beaten bloody, humiliated in front of the family council. Abused, she is likened to a whore or «an *igbaraja*» (R. Onoseta, 2022, p. 9). Feminist

critics opine that patriarchal culture is hard on women. It is intolerant of women. Too much expectation weighs down on the female gender in patriarchal systems. They are asked to conform to too many principles and ethical values laid down by the man-ruling system. And when a woman breaks one of these basic injunctions, she is automatically chastized. As if in illustration, L. Tyson (2015, p. 86) makes the observation that: «One can easily fall off a pedestal, and when a woman does, she is often punished [...]. At worst, she suffers physical punishment from the community». Central to this locus is the contention that the perpetration of corporal punishment to young girls is motivated and backed up by men-controlled customs promoting the discourse of order. On this account, the feminist thinking has the impression that though physical oppression that females undergo in patriarchal systems is a recognized act of brutality, it is still tacitly condoned.

Also included in this study is the correlation established between corporal punishment and young girls' upbringing. Concerning this pairing, feminist scholars make the observation that societies whose governing rules are based on the patriarchal discourse of order strongly believe in the transformative power of the rod. They put forth that, according to what emerges from the patriarchal ideology, the only way for families to instill good mannerisms and ethical social conducts in young girls is beat them up when they misbehave. So for phallogocentric Africa, there is no other good way of bringing up female youngster except for the use of physical oppression. This doxa is echoed in the narratives of Onoseta's *How You Grow Wings*. In fact, the feminist novel portrays the way the population of Alihame as strongly attached to corporal punishment in children's raising : «*Spare the rod and spoil the child*» (R. Onoseta, 2022, p. 9) is a maxim perfectly give grounds for this belief. Unfortunately, this authoritarian parenting is flawed. In fact, for the feminist criticism, young girls' proneness to constant and repetitive violence in their childhood is likely to grow them into violent women or mothers as they come of age. This is why the feminist epistemology looks askance at the recourse to the rod as an alternative to child raising. This acclaimed violence might take its toll on them and turn them into violent people themselves. Including the use of whips in the upbringing of young African girls is liable to turn them into patriarchal women; such females who believe in the rightness of violence to discipline children. In *How You Grow Wings*, Mama is the perfect pattern of such patriarchal women. Her dissatisfaction with the light punishment (in her eyes) inflicted on Ezinne might suggest that she is a child-abuse advocate:

I don't want to talk about that stupid girl. You know this is Festus's fault. He was too gentle with the girl. Some children need heavy hands. Children like your sister. If you don't discipline strongheaded children, they think that they can do whatever they want (R. Onoseta, 2022, p. 32).

A patriarchal woman is a woman who is set to automatically behave following the codes and culture of machismo. For having been victim of a prior violence experienced in childhood, phallogentric females are the likes of "traditional women" who have so much swallowed down the norms and codes of phallogentrism that they "sometimes collude with the forces of patriarchy" (R. H. Latha, 2001, p. 37). Thus, they end up faithful ambassadors of the patriarchal discourse of order. Parallel to Ezinne, the feminist criticism holds the assumption that for having exposed young girls to juvenile corporal punishment, patriarchy unconsciously makes into 'monsters': "when the [female] child is exposed to harsh and inconsistent discipline in infancy and toddlerhood, she is likely to model her behavior after the parents" (D. Davies, 1999, p. 57). By castigating Ezinne, in Onoseta's novel, the villagers of Alihame are sure to construct a patriarchal mother-to-be nurtured at the source of parental violence. Consequently, as she comes of age, Ezinne will become a violent woman who beats her children in the same proportion like Mam who recommends the use of the rod for disciplining daughters. By causal effect, when Ezinne's daughters mature, they may perpetuate the use of corporal punishment for child raising.

From the foregone, feminist thinkers strongly believe that corporal oppression against female children is meant to maintain the discourse of phallogentric order in the long term. For L. Tyson (2015, p. 83) this negative transformation of females in both traditional and modern Africa is reinforced by what she calls "patriarchal programming", that is, female indoctrination into the male version of the world. When the codes of a man-ruled society already oppress the female gender and is reinforced by woman's own agency, one may hasten to posit that the fate of African females is sealed in the stifling shackles of the patriarchal system of thought. And that women may have no way out. Yet, feminism-as a set of political insights aiming at addressing the tribulations that undermine African women-puts forth ways to free womenfolk from the imperium of menfolk.

2. FEMINIST DISCOURSE OF DISORDER: REBELLIOUS FEMALE VOICES EMERGING FROM WITHIN PATRIARCHY

Building upon the science of chaos, the feminist criticism holds that in gender relations, the undisputed hegemony of the patriarchal discourse of order, which ruled for ages in traditional Africa, is soon to be questioned by the rebellious voice of the feminist discourse of disorder. Chaos theory applied to feminist studies puts forth that within phallogocentric societies controlled by the male clergy, the latent bourgeoning of a female counter-discourse is to be observed. Thus, behind the homogenous façade of a society tied up to patriarchy, there still lies a concealed feminist rhetoric of disorder that comes to overthrow the assumptions of the long-standing tradition of phallogocentrism.

Parallelwise, the way deterministic dynamical systems displaying patterned models quickly shift to erratic behaviors in experimental sciences, the same way the emergence of a female-led discourse of disorder underlying the apparent phallogocentric discourse of order is blatant in Onoseta's feminist novel. *How You Grow Wings* chronicles the village of Alihame whose lenience to female beatings for ages is now prone to the stochastic spasms of rebellious female voices that come into existence. The overall line of argument of the feminist discourse of disorder has two basic steps. On a first sight, the leading figures of feminist thinking opine that one of the ways in which African women act in the sense of the demise of the totalizing epistemologies of phallogocentrism is by attacking head-on the patriarchal rhetoric. In R. Onoseta's work of fiction, the rebellious voice of the African woman which shudders the long-standing tradition of patriarchy is glossed as a direct rebuttal to the male world. The female character who embodies this emerging counter-discourse is Aunty Sophie. In contrast to Ezinne who is silenced and defeated by the man-ruled system, Aunty Sophie is a purely charismatic leading female personage who withholds the feminist discourse of disorder as a weapon of mass destruction against the male world. Interesting enough, through the comments of the narrator, one can perceive a two-step female subversion of phallogocentrism.

First, the narrator informs that she spares no time to ends off Ezinne's beating when she is cognizant of her victimhood. Talking to girl's father, she reproachfully wonders: "Father, you condone this? You sat here and watched this?" (R. Onoseta, 2022, p. 15). Then, she orders the victim's immediate evacuation to a health center,

promising to see to the full cost of her inpatient hospitalization. She orders her driver Boniface: “Carry the child and put her in the car. I will take her to the hospital” (R. Onoseta, 2022, p. 16). Similarly to dynamical systems, in experimental sciences, that can change from periodical and deterministic cycles to a stochastic model of behavior, Auntie Sophie dismantles the patriarchy of Alihame by luring it into what Robert Shaw (1984, p. 12) terms a “chaos transition”. Through her discourse of disorder, she defies and pillories the long-standing phallogocentric discourse of order that has been oppressing African females for ages. For having maintained women in subjection and humiliation, the male-ruling system succeeded in establishing an indisputable order in the village of Alihame that everybody is programmed to acquiesce in. Yet, in the meantime, African females silently prepare a counter-discourse to write back to male metanarratives. Hopefully, when Auntie Sophie reproaches Festus for plotting Ezinne’s beating and doing nothing to stop her victimization, she carefully enunciates a subverting statement that thwarts all the patriarchal predictions and expectations. «Time to take the floor in confrontation. Time to take the floor in revolt and say ‘No’! To give to speech the power of action. Active speech. Subversive speech. ACT, linking theoretical practice with working practice» (A. Thiam, 1986, p. 13). Again, when she orders Ezinne’s evacuation to hospital despite her father’s reluctance and resistance, Auntie Sophie shows that the phallogocentric hegemony is not a permanent state. Feminist thinking is eager to demonstrate that the phallogocentric system may look organized and stable on the basis of injustices perpetrated against women. However, there is always a chance that it will fall into a state of discontinuity and disorder if, and only if, women take up the fight and say no to male master discourses and their biased visions of the world.

In the articulation of the feminist discourse of disorder for subverting patriarchy in African works of fiction, some feminist writers come up with the characterization of rebellious female personages in their works. For such novelists, for having understood the necessity to have their say in a misogynous world, some untamed African women take to the very premises of patriarchy through stubborn postures. They do not draw back in fear when they confront to men. They do not give in to patriarchy’s attempt to police female language. They are opposed to phallogocentric aims to confine women to the straightjacket of submissiveness and politeness. In Onoseta’s novel, Cheta is a stalwart girl. She is unyielding in her views of the pedophilic network that takes a heavy toll of innocent girls of her school. This is how she violently inveighs against Mr. Henry

when she suspects him for trying to rape her sister in a music room: «I'm not leaving you alone with my sister [...] Rapist. You no dey shame? You no see woman your age?» (R. Onoseta, 2022, p. 49). Spurred on by her defiance of the teacher, she launches an open attack on the institution, which she accuses of laxity and complicity: «If I come to school tomorrow and this man is still here, [...] I'll tell [Aunty Sophie] how you willingly employed a pedophile who likes to touch little girls» (R. Onoseta, 2022, p. 51). As it can be seen, while Aunty Sophie argues in measured tones, Cheta's feminist discourse of disorder is glossed in more spiteful and malevolent ways towards patriarchy. For feminist scholars, the fact for the African female of being unyielding in her views and to soldierly come to grips with a whole system without fear epitomizes an aggressive form of feminism. Seeing eye to eye with this belief, A. Thiam (1986, p. 12) writes in illustration: «Feminism is aggressive, but it is the aggression of revolution. And because it is revolutionary, it cannot be sterile». For aggressive feminism, the only way for the feminist discourse of disorder to overthrow the premises of the phallogocentric discourse of order is through the display of outbursts of invective, eccentric behaviors or virulent postures.

Also included in the subversion of patriarchal discourse by the feminist agenda of African females is the defiance of male authority in gender relations. For the feminist thinking, such women are the like who succeed in reversing the order of things in their couple life. In their relationship with their husband, they seem to have won the political battle. Thus, rather than being subjugated to marital volitions, they exert an indisputable influence not only their household but also, and more importantly, on their husband who seems to lose ground. In *How You Grow Wings*, the wife's presence is so outstanding in the home that she grows to occupy such a central role that she ends up overshadowing her husband's existence. This is the case of Mama as chronicled in the novel: «That's because Papa is a shell. Mama has already sucked his soul out of him» (Onoseta, 2022, p. 46), Cheta ponders. Worse still, she feels that her father's peripheral status at home ends up muzzling him in the face of her mother: «Papa never says anything» (R. Onoseta, 2022, p. 46), she seems to complain.

By taking heed of the foregone, it is of note that the feminist discourse of disorder shows that age-old phallogocentric discourse of order in gender relations is not undefeatable. When women become aware of the power they can have over their husbands in married life, no centrifugal force can stop their drive towards greater

emancipation from men's dominion. Building upon the feminist philosophy in Onoseta's novel, one may argue that Mama succeeds in turning her husband into a zombie, into an introverted man. The reason is that she adopts what T. C. Arrey-Ngang (2020, p. 1569) calls «female chauvinism», which is the feminist agenda that «refers to female domineering attitude over men. It is a new stereotype dogma that believes that women should lead and the men should follow».

Taken together, Aunty Sophie, Cheta and Mama are assumed to be female characters who, through the feminist discourse of disorder, succeed in dismantling the long-standing praxis of the phallogocentric discourse of order in African societies. Given this, patriarchy which looks like «a system that initially appeared to be ordered therefore manifests deep configurations of disorder and erratic standards» (S. Tuo, 2023, p. 47) to the point of giving rise to a society with new ethics.

3. SUPREMACY OF THE FEMINIST DISCOURSE: EMERGENCE OF A NEW FEMINIST ORDER IN AFRICA

One of the key premises of chaos theory is that behind the façade of disorderly dynamic systems, lies a latent and concealed state of ordered range of information. J. Gleick (1987, p. 87) echoes: «Within the most disorderly realms of data lived an expected kind of order». Analyzing antagonistic discourses of chaos theory in *How You Grow Wings* also reveals that within the feminist discourse of disorder may sprout a new order. Of note is that the emergence of this new order in Africa, as suggested by feminist scholars, decrees the demise of patriarchy. Thus, it is no news that in the narratives of most feminist works of fiction, authors often celebrate the victory of females over phallogocentrism. In their literary craftsmanship, feminist writers lay down plots whereby the antagonism opposing men to women turns in favor of the female gender. Consequently, their literary ideology is geared towards the advent of a world in which patriarchy loses ground and paves the way for the emergence of gynocracies all over Africa, which grant women more political supremacy. In such imagined female-dominated societies, there is a thorough reversal of paradigms. The female gender which was once victimized by the patriarchal biases now holds a *locus standi* in society: with her newly acknowledged status, the woman is now the center of all attentions while the man occupies a peripheral position.

By way of illustration, *How You Grow Wings* makes an issue of the demise of patriarchy as a sequel to the victory of the feminist discourse of disorder. First, the

novel predicates the agony of patriarchy upon men's fear of women. Following the new feminist order set in motion, African women seem to have grown wings¹. They seem to feel more powerful and confident that men are troubled by their self-assurance. As a matter of fact, men who once oppressed the woman with the phallogentric repressive apparatus now finds himself in the uncomfortable position of not being able to stand up to her.

In Onoseta's 2022 novel, the African female has grown in stature so much that men not only develop inferiority complexes but are even reluctant to reprimand them when they transgress some patriarchal dispositions. The character of Uncle Festus embodies menfolk who have fallen from grace. Though confronted by Auntie Sophie over Ezinne's beating, he cannot voice out how deeply hurt he is; he is not enough courageous to rebuke her. All he does is talk in her back: «No respect. She thinks because her husband has money she can act anyhow» (R. Onoseta, 2022, p. 17). Wryly commenting on her uncle's dastardliness, Cheta mocks: «I dare him to say that to her face. Coward» (R. Onoseta, 2022, p. 17). The truth is that fear has changed sides. As a feminist writer, Onoseta is intent upon demonstrating that faced with an empowered woman, the man keeps a low profile. Uncle Festus cannot tell to Auntie Sophie's face that because she is rich, she thinks she may interfere with the way he brings up his daughter. The reason for this inactivity is that the man is an emasculate man. In the face of this strong female, the man seems to be deprived of his masculinity. He is the like of unmanned males that L. Tyson (2015, p. 84) terms «womanish». In being unable to rein in a woman who tramples on the normative codes of patriarchy, Uncle Festus seems to have lost the virility that confers with manhood. For feminist scholars, for failing to bring into line women who run counter to the principles of phallogentrism, menfolk seem to have fallen from grace. They can be assumed to have fallen from their current political stand to a lower; they seem to have lost their prestige, status or social stature. For feminism, losing one's dignity in front of an African woman is a painful for patriarchy. Being incapable of defending the interests of the age-old tradition of phallogentrism in the face of an overtly emancipated female is a sign of disgrace for the male gender, which is likely to woman the male world. In elucidating this ignominy, L. Tyson (2015, p. 84) observes that «one of the most devastating verbal attacks to which a man can be subjected is to be compared to a woman». Thus, to

¹¹ This is a parody of Rimma Onoseta's *How You Grow Wings*

kowtow to Sophie amounts for Uncle Festus to getting down to the abasement level of an unassertive effeminate male.

Second, the feminist thinking predicates the obsolescence of phallogentrism and the emergence of a new feminist order upon the male withdrawal from family management. This idea takes its impetus from the premise that in contemporary Africa, the emancipation of women triggers series of cultural and social transformative agendas in their societies. One of these is the fact that the upliftment of the woman is enough to push the man to shores of diffidence. According to the feminist criticism, in a rapidly changing African societies, females have garnered so much prominence in stature that while they become the center of all attentions in their couple life, males are rather driven to the shores of nothingness. In *How You Grow Wings*, Papa is the prototype of unobtrusive male characters. His wife has ascended to so much heights that he remains a second-class citizen in his own home. He becomes totally indifferent to anything that happens. The narrator confirms: “Papa who never paid attention to anything (R. Onoeta, 2022, p. 43). Worse, even when his children need his advice concerning an issue, he still remains unconcerned. The following stance credentials this posit:

Good night Papa, I said. Did he notice that my legs had almost given out in the living room? Had he noticed that I had stumbled up the stairs with my hand clutching my chest like a drunkard having a heart attack? I waited a few seconds for him to respond but all I got was a low grunt’ (R. Onoeta, 2022, p. 33).

By dislocating men from everyday realities, by making them strangers in their own homes, feminism has succeeded in grating more political power to African women. As they withdraw from family affairs, like in the case of Papa in Onoeta’s novel, men’s power to control their wives, children and family interests shrinks. It means that the man lives in a house, but has no idea of the ins and outs. From then on, the woman becomes the undisputed mistress of the family and everything that goes with it, including the husband himself. As if in illustration, J. Butler (2002, p. 4) observes: «For feminist theory, the development of a language that fully or adequately represents women has seemed necessary to foster the political visibility of women». Truly to this study, one may argue that the development of the feminist discourse of disorder representing African females has enough contributed to confer them with political visibility. The woman who was programmed to leniently accept physical oppression,

men's supremacist privileges without questioning the phallogocentric system is now obsolescent.

For feminist writers like Onoseta, the female of contemporary Africa has grown so many wings that she even dare to take an active part in the transformation of societies she dwells. Today, the woman has grown so many wings that the thorough transformation of her society has become one of her central agendas. In *How You Grow Wings*, when the narrator posits: «Papa might as well be an ornament, with how little he spoke» (R. Onoseta, 2022, p. 170), the contention is that Mama has so perfectly implemented the winning feminist discourse of disorder in daily relations with her husband that the latter keeps a low profile by becoming like an ornament in his own house. With the husband defeated, it is all a process of social change that is set in motion with an emphasis on the emergence of a new feminist order that works for more justice and the advent of a genderless and egalitarian world. In fostering social change, the feminist discourse of disorder as enunciated in *How You Grow Wings* seems to hail the ideology of the African feminist concept of 'stiwanism', which M. Ogunjipe-Leslie (1994, p. 229) predicates upon «stiya as an acronym for social transformation including women in Africa». As it stands out, the feminist narratives of Onoseta's novel bespeaks the stiwanist model of African feminism that works for the full participation of females in the transformative agendas of their societies. For stiwanist feminism, women should not stay in the margin of their living areas. For females to deserve the label of stiwanist, they should commit themselves in the thorough change of former phallogocentric societies into a world devoid of hierarchies.

Conclusion

This work, which builds upon chaos theory, seeks to explore the subversion of the feminist discourse of disorder of the phallogocentric discourse of order in the narratives of Onoseta's *How You Grow Wings*. The aim of the study is to show how African females subvert the long-standing premises of phallogocentrism in their process of emancipation. With the feminist criticism as a theoretical backbone, this amounts to exploring the prevalence of phallogocentric discourse of order in patriarchal societies. It entails both the systematic use of physical oppression in young girls' upbringing and the likelihood to generate violent mothers who condone patriarchal excesses following their exposure to the rod in toddlerhood. Furthermore, the study chronicles the advent of the feminist discourse of disorder as a way of subverting the age-old patriarchal

discourse of order. This is mainly evidenced in the resistance to both patriarch codes and the rebuttal to gender hierarchies by rebellious females. As a conclusive section, the study sketches out the supremacy of the feminist discourse of disorder contributes to the emergence of a new feminist order in Africa. For feminist scholars, this is possible because females' prominence has not only turned men into w but that it has also made them into withdrawn and alienated people. Now, with women's ascendancy to such heights, one is amenable to wonder if this supremacy might not channel into the onset of a new hierarchy.

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