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Editorial Comment

On behalf of the Editorial Board, I am honored to present Volume 4 of the Tambari Journal of Media, Theatre, and Communication Studies (JOMETCOS), published by the Faculty of Communication, Bayero University, Kano. Over the past decade, the faculty has continued to grow in strength and reputation, advancing research, teaching, and innovation in the fields of communication, theatre, and media studies. Having a dedicated journal to disseminate research findings and track emerging developments in these disciplines underscores our commitment to academic excellence and intellectual contribution.

As an evolving scholarly outlet, one of our principal objectives remains to position JOMETCOS among the leading high-standard academic journals in our areas of focus. The journal follows an annual publication cycle, with issues released latest by December each year. While the current edition and possibly a few subsequent ones may continue to follow the conventional production process, efforts are underway to achieve simultaneous publication of both print and online editions in the near future.

To sustain the quality of our publications, the Editorial Board continues to draw on the expertise of seasoned scholars and professionals who serve as reviewers and members of the Editorial Advisory Board. As a matter of policy, JOMETCOS publishes only high-quality, peer-reviewed papers and is committed to continuous improvement in each new edition. To encourage wide participation and inclusivity, the journal maintains an open submission window throughout the year, with preference given to original contributions that address contemporary and topical issues.

With the release of this edition, the Editorial Board reaffirms its dedication to ensuring that JOMETCOS maintains regular publication and continues to serve as a credible platform for advancing scholarship in communication, theatre, and media studies. Compliments of the moment.

Prof. Umar Faruk Jibril
Editor-in-Chief

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ASPECTS OF AFRICAN FEMINISM IN OLUDOLAPO OJEDIRAN'S *OMOLEWA*

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Abstract

This paper conducts a feminist discourse of Oludolapo Ojediran's *Omolewa*, foregrounding the dynamics of female autonomy within the framework of contemporary African drama. Through a close reading of the text, the paper interrogates the prevailing socio-cultural ideologies that defines womanhood through marriage, domesticity and reproductive obligation. The paper is premised on African Feminism Theory developed in the early 1980s by Filomina Chioma. African Feminism theory is rooted in the socio-cultural realities of African women and acknowledges the unique intersections of patriarchy, colonial history, tradition, and economic marginalization that shape African women's lives. The analysis further examines the intersection of education, motherhood, and autonomy as tools of emancipation for African women navigating a male-dominated society.

By engaging both textual analysis and feminist theory, the paper contributes to the growing body of scholarship that reconsiders African female subjectivity through the lens of resistance, autonomy, and social transformation. It ultimately affirms *Omolewa* as a vital cultural text that challenges hegemonic gender norms and reimagines the possibilities of womanhood in a modern African context. The paper examines the strategies employed by the playwright to subvert traditional gender roles and promote a discourse that validates women's experiences and aspirations. Conclusively, the paper situates *Omolewa* within the broader context of Nigerian feminist drama, arguing that it does not only reflect the realities of Nigerian women but also contributes meaningfully to the ongoing struggle for gender equality and social justice.

Keywords: Feminism; Female Autonomy; Feminist Theory; Womanhood; Drama

Introduction

Drama has transcended its traditional function as a mere source of entertainment to become a powerful medium for education, advocacy, and social transformation. It now serves as a vehicle for disseminating knowledge, articulating diverse perspectives, and promoting critical reflection on societal issues. In this expanded role, drama has proven effective in addressing pressing human concerns and inspiring meaningful change. As a result, scholars and critics have developed a range of theoretical and ideological frameworks through which dramatic texts can be interpreted and understood. One of such frameworks is feminism, a critical perspective that interrogates the structures of power, gender inequality, and the representation of women in society and in artistic works. This development has not only enriched the interpretive possibilities within dramatic literature but has also contributed to the reimagining of theatre as a platform for empowerment and activism. Feminist drama, therefore, does more than critique; it offers alternative visions of society where women's voices are amplified, their stories are validated, and their autonomy is foregrounded.

Nigerian literary drama has witnessed a significant shift in the representation of women, particularly through the emergence of female playwrights who challenge the traditional, often stereotypical portrayal of women in male-authored texts. This evolving corpus of female drama in Nigeria has actively sought to redress the imbalance by crafting narratives that foreground the strength, resilience, and autonomy of women. According to Gloria and Unimawhobe (2020), African female writers are conscious of the fact that the African woman is not well represented in the society even though she has grown past the level she is seen and placed, hence, their female characters are not stereotyped but assertive, brave and agents of change as against the traditionally docile and relegated. The African woman knows her rights and stand by it but, not disrespectful to the culture per se. In their bid to reimagine female identity, feminist dramatists such as Tess Onwueme, Irene Isoken Salami, Oludolapo Ojediran etc through their works, offer characters who are not only central to the dramatic action but also possess agency, intellect, and a strong sense of purpose.

These female dramatists have unveiled the gamut of unsavoury experiences of women in society. They have also made deliberate efforts to challenge and transform the existing status quo by confronting the dominant female representations crafted by male dramatists such as Wole Soyinka. In plays like *The Lion and the Jewel* and *The Trials of Brother Jero*, Soyinka presents women in ways that often reinforce patriarchal norms depicting them through lenses of subjugation and marginalization. These portrayals reflect a society in which women are frequently viewed and treated as subordinate to men. The use of gender-biased language in these works not only reinforces traditional stereotypes but also

perpetuates the idea that women are inherently inferior, thus relegating them to the position of second-class citizens. In response, female dramatists and critics such as Tess Onwueme, Irene Salami have sought to reclaim the female narrative by presenting more empowered, complex, and autonomous representations of women, thereby challenging the gender imbalance that has long characterized literary and theatrical traditions.

Indeed, the role of the African female writers is to dramatize injustices against women and thereby attract society's attention to them (Chukukere, 1995). Whether positioned within the roles of wifehood and motherhood or navigating the complexities of urban and political spaces, these women are portrayed as dignified, industrious, and dynamic individuals who assert their rights and challenge oppressive cultural norms. This paper, therefore, explores the feminist proclivities of *Omolewa*, focusing on how the play articulates issues of female identity, empowerment, and resistance.

Feminism at a Glance

The term 'feminism' has been derived from the Latin word 'femina,' meaning 'woman' and was first used with regard to the issues of equality and women's Rights Movement. Feminism, both as a social and political ideology and as a literary approach, has undergone significant transformations over time, evolving in response to shifting cultural and societal contexts.

Feminism began in Europe and America in the nineteenth century when women became conscious of their oppression and marginalization, and took steps to redress these forms of treatment. At present, feminism has spread all over the world although in many countries it has become tagged with different labels. Feminist ideas constitute aspects of current global thinking. Maggie Humm (1992) asserts that although many scholars agree that feminism, as an organized political and social movement, likely began in the seventeenth century, its role as a body of thought addressing the "woman question" has a much older and more complex history. Feminism is a historically diverse and culturally varied international movement that probes the "question of woman". As such, feminism has been variously defined and described by many critics. Since feminism means various things to different people, it becomes difficult to have a concise universal definition of the term. According to Barrow and Milburn (1990) Feminism is a label for a commitment or movement to achieve equality for women. J. A. Cuddon (1991) also defines feminism as an attempt to describe and interpret (or reinterpret) women's experiences as depicted in various kinds of literature. The above scholarly positions reveal that feminism is the doctrine which declares that social, political, and economic rights for women should be the same as those for men. It can be deduced that feminism is a movement advocating equality of rights between men and women. According to Emenyonu (2004, p. 28):

Feminism is a pro-women movement that evolved in the west and America as a part of the women's liberation movement. As a critical perspective, feminist scholarship both originates and participates in the larger efforts of feminism to liberate women from structures that have marginalized them; and as such it seeks not only to interpret, but to change the world in favour of women.

Feminism as a social movement has grown and spread its wings beyond the frontiers of the Western World. Originally rooted in the struggle for women's equality, particularly in areas such as education, employment opportunities, and legal recognition feminism began as a movement seeking to dismantle institutional barriers that marginalized women. Sadek (2014) characterizes feminism as a transformative movement dedicated to achieving social, political, and economic equality between men and women. At its core, feminism recognizes that society has historically treated men and women unequally, often relegating women to subordinate positions and excluding them from full participation in various social, cultural, and institutional spheres. Feminists argue that these disparities are not biological or natural but are socially constructed and maintained by long-standing systems of power and dominance.

According to Kramarae and Treichler (1996), feminism seeks a fundamental restructuring of societal norms and institutions to ensure gender equality across all aspects of human interaction. The movement opposes all forms of discrimination based on gender and advocates for the dismantling of privileges and disadvantages that arise purely from gendered identities. Feminism, in this light, aims to replace existing patriarchal standards with a framework rooted in the shared humanity of all individuals regardless of gender which should serve as the basis for both legal systems and societal customs. Mcfadden (2011) further elaborates on feminism as both a resistance and an affirmation. On one hand, it is a bold rejection of patriarchy the system of male dominance that has shaped societal structures and norms for centuries. On the other, it is a celebration of women's autonomy, agency, and freedom in all parts of the world. Feminism, therefore, is not simply a critique of oppression but also a declaration of women's right to self-determination and equality.

However, as the movement matured, it broadened its scope to challenge the deeper, systemic structures that perpetuate gender-based inequality, including entrenched norms, cultural narratives, and political frameworks. In the literary sphere, feminism has played a crucial role in redefining the way texts are interpreted and valued. This gave rise to feminist literary criticism, a critical methodology that interrogates how literature portrays gender roles, female agency, and the power relations embedded within patriarchal societies. Feminist critics examine the ways in which women have been represented or

underrepresented in literary canons, and they work to recover lost or overlooked voices of female dramatists throughout history.

Feminism explores how ideas about womanhood are constructed and perpetuated through language, culture, media, and social practices. Feminists challenge the notion that such inequalities are natural or unchangeable, and they call for continuous questioning and deconstruction of the structures that sustain them. Through this lens, feminism becomes not only a call to justice but also a dynamic and evolving discourse aimed at liberating all individuals from the constraints of gender-based oppression. Moreover, in literary drama, feminist dramatists explore how narratives often reflect, reinforce, or resist dominant gender ideologies, highlighting literature's role in shaping and challenging societal perceptions of gender. As such, feminism has become a vital lens through which literature is both critiqued and understood, contributing to a more inclusive and equitable approach to literary studies.

Conceptualizing Female Autonomy

Female autonomy refers to the ability of women to make independent choices and exercise control over their lives, bodies, and identities without coercion or limitation imposed by patriarchal structures. It encompasses a range of freedoms, including personal decision-making, economic independence, educational attainment, reproductive rights, and political participation. Female autonomy further refers to the ability of women to freely take decision on issues affecting their social, economic and political conditions particularly issues affecting their position within the family. All over the world, women are less autonomous than men in virtually all spheres of life most especially within households. Most societies are based on patriarchal ideology which not only encourages male dominance of the society, but also encourages the subjugation and oppression of women (Idyorough, 2005).

As a signatory to various international conventions aimed at enhancing the socio-economic status of women, Nigeria has implemented several initiatives, notably the 2006 National Gender Policy, which seeks to advance women's autonomy and empowerment across the country. Although, the nation remains largely patriarchal, there has been a noticeable and steady improvement in the status of women compared to previous decades. Nigerian women have made considerable strides in accessing education and have increasingly entered professions that were once dominated by men, reflecting a growing recognition of their right to self-determination and equal participation in all spheres of life (National Bureau of Statistics, 2011).

In many traditional African societies, including Nigeria, female autonomy has historically been constrained by cultural norms, gender roles, and institutionalized patriarchy that

prioritize male authority in both private and public spheres. Regardless of a woman's education, experience or abilities, the patriarchal nature of Nigerian society fosters the perception that women are less qualified and less competent than men. This is because, according to Nnonyelum (2015) Africa, precisely Nigeria has cultural roles assigned to both men and women. The social roles in traditional African society seem to position men at the center of life where they wield unrestricted power in both public and private life. Over the years, feminist movements globally and within Africa have challenged these limitations by advocating for gender equality and the empowerment of women.

African feminist discourse, in particular, engages with the unique sociocultural realities of African women, emphasizing not only resistance to gender-based oppression but also the importance of redefining womanhood on indigenous terms. It critiques colonial legacies, religious dictates, and customary practices that perpetuate female subordination, while promoting female autonomy. The status of women, particularly in Nigeria, has been undergoing rapid changes in the recent decades. This phenomenon, therefore, has drawn the attention of literary artists, theorists and sociologists. According to Ruby (2011) the change in the position of women in any society is a reliable pointer to social change in general. The modern woman has awakened into a new realization of her place and position in family and society, is conscious of her individuality. She has been trying to assert and ascertain her right as a human being and is determined to fight for equal treatment with men. In literary drama, female autonomy is frequently explored through narratives that highlight women's struggles for self-determination amidst societal expectations. Contemporary Nigerian playwrights, such as Oludolapo Ojediran, utilize drama as a critical space to interrogate and reflect on the lived experiences of women.

Theoretical Framework

This paper is premised on African Feminism Theory. African feminism is a theoretical approach developed in the early 1980s by anthropologist Filomina Chioma. Unlike Western feminist frameworks that often center on individualism and liberal ideals, African Feminism is rooted in the socio-cultural realities of African women. It acknowledges the unique intersections of patriarchy, colonial history, tradition, and economic marginalization that shape African women's lives. It further argues for a contextual approach that balances gender advocacy with respect for African values and communal living. It posits that autonomy must be understood within the context of communal values, cultural traditions, and postcolonial realities. Through this lens, Ojediran's *Omolewa* is not just a story of rebellion but a strategic negotiation of power, identity, and cultural norms.

The protagonist's journey illustrates how women can assert autonomy without entirely rejecting their cultural heritage. African Feminism also accommodates the communal and relational aspects of autonomy, recognizing that selfhood in African societies often involves a network of social responsibilities and family dynamics.

Hence, by applying African Feminism Theory, this paper situates the narrative within a broader discourse on gender, autonomy, and cultural reform in Nigeria. The frameworks enable a critical analysis of how dramatic literature can reflect and challenge societal norms, while also offering alternative models of female empowerment rooted in African experiences.

Plot Summary of Oludolapo Ojediran's *Omolewa*

Omolewa by Oludolapo Ojediran is a satirical play rooted in the feminist tradition, highlighting the societal expectation that marriage is the ultimate fulfillment for a woman. The eponymous character, Omolewa, is caught in a dilemma: to marry Gando, the man she loves, or to bear his child without committing to marriage. While Gando insists on her nurturing the pregnancy, Omolewa resists, unwilling to take on any responsibility that may hinder her personal ambitions. Set in a modern 21st century context, the play offers a fresh perspective on feminism, portraying the internal and external conflicts faced by women who wish to balance career aspirations with motherhood often outside the traditional framework of marriage. It challenges the conventional narrative that equates a woman's worth with marital status, shedding light on the growing awareness and assertion of female autonomy. In many societies, feminism is still dismissed as a fleeting ideology, yet the play underscores the increasing empowerment of women, both within and outside marriage. Regardless of religious, cultural, or societal norms, education emerges as a critical tool in sensitizing women to their rights and choices, thereby reshaping societal expectations.

Feminist Discourse and Female Autonomy in Oludolapo Ojediran's *Omolewa*

In many African societies, the traditional roles of women are often framed within the confines of marriage, motherhood, and subservience to patriarchal authority. However, the emergence of feminist discourse in African literature has challenged these narratives, offering a more nuanced and empowering portrayal of womanhood. Oludolapo Ojediran's *Omolewa* is a notable example of contemporary feminist drama that interrogates the societal expectation that a woman's ultimate fulfillment lies in marriage and motherhood. This is evident in the following dialogue:

LEWA: Alhaji, you know and I know we are in this for play. We are only having each other for enjoyment.

ALHAJI: Lewa, that was then. I thought we had finalized this issue?

LEWA: Finalized what Alhaji? I have told you I am not cut out for marriage. You can't cope with my nuances, I am not like other girls that celebrate marriage at the mention of it..... (p. 10).

The above dialogue, exudes a feminist undertone, as Lewa is focused on personal freedom, self-expression, and the right to self-determination. Her stance is not merely oppositional but reflects a conscious, reasoned decision grounded in her understanding of herself and her refusal to be confined by gendered expectations. Lewa's character further subverts traditional gender roles by articulating a clear rejection of marriage and asserting her autonomy. This resonates with the submission of Olomjobi (2015) that women, like men, possess inherent rights and should be recognized as autonomous individuals. From a liberal feminist standpoint, the principles of personal choice, equality of rights, and access to equal opportunities are fundamental to ensuring that women can fully exercise their autonomy and participate freely in societal development. In doing so, Lewa contributes to a broader feminist discourse, which advocates for women's right to choose their own paths, define their own identities, and resist cultural norms that limit their potential.

The play also brings into focus, the reality of silenced womanhood under patriarchal control. It reflects the broader societal conditioning that strips women of voice and agency, often reinforced through fear and violence. This is a direct violation of female autonomy and human rights, making her both physically and symbolically voiceless. This is evident in the dialogue below.

TUNKA: She can't talk unless Farouk wants her to.

ELIZA: That is degrading.

LEWA: (*To the lady*) Is it true?

LADY: I can't talk when he is here. I have lots of things to say as well, but he has instructed me not to contribute to such, else, I will be flogged at home.

ELIZA: Do we still have men who behave like this?

LEWA: You are sitting with one on this table.

ELIZA: It is really a shame that we still have men who beat their wives, disregard women and make them voiceless, who instructs them not to talk in public.

LEWA: There are still many out there Eliza. I go to conferences, speak with women, I see their pains, I feel grieves, I share their silence.

ELIZA: Who will fight for such women?

LEWA: (*Cuts in*) You and I

ELIZA: How?

LEWA: We have voices, nobody is holding us back... (p. 34).

From the above dialogue, it is evident that Lewa and Eliza recognize their own positional power and advocate using their freedom to speak for and with other women, reinforcing the feminist belief that those who have a voice must use it to uplift others. This ties into the broader theme of female autonomy as a responsibility as well as a right. The dialogue further amplifies feminist discourse by portraying both the systemic silencing of women and the urgent need for vocal and collective resistance. This gives credence to the assertion of Obiora and Onwuyi (2018) that, in patriarchal societies, women are deliberately placed at a disadvantage and subjected to systemic oppression. Men dominate positions of political power, moral influence, social advantage, and ownership of property, thereby restricting women's autonomy and reinforcing gender inequality. *Omolewa* reflects the contrast between oppressed and liberated womanhood, while urging women with autonomy to challenge patriarchal norms and amplify the voices of the marginalized. Through such scenarios, the play becomes a vehicle for feminist consciousness-raising and social critique, positioning theatre as a transformative tool for gender justice.

Also, excerpt from the play text, articulates the feminist critique of patriarchal marriage and the deep concerns surrounding the loss of female autonomy within traditional gender roles. Through Lewa's dialogue, the play interrogates how cultural and marital expectations systematically confine women, reduce their individuality, and suppress their aspirations. This is portrayed in the following dialogue;

ELIZA: Before the men are back, Lewa why have you refused to accept Alhaji's marriage proposal?

LEWA: As I have always said...I will repeat it again... I need my freedom friend. I see marriage as a form of self-slavery. Selling myself into a life of bondage. Whereby I can't think on my own. I will be forced to change my identity, my name. They tell you how to dress, speak and interact. Instruct you when and where to talk. You no longer have the jolly jolly self. You become a doomed cook. Life becomes limited to the domestic domain. Children become your identity. You will only be seen from your husband's perspective.

ELIZA: But Alhaji is not like that.

LEWA: He might not be now, but the day I enter his house as a wife that will be the last day he sees my career ability, my prospect in life and commitment to my work. Moreso, he would have paid everything demanded by culture to make me his. Therefore, I won't be able to complain, rather, I would have to endure everything just to make the union work... (p. 36).

The dialogue above is a radical feminist critique of marriage as it functions within patriarchal cultures. Lewa's words echo the voices of many feminist theorists who argue that traditional marriage structures often prioritize male authority, while relegating women to roles that are submissive, dependent, and domestically bound. For Lewa, marriage is not a partnership but a mechanism of control, where her identity, freedom, and personal growth are at risk. Through Lewa's critical stance, the play positions her as a feminist voice of resistance, a woman who is fully aware of the implications of losing her autonomy and chooses to reject marriage in favour of personal freedom and career fulfillment. This corroborates the positions of Ola-Aluko & Edewor, (2002) that in many societies such as Nigeria, women are socialized to be submissive and to adapt within male-dominated structures. Aluko (2010) supports that, upon entering marriage, a woman often loses her individual identity and is reduced to a possession expected to remain silent, stripped of her rights, and subjected to restricted freedom. This entrenched system directly undermines female autonomy and reinforces the patriarchal norms critiqued in *Omolewa*. It exemplifies the core of *Omolewa*'s feminist discourse by exposing how marriage, within a patriarchal society, can function as a tool for suppressing women's autonomy, identity, and ambition. Lewa's resistance is not just personal, it is symbolic of a wider feminist awakening and a call for women to reclaim their voices, lives, and futures. Ojediran uses drama to critique oppressive cultural systems and empower women to choose autonomy over conformity.

Also, the play text presents a forceful articulation of modern feminist consciousness and the evolving aspirations of women in contemporary Nigerian society. For instance, Eliza emerges as a vocal representative of a generation of women who demand autonomy, challenge traditional expectations, and assert their right to self-definition outside the frameworks of marriage and male validation. This is revealed in the following dialogue;

ELIZA: Then you get it wrong. Not every woman wants a man anymore.

Some of us want to be mothers without the tag of being called a wife. Some of us want to be career motivated rather than family tied down. Some of us want to be in the public domain instead of taking care of a man's need that might not even be appreciated. And also, some of us just want to be us.

ALHAJI: Today's woman you say? Aren't you one of them? What do you desire?

ELIZA: Yes, I am and proud to be one of them. That is what I am saying Alhaji. You men still see women of this generation as people like our foremothers (*pauses*) that is far from it.

ALHAJI: Oh!!!

ELIZA: No woman wants to be told what to do anymore. It makes us feel as if you men think we can't think. We want the right to autonomy. We want men to see us as fulfilled outside marriage....(p. 41)

The dialogue above challenges the long-standing cultural association of a woman's worth with marriage. Eliza disrupts the patriarchal ideology that defines womanhood strictly in terms of marital and domestic roles, proposing instead a pluralistic view of identity where women can choose motherhood, career, or self-fulfillment on their own terms. Eliza further speaks for women who prioritize personal ambition, public engagement, and individual self-realization over fulfilling traditional roles as caregivers or submissive spouses. Eliza is not just requesting recognition, she is demanding equal status, respect for female independence, and freedom from male-defined identities. Her voice embodies a feminist insistence that women are complete individuals, not appendages of men or institutions. This gives credence to the assertion by Ezra (2005) that the feminist movement in African societies reflects women's growing discontent with the oppressive conditions imposed by patriarchy, and highlights their ongoing struggle for freedom, self-determination, and identity within the framework of African cultural norms. As such, through Eliza's unapologetic voice, the play asserts female autonomy, critiques outdated gender expectations, and celebrates women who choose to define themselves outside of marriage and traditional roles. This positions *Omolewa* as a vital text in the conversation on gender equity and the reimagination of womanhood in modern African society, aligning with key themes in feminist theory and activism.

The play text further challenges the institution of marriage not as a romantic or spiritual union, but as a social construct rooted in patriarchal control. Lewa's view reflects feminist concerns about how marriage often demands sacrifice, submission, and emotional labour from women, thereby stifling their autonomy and dreams. This is apparent in the dialogue below;

ELIZA: You know sometimes, I wonder why you hate marriage with such a passion. You have never had any disappointment rather you are the one who kicks men's butt.

LEWA: I just see it as a cultural obligation that works against women most of the time.

ELIZA: But your parents have a good home.

LEWA: Yes, they do, there are always moments of arguments, unfulfilled dreams, unrealistic visions.

ELIZA: But...

LEWA: Yes, I know. All I want is just to be me. No man, no authority. No man, no command. I live my life the way it pleases me.

ELIZA: I can only think in line with your words. I wish I had your guts to see marriage as an invaluable engagement.

LEWA: No Eliza, don't get me wrong. I am not seeing marriage as invaluable; I just don't see myself in such a lifelong commitment...(p. 67)

The above dialogue portrays Lewa's desire to be free from the control often embedded in heterosexual marriage and instead claims full ownership of her life and choices. This represents the essence of female autonomy, living beyond the gaze and expectations of men or society. Also, Lewa's position avoids demonizing marriage entirely but instead emphasizes individual choice, a key feminist principle. She recognizes that while marriage may be meaningful for some, it is not a universal necessity for fulfillment. Furthermore, Lewa embodies a woman who dares to question societal norms, pursue self-actualization and challenge the status quo that links a woman's worth to marital status. Through her voice, the play advocates for a redefinition of womanhood, rooted in autonomy, self-respect and the freedom to choose one's path. Eliza's gradual shift in perspective also highlights how such discourse can inspire critical thinking and personal transformation among women.

Conclusion

Oludolapo Ojediran's *Omolewa* offers a compelling exploration of African feminism by centering the experiences, struggles, and resistance of women within a patriarchal society. The character of Lewa challenges traditional gender roles and societal expectations that confine women to subservient positions such as housewives, while also highlighting the internal strength, resilience, and agency of other female characters in the play. Through *Omolewa*'s choices and defiance of societal norms, Ojediran affirms a distinctly African feminist perspective one that is rooted in cultural context yet assertively questions gender inequality. Ultimately, Lewa's position to place her career choices first despite the growing concerns about her decision contributes to the growing body of African feminist drama by giving voice to women's realities and advocating for gender justice through nuanced, empowering narratives.

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