

Allusion as a Medium of Gender Reconstruction in Selected Chi Nemerem's Facebook Narratives

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Abstract

Patriarchy is on the threshold of death, and the "survived" children of Okonkwo are fighting very hard to preserve his legacies. The need to preserve patriarchy arises as a result of ideological battle won by feminism and its effects on men and society. This study examines selected Chi Nemerem's Facebook narratives on gender and suggests that Chi Nemerem engages in narrative gender reconstruction through allusion. Using the qualitative research approach, the study analyzes some of the narratives and finds that the narrator engages in reconstruction of gender in the texts, using allusions to gender. This study concludes that the technique of allusion enables Chi Nemerem to realistically reconstruct gender discourse, even as she utilises non-gender-based allusion as a means to reconstruct the identity and roles of genders in society. The study concludes that in his selected Facebook narratives, Chi Nemerem, employs allusions as a reality check on the positions raised by the feminists, for he employs familiar social incidents as a means of recreating the stance of feminist ideologues.

Keywords: Allusion, Gender, Facebook, Reconstruction, Identity, Digital Literature

Introduction

Facebook is a site for gender construction and renegotiation. Ch. Aqeel Ashraf and Noor Hayat affirm the foregoing when they state that: "Facebook allows young people to

present themselves and identify themselves” (1681). There is a growing narrative reconstruction on social media by the "survived" children of Okonkwo to preserve patriarchy in fragments or in whole. Netizens and their collaborative writers rewrite existing narratives as a medium to re-entrench the tenet of patriarchy. Onyekachi Peter Onuoha writes that Facebook is a site for identity creation, which houses various literary temperaments that are products of the writer's creative imagination (8). This identity is partly influenced by gendered tags that allow for various gendered role reconstructions. Jiao Huang, Sameer Kumar & Chuan Hu note that: “The emergence of social network sites has facilitated seamless communication and interaction. Additionally, it has provided a unique opportunity for identity reconstruction and expression.”(599). The concept of gender reconstruction allows for a peripheral view of how gender should be seen. It suggests that while there is a stereotypical view of one gender over the other, reconstruction stands as an argument opposing the position of one end of the discourse.

The reconstruction of the texts under analysis attempts to make use of allusion as a means of re-evaluating the stand on which one gender bases its argument. Allusion, as a figurative style, subtly uses the issues common to society as a reference to the opinion posited on one end of the gender spectrum over the other. It shows the use of social actions and non-binary objects that serve as literary references to the ideology opined on in the text. However, it is worthy to note on which premise the concept of gender and deconstruction lies. Van De Winkle, in "Identity and Gender Constructs in "Written on the Body," defines gender as "social differences between masculine and feminine... that determine one's attitudes, preferences, and abilities in professions, relationships, and other wide-ranging parts of life" (1). This infers that gender is not just examined based on the sex of the individual but also on the characteristics that identify the individual in the society they exist in. This further means that certain ideologies that are self-imposed on certain genders over time become the

identities with which they are examined. Alice Eagly also refers to gender as "meanings that societies and individuals ascribe to male and female categories" (4).

Thus, the viewpoint from which scholars examine gender in society is seen from the psychological perspective as a means to understanding certain traits that become social constructs in their occupational and social adaptation assigned dichotomously to members of each sex. structural-functional theory as a means of reconstructing gender roles in society Herbert Spencer writes that society is a structure with interrelated parts designed to meet the biological and social needs of the individuals in that society. He likens society to various organs of the human body that work together to keep the body functioning and depicts that, like these various parts of the body, every institution, including gender, has roles that are geared towards the realization of societal goals and objectives (23). Emile Durkheim also believes that society is a complex system of interrelated and interdependent parts that work together to maintain stability (56). The definitions of the theory in relation to the discourse suggest that there is a connection between the role of gender in society and the functionality of every structure in society. As such, the society functions when and where every interdependent entity, which includes gender, attempts to understand its role and function in the development of the society.

The basis of the analysis of the text is an attempt to re-establish a certain status quo as a challenge to the concept of feminism. Javeed Ahmad Raina suggests that the concept of feminism is hinged on the fact that since the inception of human civilization, women "have been given secondary status by masculine-dominated social discourse and western philosophical tradition" (3373). He further argues that the women have been "subordinated to a position where they have no means to reclaim their unique identity unless and until they revisit the history, explore it, and finally re-establish it through their own experiences and insight" (3373). Therefore, there has been a need for the feminine gender to attempt assertion

and reposition their stand in society as a major platform for the realization of the social construct. This has brought about heavy criticism of so many supposed male-dominated discourses as a means to raise questions and concerns regarding socially accepted norms.

This paper examines selected sections of Chi Nemerem's Facebook narrative that use allusion not just as a literary device to reconstruct gender discourse but also as a means to reconstruct the identities and roles of the genders in the social construct. It attempts to use allusions to social constructs as a reality check on the positions raised by the feminists by using familiar social incidents as a means of restructuring the stance on which the feminist argument lays its foundation. Facebook, as noted by Onuoha, has become one of the mediums of creativity appropriated by Netizens to question gendered representation(?).

Methodology

This study is anchored on Chinweizu's Masculinist reading of feminism. This masculinist lens informs the reading of allusions as both referential and reconstructive mechanisms. This study adopts a qualitative research methodology, grounded in the interpretive paradigm, to explore how allusion functions as a tool for gender reconstruction in selected Facebook narratives by Chi Nemerem. The qualitative approach is appropriate for this investigation as it allows for an in-depth textual and contextual analysis of language, symbolism, and literary devices particularly allusion as employed by the author to engage with and interrogate gender discourse. The research is designed as a textual analysis that focuses on digital narratives, specifically Facebook posts authored by Chi Nemerem. These texts are treated as literary artifacts that reflect and reshape gender ideologies through intertextual references. The study involves a purposive sampling of Nemerem's Facebook narratives that explicitly or implicitly address gender-related issues, societal roles, and feminist discourses. The primary data consists of selected Facebook posts by Chi Nemerem, accessed directly from the author's public Facebook timeline. The selection was guided by

thematic relevance, particularly those posts that demonstrate a deliberate use of allusion to engage with gender identities, roles, and feminist ideologies. Posts that made references to historical, literary, cultural, or biblical texts and figures were prioritized, as these allusions serve as the focal point for analysis.

Ethical Clarification

This study analyzes publicly available Facebook narratives by Chi Nemerem as digital literary artifacts, focusing on their use of allusion to explore gender discourse. As the content is shared in the public domain for open engagement, its use complies with ethical standards for online research. This study avoids personal or private details, maintaining focus on rhetorical and intertextual elements. Content is interpreted within its original context, with appropriate citation to ensure transparency. Respect is given to the author's creative voice and public presence, and sensitive topics are handled with academic caution.

Allusion as a Literary Instrument

Allusion is a linguistic phenomenon used to draw implicit or indirect reference to a person, an event, or another work of literature, social art, or political art (1). Allusion varies in its use such that there is a subtle intentionality by the speaker to deduce meaning, and the hidden meaning intended can be interpreted in more ways than what the listener might choose to view the sentence or idea alluded to. Rasheed opines that allusion is a phenomenon that depends "more on the manipulation of contextually demonstrated meaning than the repetition of composed language" (2). This infers that the speaker may choose to creatively manipulate the alluded sentence or ideology without making direct reference to the meaning of the idea intended. It is worthy of note that allusion has been described as "a device for linking texts" (135), and as such, there is an intertextuality in the discourse that allows for a weaving of multiple ideas in the texts, or as Kristeva describes it, "the presence of a text in another text" (5). Allusion allows the reader or listener the opportunity to reconstitute a comparison of one

ideology in relation to another. Most allusions may not necessarily be a lot alike in intentions, but the ability of the reader to see through the idea alluded to and draw a comparison to the idea under discussion is what really matters. Hebel attempts to exemplify allusion as "a directional signal that refers the addressees to another text outside the alluding text" (140). Udo Hebel proposes four types of allusion, namely: Quotational Allusion: He defines this type of allusion as "specific fillings of the syntagmatic space of the allusive signal" (137). Quotational allusions make use of quotation marks, italicization, spacing, or the combination of a foreign language component as a recurring sign variation. Sometimes, they use popular quotes from the Bible or popular speeches as a comparative measure of the ideology they intend to buttress. And when these allusions are referred to in statements, "the recognition of unmarked quotations depends almost entirely on the reader's or hearer's allusive competence" (143). Thus, the reader or hearer has to be versed in his or her ability to spot quotational allusions and draw the link between the quote and the comparative ideology expressed. Hebel's Titular Allusion: This refers to the title of a work, a book, a painting, a journal, a song, or a film. While it is nearly easy to spot when an allusion is referred to, especially with the use of some familiar terms, it is also dependent on the competence and ability of the listener or reader to be able to spot these titular allusions and draw comparisons to the intended ideology. Hebel's onomastic allusion makes use of personal names as well as historical events and ages. This type of allusion underlies related concepts across cultural studies perspectives, such that the name or historical event that is alluded to allows the competent listener or reader to draw appropriate comparisons to the focused discourse. For example, the mention of Julius Caesar as an allusion in a speech would quickly draw the listener's or reader's attention to the issues surrounding trust and betrayal, especially if that is the focus of the discourse. Hebel's pseudo-intertextual allusions are frequently used in everyday life as they make use of familiar environmental incidents that can be seen as a

comparative synergy to the proposed ideology. According to Grice's Theory of Conversational Implicature, allusion can be a two-step process of implicature. The first step is a conversational situation whereby the speaker says something but refers to a different entity, which is referred to as an "allusive reference." The second step is seen in the deeper meaning as well as the intertextual connectivity between the comparative entity and the intended ideology. Allusion seeks to achieve the following meaning: Expand the meaning of the alluded entity. This means that the speaker is allowed to see beyond the statement or entity and draw a psychological comparison to a bigger meaning than what is said. Relating text: Intertextuality comes into play as the speaker says something that is relatively different in comparison to the discourse, and it requires a deep understanding of the discourse to be able to understand what the discourse is truly about. Reflecting similarities: The beauty of similarities in the employment of allusion is that when the listener or reader comes to have a deep understanding of the alluded entity, it becomes easy to draw similarities between what is said and what is intended. Demonstrating cultural literacy: The understanding of certain shared cultural identities allows the listener to display competence in trying to connect the dots between the idea and the intended meaning. In this light, this text under review focuses on a pseudo-intertextual allusion that allows a comparative social construct as the intertextual connectivity to the argument in the text. This paper focuses more on the use of allusion as a means of enshrouding entities based on social constructs and using them as a means to reconstruct the basis on which feminism is built, with a view to taking the argument of patriarchy back to the status quo and perhaps raising questions about the true stance of feminism.

Chi Nemerem's Facebook Narrative as a Response to Feminism

Chi Nemerem's Facebook narratives are masculinist responses to the concerns raised by the feminist movement on social media. The feminist movement posits that there should

be equality between men and women in society. Chi Nemerem's Facebook narratives are randomly connected, as depicted in the dates the narratives are published, and it serves as a form of digital pagination in the text's understudy. However, the thematic preoccupation of the text serves as an apology that calls into question the very essence of feminism. The author challenges the concept of feminism and states that under the guise of feminism, there is still an understanding of gender roles that remains static. As such, the feminist ideology remains unbalanced as long as the roles are reversed—that is, when the women take on the mantle of responsibility in the household—it becomes difficult for the women to hold forth with the same level of selflessness as the men. This very position becomes a contradiction to the very ideology that women who are strong should be able to hold the mantle of manhood without any complaint. For example, the author challenges the reversal of gender roles and opines that this reversal would lead to massive failure for the new bearer. Thus:

Dear husbands, Take a one-month leave from work.

Inform your wife that you have been fired. Explain further that there was some loss, and you had to spend all your savings to cover it.

Pretend to be sad about it and allow her to feed you for 30 days.

Sit back, take note of how you're treated at home, and observe who you married. If you think you married a good wife, wait.
until you are jobless. (4/7/2022)

The above statement is one that challenges the essence of feminism as the epitome of power. The author argues that as long as women come to understand the premise of gender roles in the social construct, they will come to see that being a man is not easy and is not a case of "what a man can do, a woman can do better." He states that while the concept of feminism is hinged on a certain social form meant to empower women, when gender roles are reversed, it becomes difficult for most women to shoulder family responsibility. The author

seems to suggest that women seeking equality might not be able to take up family responsibility when social roles are reversed. The author questions the feminist construct by addressing the issue of paternity fraud as one where women are the guiltiest, and their stand in trying to get equality in a society where they put fidelity and marital stability under duress becomes a cause for concern. In essence, the author argues that as long as women give room for men to question their fidelity in marital affairs, which is one important aspect of the social construct, then it is only fair that women see themselves as credible participants in a fair society. He narrates why women who are single mothers should not be approached and married by single men, as, according to him, they are the "sperm deposit" of many men and should not be taken seriously. Author attempt to mold women in the light of patriarchal past where the women is as submissive as Achebe portrayal of Okonkwo's wives in *Things Fall Apart*, their submissiveness represents their role in the development of the society. Chi Nemerem rejects Maxine Baca Zinn and Heather E. Dillaway submission of how; "Feminism has revolutionized the family field" (1). This revolution of family field includes the questioning of inequality which Nemerem attempt to reinstitute through narratives of financial provision, thus:

If her submission comes naturally, your commitment and provision must come naturally too. If she will only submit to the right man, not spend a dime until you find the right woman. If she won't do wifey duties at girlfriend prices; do not perform husband responsibilities at boyfriend prices too (20/7/2022).

The above posits that as long as relationship is the premise of marriage, the woman is expected to devote the same level of energy and submissiveness in marriage as she would in a relationship with a man. The author continually questions the motives behind why men make moves to boost the egos of women as well as the need to make men resilient in reconstructing

their identity and getting their roles in the development of society. Chi Nemerem write in line with Chinweizu's submission that; "Female power exists : it hangs over every manlike a ubiquitous shadow" (14). It is this hang over that Chi Nemerem questions and challenges society for allowing women to manipulate men as a means of getting an edge over him. He posits that as long as women are manipulative in their dealings with men, it will affect the psychological balance of society, and therefore he insists that men maintain and assert their dominance so that their collective roles and responsibilities are recognized. The concept of psychological manipulation by the feminist movement is all-encompassing, gives women a form of edge over men, and is a movement that has grown with time and tide. He, therefore, gives guidelines on how men can return the social construct to the status quo, get their dominance back, and allow each gender to perform their duties to the benefit of society.

Allusion as a Means of Gender Reconstruction in Selected Facebook Narrative

Rasheed Estabraq refers to allusion as a literary process of referencing an idea as a means of linking its meaning to another. Oftentimes, the idea that is alluded to may not, in any way, be directly related to the discourse. This is due to the speaker's subtle way of attempting to disguise the intended meaning through the use of an unrelated concept. The use of allusion requires a certain level of allusive competence on the part of the reader or listener. This allusive competence allows the listener or reader to subtly connect the idea raised in the allusion to the concealed meaning intended by the writer or speaker. As such, mentions of historic events, names, or certain activities can be seen as a means of revealing the concealed and deep meaning intended by the speaker or writer. It is nearly possible to attempt to draw the conclusion that examples of allusion could be seen in the use of proverbs. However, the distinct marker between these two figurative expressions is that while proverbs could be sentences that have underlying meaning, allusions could be seen as rhetoric in the sense that there is a psychological trigger between the mention of a single name, event, thing, or activity

that is alluded to. Therefore, the listener or reader is able to spot the allusion used in the sentence by subtly and psychologically connecting the hidden ideas spotted in a name, a thing, a historical event, or a modern activity. For example, the mention of Othello's syndrome will trigger the psychological competence of the reader or listener to the fact that the discourse could possibly be about blinding jealous rage. The ability of the reader or listener to be able to draw the connection is based on the fact that at the mention of Othello, the competency level is aroused by the realization of the character in the works of William Shakespeare. Thus, the reader or listener is tasked with attempting to mentally connect the idea alluded to with the general meaning implied. Hebel's pseudo-intertextual allusion allows the speaker to make reference to familiar events or activities in the social construct while subtly disguising the intended meaning. Also, the speaker using pseudo-intertextual allusion gives room for intertextuality or text-in-text, such that a different narrative is realized in the creation of the meaning intended in the discourse. This is the ploy employed in the Facebook posts that are analyzed in this paper. The writer uses certain activities from the social construct as a means of concealing the intended ideology while giving room for the psychological trigger in the mind of the reader or listener. He uses simple social activities that are in no way connected to the discourse, not even on a surface level. It takes a deeper understanding, perhaps a holistic overview of the thematic preoccupation in his posts, to understand that there is a connection in the intertextuality that exists outside the discourse. For example, the writer uses events such as football, boxing, medicine, education, automobiles, business and finance, religion, crime, human anatomy, nightlife, dressing and grooming, etc. as a means to subtly conceal as well as trigger the big picture in the argument of reconstructing the roles of gender and their social responsibility. The Nemerem makes use of football as a sport in attempting to discuss the social perspective of the masculine and

feminine genders, as he believes that the ability of the respective genders to either keep themselves or display their gender characteristics will be judged by society. He states that:

Men are like strikers. The most outstanding ones score numerous goals and have vast techniques for beating the best goalkeepers.

No matter how strong the wall of defense is, a lethal striker finds his way into the goal post. And he is celebrated and praised for every goal, he scores. While the goalkeeper is mocked.

Women are like Goalkeepers. A goalkeeper is valued if she keeps clean sheets and prevents any ball from entering her goal post.

A good goalkeeper who protects her goal post takes pride in her clean sheet. But a useless goalkeeper concedes a lot of goals.

A bad goalkeeper is a danger to the entire team. This post is not about football. (4/7/2020)

In the above narrative, he compares the roles of men and women in terms of their sexual abilities to those of a striker and a goalkeeper in football. On the one hand, the man is a striker who uses "vast techniques," or everything within his arsenal, to break down the wall of the woman in order to get into her pants. He further states that the more women a man beds, the more he gets recognition from a social perspective. In fact, it is most likely that more women will hear of his sexual prowess and want to have a taste, and society will see this gender as a man rather than condemn him. On the other hand, the woman is likened to the goalkeeper. Society has a standard by which it judges both genders. While the man is applauded by the number of women he can take to bed, society expects the woman to "keep clean sheets" and deny "any ball from entering her goalpost," with reference to her ability to remain a virgin and not allow every man to get access to her sexually. Therefore, the writer opines that society's standard, which he argues should be accepted as the status quo, sees

men as men by the number of women they can bed and their sexual prowess, and women as women by their ability to stay morally upright and manage themselves in their society. The author also makes reference to football in another discourse. He discusses the dangers of a man committing to a single mother in marriage. He likens it to "starting a football game 3-0 down" (7/8/2022). This suggests that a man who chooses a single mother as a life partner might be struggling with so much emotional baggage and might be starting a lifetime journey on a losing note. He also alludes to the game of football under another premise. He says, "You cannot go one-on-one with Ronaldinho in terms of football skills despite him being an ex-footballer" (7/8/2022). The writer states that just as one cannot play a one-on-one game with Ronaldinho in terms of football skills despite being an ex-footballer, it will be impossible for a man to change a woman who is seen as promiscuous, even if the woman claims to have repented and changed her ways. He argues that a promiscuous woman will always remain one as long as it is something she has been used to and that not even a change in the environment will change the individual's perspective. Another pseudo-intertextual allusion referenced by the writer is boxing. Like the above reference, the writer alludes to the characters of Mike Tyson and Floyd Mayweather and argues that just as one would be crazy to challenge them in a fight, one would be crazy to think that it would be possible for a promiscuous woman to change her lifestyle (7/8/2022). Nemerem makes use of education as a means of addressing gender roles in social discourse. He states in one of his posts:

Nigerian Marriage is like our educational system. Men are the universities; women are the aspirants. The university does the candidates a favor by offering them admission. No matter how you choose to twist it. Universities will not offer you admission if you don't deserve it. Just as men won't propose to you if they don't find you worthy.

Candidates pray to God for admission into the university of their choice. Just as women pray to God for husbands. I've never seen a university pray to God for applicants. Unless it's a quack institution [a man without options].

The students are the mirror through which the University is seen. A university with a high number of dullards and unserious students is an object of ridicule. Just as a man with a senseless wife is mocked.

The university makes the rules, and students must abide by them.

Just as a man must be the head of the family, supervise his household, and have the final say,

Those that aren't privileged to attend the university, along with the unserious students with poor CGPAs, will tell you "School na scam". Just as women who aren't lucky with marriages will say, "Marriage is not an achievement,"

As candidates strive to gain admission, women should strive and compete to bear your surname and carry your child. B'ecause thou art the prize (27/7/2022).

The writer likens marriage to the university system, with women being the candidates who seek admission to the school. In a bid to elucidate the balance of the social structure and gender roles in society, the writer advocates that it is the responsibility of men to choose the type of women that will reflect their standards as the university chooses its candidates. The writer likens women in failed marriages to students with low CGPAs and/or no academic qualifications at all who complain about the lofty standards of the academic institution. To reiterate his stance on the patriarchal nature of men, he suggests that "men are the universities, women are the aspirants." They apply, and you select. "You make the rules and requirements; they must comply or leave" (7/8/2022). The premise on which the writer tries to reconstruct the social status quo shows the need for men to choose the right type of woman

and for women to make themselves morally and socially acceptable for their prospective husbands. Nemerem uses automobiles as another allusion to the social argument of gender roles and social responsibility. He likens the fidelity of a woman to that of a car. He opines that:

A car that has been used by over 70 different drivers is never valued. The gear has been dragged by hands of different sizes, strength, grip, and techniques.

Even the driver's seat is in shambles. Stains from different buttocks and farts of different men with diverse ailments. The side mirrors can never be the same after spending all their prime years in Lagos traffic.

The brake and the accelerator have been trampled upon by different feet of various length, color, and strength. The engine is even weaker than Tinubu's feet. The car has spent a lot of time at the mechanic's shop. Tested, driven, touched, and stimulated by different engineers using diverse methods. Ran through by different machines and tools.

It is never free of problems. It comes with a lot of faults and damaged parts. Its soot and carbon monoxide are pollutants for the environment at large. The car isn't ashamed of itself; it doesn't give a sh*t about what people say. It's shameless and doesn't care about its past life. The only person who can feel the embarrassment is the buyer.

I'm not talking about cars (27/7/2022).

There is a subtle allusion that refers to cars and society's perception of a promiscuous woman. It tactically describes the lifestyle of a promiscuous woman in the hands of various men and how there is no shame on the part of the woman. This revelation of promiscuous women is drawn towards the realization that the writer advocates that such women should not

be taken seriously in society, as it would be difficult for the man as well as society to erase the past of the woman. As much as the woman has been "tested, driven, touched, and stimulated by different drivers," it will be best for the men to put the women in their place in society, as a woman who cannot keep her virginity in society should not be trusted with social responsibility as do men. Nemerem uses the nightlife as another pseudo-intertextual allusion to the social discourse of promiscuity. He alludes to the woman's sexual anatomy in a nightclub where every man who attempts entry must pay a certain price to gain access (30/6/2022). The writer makes use of several other examples to buttress the ideology that in society, as long as gender roles are concerned, there is a need to understand that society understands the responsibility of the man and the woman in social development, and this text raises a lot of questions regarding the issues of gender equality. The writer raises serious questions on fidelity, promiscuity, marriage as achievement, simping, DNA, body counts, and a woman's past as a means of showing that it is unrealistic to accept the idea that women should be given the same social status as men as long as the above issues continue to linger.

Conclusion

This study offers a rigorous critique of feminist ideology through the masculinist interpretations of Chi Nemerem's Facebook narratives. By demonstrating how allusion functions as a covert yet powerful medium of ideological resistance, the work argues for the centrality of cultural literacy and intertextual competence in decoding digital gender narratives. The research is situated within a masculinist framework informed by Chinweizu's critique of feminism and utilizes qualitative textual analysis to uncover how Nemerem's allusions serve as tools of ideological resistance and gender reconstruction. At the heart of this study is the argument that Chi Nemerem employs allusion, especially *pseudo-intertextual allusion* not merely as a literary device, but as a strategic rhetorical weapon. Allusions to sports, religion, automobiles, academia, and other familiar societal constructs are subtly

infused with ideological meaning. These allusions serve to challenge feminist narratives, reposition traditional gender roles, and reinstate patriarchal authority in sociocultural and domestic domains. The study positions Facebook as a digital arena where gender identities are constructed, contested, and reconstructed. The study contends that Nemerem's narratives represent the voice of the "survived children of Okonkwo," a metaphor for contemporary patriarchal defenders fighting against perceived feminist encroachment. Through everyday storytelling on social media, Nemerem critiques the feminist's claim to equality and reasserts male dominance as a natural and stabilizing force in society. The study critically engages with feminism by highlighting contradictions in its claims to equality. Nemerem's narratives argue that when gender roles are reversed particularly in economic and domestic contexts many women fail to uphold the same responsibilities traditionally borne by men. These reversals are used rhetorically to question the validity and sustainability of feminist ideologies. A recurring motif in Nemerem's narratives is the use of metaphor and analogy (e.g., men as strikers, women as goalkeepers) to re-inscribe gender roles. By likening sexual behavior and relationships to football, automobiles, and university admission processes, Nemerem presents a masculinist interpretation of social value and moral integrity. Women are portrayed as guardians of virtue whose value diminishes with increased sexual experience, while men are celebrated for sexual conquests—reflecting and reinforcing deeply entrenched patriarchal norms. This expands the traditional understanding of allusion beyond classical literature by situating it within the fluid, interactive space of social media. The study shows how allusion in digital narratives serves as an intertextual strategy that connects local socio-cultural values with global literary and historical references to frame ideological positions on gender. By applying a masculinist critical lens, the study fills a gap in literary and cultural analysis often dominated by feminist readings. It articulates a counter-narrative that seeks to restore or protect patriarchal structures, arguing that these structures have been

destabilized by the ascendancy of feminist thought. The study through analysis reframes gender reconstruction not as a movement toward equality but as a repositioning of gender roles to preserve social stability. The study challenges the liberal view of gender fluidity and instead advocates for a functionalist model in which each gender has predetermined societal responsibilities that should not be transgressed. By treating Facebook posts as literary texts, this study brings attention to the emergent genre of social media literature and its role in shaping sociopolitical thought. The narratives analyzed demonstrate how popular digital platforms have become powerful tools for cultural commentary, ideological propagation, and social engineering.

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