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Unleashing Neglected Potentials: Women's Self-awareness and Empowerment in Flora Nwapa's *One is Enough*

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Abstract
This article examines the portrayal of women's capabilities in Flora Nwapa's 1986 novel *One is Enough*, focusing on their neglected potentials such as aggression, autonomy, and daring acts that help these female characters make personal decisions that are inconsistent with conventional limits often placed on a woman's free will and potential to engage in economic entrepreneurial activities. Guided by African feminism and radical feminism, the article examines how both female and male characters are depicted as victims of patriarchy, on the one hand, and how female characters emerge as radical, sometimes even threatening patriarchy in the face of shifting social relations, on the other hand. The article argues that Nwapa's novel marks a radical shift in literary knowledge regarding the characterisation of African women in African literary discourses, suggesting that self-awareness unlocks their neglected potentials that catalyse their entrepreneurial spirit. Implicitly, the novel calls for a new perspective on how the female subjects should be viewed and treated, considering that some aggressive female characters fight with men and resort to unconventional ways of earning income, such as selling commodities on the battlefield and soliciting financial help from acquaintances through intimate relationships while disregarding traditional conventions and etiquette.

Keywords:
Female potentials, Aggression, Autonomy, Entrepreneurship, African feminism, Radical feminism
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Introduction

Patriarchy perspectives usually frame African women as passive, uneducated and largely confined to the domesticity as housewives and children's bearers and carers. The overriding atypical traditional African worldview has been one dominated by patriarchal men normally tasked with playing an active role in practically everything

including providing for their families, initiating and terminating intimate relationships on their own terms and passing judgements that incriminate or disadvantage their womenfolk. Such patriarchal tendencies in many an African society have resulted in the sanctioned negotiations and paying of the bride price with the exclusion of the woman at the heart of the very contractual matrimonial relationships.

To some extent in African literary works, especially those by first-generation literary writers, many of whom have been men, have largely portrayed African women in negative light much in concurrence with traditional patriarchal norms and values. In this regard, Asante (2000) notes, the recurring images of women that appear in many African male-authored literature show African women as parasites, goddesses, wives, mistresses or prostitutes. With a traditional focus on gender relations, women have been depicted as passive in almost all matters which have to do with their own lives and those of men including cultural, political and economic matters. In cases where they have been portrayed as active, they have been assigned subordinate and subservient roles. Women have been assigned with typical characteristics–piety, purity, submissiveness and domesticity (Grinolds 2000). In actuality, this portrayal simply amounts to a societal prescription and expectation that women should behave more or less like the prescribed and socially-constructed roles.

During the pre-industrial economy, women's work was termed as 'economy of the expedients' since it was characterised by low pay and had a component of seasonal and part time work. With the advent of industrial revolution, some features of women's work changed. Subsequently, the social, political, and economic pendulum started to swing in favour of women. Of noticeable importance, the economic changes that have highlighted the potential of women have especially been championed by the aftermath of the wave of heavy feminism activism of the 1960s and early 1970s (Good 2003).

Given the exposure of African women to education and, consequently, to salaried gainful employment, the sociocultural and economic pendulum is shifting in the favour of the female gender. Such exposure to has given

women financial and sociocultural autonomy and clout to decide their own fate unfettered by patriarchy, which hitherto used to serve as the determinant aspect of how far a woman would go in terms of pursuing her dream including exercising her personal freedoms pertaining to her potentiality in working and generating income as well as conducting her own life within flexible sociocultural norms. Even though African women have not completely become enemies of men, their relationship with them is much more egalitarian as it is based on win-win situations or interactions with women exploiting their potentials not as passive participants but as subjects who actively bargain with admirable assertiveness.

Implicitly, if warfare and aggressiveness of males have been factors behind their success, whether economically or whatever, the same attributes can be exhibited by women sometimes on a much higher scale than men. Women can equally be aggressive like men. However, portraying women as passive or non-aggressive panders to the cultural stereotype and not to a biological construct (Good 2003). On the other hand, when they realise their neglected potentials, with self-awareness as a pre-condition, women can do much more (than usually acknowledged) for their own benefit and mankind generally. Thus, it is imperative for them to develop awareness of their potentials to their advantages.

Entrepreneurship and empowerment for women as a way of realising their potentials have been unique feature in Flora Nwapa's first novel *Efuru* (1966), paradoxically written at a time when female voices were largely muffled and female characters mainly sidelined. Subsequently, in *One is Enough* (1986) the narrative portrays women to be much more economically aggressive because of awareness stemming from their exposure to formal education and modern life. As a result, they can now exploit their potentials much more fully. Implicitly, the novel *One is not Enough* is not only radical but also an upgrade that deliberately seeks to debunk and undermine patriarchal norms and values justified by the twenty-year difference between the publication of *Efuru* (1966) and *One is not Enough* (1986). This radicalisation in the portrayal of the female gender is what makes Nwapa's *One is Enough* and ever-endearing prospect in the exploration of the female question. This article, therefore, focuses on how

enhanced female awareness can trigger the women's economic entrepreneurship in addition to galvanising a daring spirit that propel them to unprecedented success. The narrative presents stories of women whose self-awareness allows them to exploit their potentials and initiate projects while soliciting help from men. The narrative also shows women characters who pursue their personal choices entrepreneurially to achieve unmitigated success.

Theoretical Framework

This article applies both African and radical feminism—the former to explore the collaborative nature of institutions change in Africa (that is with both men and women as active participants) and the latter to force the desired change in the face of males drunk with the power that patriarchy had bestowed on them. The brand of African feminism is consistent with Buchi Emecheta's definition of the desired feminist as one with "a small f" (Nfa-Abbenyi 1992). This feminism with small 'f' recognises the partnership of African women and men in the struggle for the former's rights. As Emecheta further explicates: "I love men and good men are the salt of the earth" (Nfa-Abbenyi 1992). Nfa-Abbenyi explains that these women writers "claim men as part of their struggles, affirming their heterosexuality without necessarily idealising this sexual preference or the men with/by whom they define and experience their sexuality" (Nfah-Abbenyi 1992). Similarly, Aidoo also recognises in an interview this potentially viable partnership in the fight for women's rights:

> When people ask me rather bluntly every now and then whether I am a feminist, I not only answer yes, but I go on to insist that every woman and man should be a feminist [read African feminist] especially if they believe that Africans should take charge of African land, African wealth, African lives and the burden of African development –for some of us, this is the crucial element in our feminism (qtd. in Latvala, 2006).

Arndit (2001) further contends that African feminism promotes the advocacy of women's rights focusing on gender equality, the philosophy of gender equality in politics, economics and the conviction that men and

women should have equal rights and opportunities. This theoretical literary lens facilitated the analysis of how both female and male characters interact and socialise.

On the other hand, the article also employs radical feminism because it treats patriarchy as a structure that oppresses women due to their sex (Cottais 2021), hence the need to either topple or undermine it. Radical feminism presumes that a radical restructuring and challenging social norms can bring about a gender-just society. This theoretical literary lens complemented African feminism by highlighting the seemingly radical actions of some female characters aimed to upset the apple-cart. These seemingly radicalised characters challenge the status quo including established African social norms. These characters include those women who return the bride price to redeem their freedoms, those who go to the frontline during war to sell commodities, those who leave their husbands after critically and fairly assessing the situation of their marriages and concluding that their union lacked promise and are literally dead. All these characters push the agenda of female self-awareness to account for their newly-found direction aimed to undermine patriarchy and what it represents.

Methodology

This largely library-based study relied on close reading and analysis of the purposively selected novel as the primary text, whose interpretation has been buttressed by input from secondary sources such as critical reviews and essays. The resultant material was subjected to thematic analysis with evidential statements supporting the narrative presentation and quotations.

Results and Discussion

*One is Enough (*1986) presents some independent-minded, self-confident and economically-aggressive women characters such as Amaka, Obiageli Adaobi and other women characters in the narrative dubbed "cash madams" (Nwapa 1986, p. 68). The awareness of these female characters allows them to tap into different entrepreneurial potentials to realise their economic goals. Male characters, on the other hand, interact with female

characters primarily as perpetrators of patriarchy, reformists, or as individuals who simply help women to achieve their economic goals.

Self-awareness of Women as an Entrepreneurial Conduit

This section focuses on women's self-awareness, that is, the realisation of their potentials and possibilities, which they exploit in pursuing economic opportunities in tune with their aspirations.

Amaka

Amaka, the main character, undergoes a series of abortive courtships before finally getting married to Abiora (Nwapa 1986, p. 1)[1]. From the very beginning she is an economically aggressive woman, who enters contracts to supply timber, sand, and food. She is a teacher by profession but quits the profession to engage in entrepreneurship activities to realise her full potential after discovering she has a knack for business. She embodies the spirit for risk-taking essential in attaining economic success. Her business success comes largely from her selling commodities to soldiers of two warring factions, a risky business venture. She avoids sentimentalism and hatred as she has to engage in business with the hostile soldiers who are killing her own people. Her business flourishes so much that she buys a plot and starts building a house of her own. She also buys a car for her husband, Abiora, thus upsetting the traditional notion that women are less industrious subservient to their husbands as gift recipients.

As one would expect in a patriarchal society, her economic success and that of other women characters have the undesired effect on the menfolk, who feel insecure seeing how their women folk flex their economic muscle. They try to re-assert their position by trying to prevent their successful wives from succeeding even more:

> Times changed and men began to assert their masculinity over their industrious wives. Men made fun of their industrious wives. Men made fun of husbands at drinking places and

[1] All subsequent references from *One is Enough* come from Flora Nwapa's 1986 publication.

> functions, whose wives were well–to–do saying "look at him, just take a good look at him, He is less than a man, depending on a woman to buy his shirts for him to spread out a mat for him. One day, instead of him, forking her; she will fork him" And they spat to show their disgust (Nwapa 1986, p. 17).

As African feminism sees both women and men as victims of cultural perspectives and socially-constructed norms because to get rid of patriarchy, change has to come from both genders who must undergo change, which appears to be at the heart of the novel's rhetorical agenda. Implicitly, African men should not be a stumbling block to their wives or women's economic success. Instead of discouraging and seeing them as threats to their macho egos, they should encourage them to work harder. Like many women, Amaka's desire is to have a stable marriage graced by a loving husband and children:

> Amaka had always wanted to be married. She envied married people and when at last Obiora decided to marry her, she was on top of the world. She was going to show everybody that a woman's ambition was marriage, a home that she could call her own, a man she would love and cherish to crown the marriage (Nwapa 1986, p. 1).

Yet things turn out differently. As a result of her inability to conceive and bear her husband children, their marriage becomes marked by ongoing conflict because she is frequently accused of being barren, even though it turns out that she is not because she gives birth to twins when she falls in love with Father Mclaid. On the other hand, it is eventually revealed that Abiora is not the biological father of the two children he fathers with another lady.

Amaka, as a determined but maligned woman, is angered by her husband's relationship with another woman and her mother-in-law's constant nagging about her childlessness. The conflict escalates when Amaka hits her husband, Abiora, with a hammer, out of self-defence. Amaka had run away to hide herself, and Abiora followed her. She finds a hammer left hanging in the toilet by a lazy carpenter, who uses it to hit

Abiora on the chest, making him lay prostrate. This act of radical feminism escalates the conflict between the couple.
Wives did not usually and often beat their husbands in traditional African contexts. But the narrator asserts that cultural preconceptions should not be used to paint women as weak or unaggressive, and that they may be just as powerful or aggressive as males. Women can be senselessly beaten or sexually assaulted, and if they are able to retaliate, their acts should be accepted. The narrator also stresses that women's behaviours are a product of their socialisation and upbringing rather than a sign of weakness or violence. According to the narrator, women's aggressive self-defence stems from their self-awareness, which enables them to pursue their dreams and eventually leave marriage to start their own business.

Amaka's incapacity to conceive for her husband and ongoing conflict are the causes of her marriage's breakdown. To follow her business passion, she moves to Lagos and leaves her spouse, Abiora. This choice exemplifies how self-awareness may inspire financial goals. In this regard, marriage should not be seen as the end of a woman's life, even though it might not be ideal for everyone. In these circumstances, women assess themselves to see what they can accomplish financially on their own and in other areas where marriages fail. This is only possible when women, like Amaka, are self-aware of their potential.

In Lagos, as a prosperous woman, Amaka, decides to return the dowry paid to her parents for her marriage to Abiora's family, signalling the end of her marriage and liberating her from associated shackles. She files a divorce case, which is granted. Traditional African culture in many ethnic groups believes that bride wealth helps "tie" women to their husbands, regardless of the happiness or unhappy marriage. If the marriage fails, the parents or guardians would be required to pay back the bride price, which could be used to buy wives for their sons or other ways, with the likelihood that unhappy marriages deny a woman her full happiness potential. However, in Amaka's case, she is economically capable and decides to return the dowry to Abiora's family using her own resources, not relying on her parents or guardians. This allows her to unleash her

potential as a woman who can manage her own life without being tied down by traditions. Self-awareness encourages her to do so, knowing that if she does not return the dowry, she would still be counted as Abiora's wife, which would have legal implications in her economic ventures and be part of Abiora's wealth.

Self-Awareness and Exploitation of Female Femininity

The narrative also highlights how, in addition to their innate spirit of entrepreneurship, women take advantage of their feminine appeal. This, along with their formal education, leads them to seek out men's assistance in various tedious formalities, such as navigating them, to fulfil their dreams of becoming successful business owners. Learning how to take advantage of this potential for entrepreneurial success enables women to build lasting social networks with males as business associates or even just as assistants. A list of these female characters from the story is provided in subsequent sub-sections.

Amaka

Besides her commitment as an entrepreneur, Amaka also exploits her femininity to achieve some economic gains. While in Lagos, she reveals the connection she gets from Adaobi's husband. She goes to the Ministry intending to see Alhaji, a well-placed government official. The man develops some keen interest in her. As a result, Alhaji becomes instrumental and supportive in making Amaka get the contract to supply the toilet papers to the military. What might have taken her ages to realise, she gets it within a relatively short time such that even herself is astonished. "Amaka was surprised to receive a contract for the supply of toilet rolls worth ten thousand naira. She could not believe it. Toilet rolls worth that much, without her giving anybody any money?" (Nwapa 1986, p. 45).

Both Amaka's feminine appeal and her formal education, which let her get away with some of the strict procedures she may have otherwise had to follow, contributed to her success in landing a contract. She receives money from Alhaji, who considers her attractive, to rent a location for her

timber and has a phone installed. Even if they eventually fall in love, Amaka does not believe she is ready for a relationship. Rather, her attractiveness to men draws guys like Alhaji, which helps her land contracts for her well-known commercial success. Arguably, this is a natural gift developed though social interactions with males that she capitalises on rather than a ruse. Impliedly, women can engage with others, particularly males, and gain from these connections in an entrepreneurial sense.

Even though Amaka engages in a sexual relationship with Alhaji, she feels not particularly attracted to him emotionally, hence not compelled to be attached to him. Seeing that Amaka is not particularly interested in cementing their relationship, Alhaji does not make any further demands and their relationship comes to grinds to a natural end. Another man, who comes into her life because of her attractiveness is Izu or Father Mclaid, the army chaplain. From the very beginning Amaka is determined that she should form an intimate relationship with him:

> Amaka had succeeded in tempting him as she said she would. She was going to play her cards very well. It was the first time in her life that she had planned the total annihilation of a man using all that her mother taught her which she had sadly neglected because the spinster missionaries had taught otherwise (Nwapa 1986, p. 74).

When she succeeds in forming an intimate relationship with him, Father Mclaid helps her by getting an architect who designs a bungalow that she wants to build. In fact, he is also instrumental in making her get other vital business contacts: "She was grateful to him, grateful for the contracts she had got through him" (Nwapa 1986, p. 120).

Arguably, based on the novel's depiction, women's interactions with men, given that they occur naturally, are a social capital that women can use as a ladder to economic success or entrepreneurship by presenting education and the feminine appeal of women as something that women can positively exploit to propel their financial investment and entrepreneurial acumen. They must, nonetheless, really work hard to broaden their self-

awareness of this potential and make a profit from it. I'm making the case that even if the women in the story—like Amaka and others—had not developed close bonds with the men as they did, it's likely that these men would still have been inclined to spend money on other women or to just assist them in their relationships. They would spend anyhow, but most likely on non-entrepreneurial women like Amaka. As a result, they are unlikely to employ this kind of social interaction as leverage for investments.

As the narrative further reveals, it is the same Father Mclaid who fathers twins with Amaka. Despite restoring her pride as a woman who can conceive and being a responsible man, she desists from marrying him despite being a very kind and responsible man. In line with the novel 'One is Enough', her first marriage has given her the kind of awareness that she needs; after her first unsuccessful marriage, the last thing she needs is revert to the same entrapments and begin the cycle and lose the independence she enjoys.

Obiageli

Obiageli, Amaka's aunt, serves as her inspiration. She teaches her about life by drawing on her own marital and entrepreneurial experiences (Nwapa 1986, p. 8). She is portrayed as an economically aggressive and independent woman. When her marriage does not work, she decides to decamp and live on her own. She is especially fed up with her sexually-insatiable husband who impregnates her every year, hence seven children in the seven years of their marital life. In other words, he has no regard for her health and condition. Subsequently, her ability to be fiscally adventurous allows her to successfully raise all seven of the children she and her husband had. Not only does she raise them, but she also makes sure they receive a quality education since she feels that this is an investment that will ultimately provide substantial returns. She insists: "I am going to take care of our children. I must see that they all have good education. Good education means money. So, I am concentrating on my children and my business" (Nwapa 1986, *p.* 9).

Obiageli is also of particular importance in the narrative and the feminist rhetorical agenda because she attests to the numerous opportunities

available for educated women. To her, education 'adds value' to a woman. Although not every educated woman can go through the same path, coupled with feminine appeal, she boasts of her daughters having married happily and to rich men. She ensures that her daughters are married to men with whom they can happily live. But, according to her, marrying a wealthy man should not imply that a woman should take it easy and only learn to live with her partner. Despite her daughters' formal education and being married to wealthy men, she encourages them to be self-sufficient and fully utilise their potential as women by minimising their reliance on their husbands:

> My daughters have rich husbands, I planned all the marriages. They are happy with their husbands, but I say to them, never depend on your husband. Never slave for him. Have your own business no matter how small, because you never can tell. Above all, I told them, never leave your husbands. I did not leave mine, but I was independent of him. If I did not take this line of action, I would not have given my children the basic education I was able to give them (Nwapa 1986, p. 9)

Ayo

Ayo is Amaka's sister. When her marriage breaks down, she quits it and engages in a love affair with the permanent secretary with whom she conceives four children (Nwapa 1986, p. 33). During their relationship, she betters her education by becoming a qualified teacher. This permanent secretary the narrator refers to him as her 'husband' (p. 33) buys her a house. Credit to Ayo: She is enterprising, fully aware of herself and, therefore, is in full control of her destiny. She seizes any opportunity that can improve her life and wellbeing. Significantly, she also advises and helps Amaka, her younger sister, procure a loan from a bank. She knows the importance of social capital, which she gets through her lover, the permanent secretary who introduces her to some big shots in the Nigerian government including those working in the Nigerian Airways. She exploits this social capital effectively that in turn boosts her financial gain.

Femininity, Self-awareness and Empowerment

Generally, by presenting the life of Amaka and those of other women characters in relation to developing their self-awareness pertaining to their potential and determination, narrator shows how women can attain self-actualisation, fulfilment and the much-needed economic empowerment while being freed from the shackles structured in marriage because of patriarchal norms and values. Knowing that their femininity count, they positively rebuild their lives without resorting to self-abasement. In line with the spirit of African feminism, they continue building lives with men and co-existing with them while remaining firmly in control of their destiny.

On the other hand, much in line with radical feminism they can also literally kick the errant men in the butt to teach them a lesson. In other words, the female characters can draw a line and set boundaries. Implicitly, intimate relationships between men and women are a natural occurrence but they need not be used to benefit men at the expense of women. There is no moral looseness to point the finger at when these inter-gender relationships naturally develop and men voluntarily offer to financially support their women, as demonstrated by what the Alhaji and Izu do to Amaka and by other men doing the same to other women in the story. Let the beneficiary ladies in that situation refrain from merely squandering what little money they have on ostentatious or opulent purchases like designer clothing, food, and vehicles, of which the returns on their capital may be minimal, if not non-existent. Rather, they ought to be as industrious and resourceful as Amaka.

In other words, this article contrasts with Chukukere's (1995) moral stand, which labels these female characters in *One is Enough* to be largely of loose moral character because of their associating with men to mint big money which they invest in their entrepreneurial ventures. Essentially, these female characters are making money off their inherent feminine attraction and using the connections they naturally have with males to take on entrepreneurial or financial endeavours. There is no indication in the novel's narrative that these women take advantage of men; rather,

their relationships with their male lovers develop organically, and these men, feeling content and willing, feel obligated to help these women, who then take advantage of the situation by making wise investments in various business ventures.

The 'Cash Madams': Courageous and Risk-taking Women

Developing self-awareness about their economic potentials allow women characters to become courageous and take entrepreneurial risks. Courage and risk-taking emerge in the narrative as key ingredients of an entrepreneur. The women characters, who maximise their returns from these entrepreneurial exploits collectively earn the name of 'cash madams' (Nwapa 1986, p. 77). 'Cash Madams' are a group of women characters who are economically enterprising. Mears (2009) describes them as women who own their own land and houses in Lagos and their hometowns. In *One* is *Enough*, they represent a new breed of female entrepreneurs (Nwapa 1986, p.77). They invite Amaka to join them. Six of them are widows whereas four others have left their husbands to start a new life. Why they have left their husbands, based on the narrative, becomes academic and inconsequential; what is important is that they found justifiable reason to leave and did so to survive on their own without over-reliance on their husbands. What is indisputable, though, is that their marriages must have failed to work, hence the need for an alternative way of life. This inclination augurs well with what Nazrul (2009) asserts that desirable as the marriage is for the woman, when it does not work, it becomes a stumbling block that limits the woman's potential for economic emancipation. The Cash Madams become successful during the Biafran Civil War when they sell products to soldiers on both sides to feed their families and of course, for more investment (Mears, 2009). These 'Cash Madams' are economically and psychologically stable and aggressive; they are not afraid of going to the battlefields to sell their ware and products to the warring soldiers.

Even though women have historically been stigmatised as shy, reserved, and only fit to be indoors while waiting to be taken care of and given financial support by males, these 'Cash Madams' recognise that they can

even travel to the front lines of conflict and extract some financial benefits. Their bold behaviour of entering the battlefield and peddling goods while live ammunition is being fired is even more audacious and speaks volumes of their iron-clad character. Indeed, these 'Cash Madams' do not dread being shot at; rather, they are driven to succeed in their financial goal even under the most perilous conditions. Metaphorically, they appear to suggest that succeeding in a battle entrenched in patriarchy requires courage and fearlessness to debunk the popular belief that this is a man's world. As a new generation of women contractors, these Cash Madams offer lessons to naïve women entrapped by patriarchy:

> They were the new generation of women contractors. There were ten of them. Six were widows and the other four had left their husbands to start life again. They were all involved in the 'attack trade' during the war. Madam Onyei was one of them as well. Her husband was killed in July 1966. He was an officer and the friends of her husband managed to bring her down to Lagos. She refused to go home to the East. She said she was determined to die in Lagos with her children. She was quite an independent woman, and she feared the kind of welcome she would receive if she went home to be a widow when there was a threat of war. So, in Lagos she remained. Her late husband's colleagues, when things settled down, helped her by giving her contracts. She struck a business deal with an army captain. Both made fortunes during the war (Nwapa 1986, p. 49).

It is this determination never to give up in the face of adversity and resolve that define these female characters and present them as strong and uncompromising in ensuring that they turn the tide in their favour. Based on the title, one marriage experience is enough for a woman to learn what to do with her life without getting bogged down by the entrapments of the marriage institutions as defined by patriarchal norms and values even after tasting its bitter pill, hence 'One is Enough'.

Conclusion

This article has examined Flora Nwapa's attempt in *One is Enough* to capture the essence of a changing outlook for African women through her female characters in terms of harnessing their economic potential realisable through enhanced self-awareness of their capabilities. The desire for instituting change in the novel is twofold. First, the female characters, as subjects and agents for their own change, have to become aware of the need to transform their lives through empowerment, including where necessary, showing their errant husbands their place, without looking back in their pursuit of self-defined economic goals and self-actualisation. This notion is consistent with radical feminism and its agitation to change the male-dominated order. Second, since these women live in a society where men cannot simply disappear and are also victims of the same patriarchy that defines what the marriage institutions ought to be with socially-constructed roles for either gender, the character such as Amaka and the 'Cash Madams' generally the female characters can unleash their potential in terms of economic empowerment after raising their awareness, and in doing so, they can find a way of working with men without again subjecting their femininity to patriarchal subjugation at the hands of men. As the novel has revealed, women have three advantages when it comes to investment and entrepreneurship. They can exploit their natural or economic aggression as well as their feminine appeal coupled with courage or a daring spirit, which can further help women achieve much in improving their personal lives, and their families through better prospects and well-being—but like Amaka, Obiageli, Ayo, madam Onyei and other 'Cash Madams' they have to be agents of their own change.

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