

Family Leadership Deficiency and Social Dysfunction in Isidore Okpewho's *The Victims*

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Abstract

With the reoccurrence of leadership failure and political instability in the African Society, the necessity for leadership accountability at the microcosm has called for attention. Consequently, this paper examines how leadership deficiency in the family unit, micro level of society, gives rise to social dysfunction at the macro or national realm. The study further evaluates families' leadership deficit that has culminated in social crises. How such a deficit leads to social dysfunction is the goal of this examination. The adopted theory for this investigation is New Historicism with the core emphasis on the concept of power play while our primary data is drawn from Isidore Okpewho's *The Victims*. To arrive at a result within the literary frame the study adopts an eclectic methodological approach of using a novel as data to assess the family unit as a political stratum in the strata of societal functionality. Our finding shows that deficient leaders and perpetrators of various societal vices in families or societies always lead to family or societal tragedy. Thus, condemning leadership deficiency and advocating for efficient leadership so that African society, particularly Nigeria, can experience steady growth and development.

Keywords: Deficiency, Family, Leadership, Social & Dysfunction

Introduction

One of the major essences of Literature is to mirror the society. In the bid to mirror, the creative writer recreates various experiences happening in the societies as a representation of societal realities. These realities contextually mirror the society from the micro level of the family to the macro level of the state. Thus, showing the paradigm of leadership processes within the imaginative piece. For instance, in *Everyday is for the Thief* (2015), Teju Cole vividly portrays the flip side of Lagos, a hustling and bustling city, characterized by an epileptic power supply, the prevalence of jungle justice, traffic gridlock, limitless business and employment opportunities, and various shades of corruption and exploitation taking place in the city by various characters. These characters are people from various family units. A similar portrayal can be found in Athol Fugard's explored motif of apartheid in *Sizwe Bansi is Dead* (1972), *Master Harold and the Boys* (1982), *Hello and Goodbye* (1969), *The Road to*

Mecca (1954), and *The Train Driver* (2010). These creative pieces mirror their authors' societies either as experienced by them or others by drawing the characters from one family unit or the other.

This showcases that creative writers are not only perceptive creators who use their art to put a symbolic mirror on the face of the society but they are also acting as political scientists evaluating and examining the political condition of families as related to the society. Often the creative writer's texts seem objective from the prism of the author's point of view than most political materials. An example is Chinua Achebe's *Things Fall Apart* (1958) which represents the colonial period in Africa. The family of Okonkwo is an example of a family unit in the colonial period. Thus, revealing why they did what they did at the macro level. With that text, one can study and understand what took place in the colonial period in Nigeria and by extension Africa.

Their abiding concern is less to celebrate

society's beauty than to show the blemishes and raise questions about correcting those blemishes. The history of colonisation in Nigeria positioned writers from the very beginning to focus on the inadequacy of leadership that the British provided in the colonial society. Because colonialism was an unjust imposition of foreign rule with deliberate policies that did not promote the interest of the citizens, writers began active literary activism that contributed to the intense nationalism that eventually led to the granting of independence. This means that creative writing takes an activist tone and a socially critical role at the very inception of the Nigerian State. Having participated significantly in dismantling colonialism, writers focus their attention on the postcolonial state and the type of leadership being provided by the emergent crop of indigenous leaders. This focus leads them to decry a significant unpreparedness for leadership among the elite's families, perhaps because the complex demands of governing a new nation overwhelm the capacity of the emergent crop of leaders.

The idea of leadership quality as a problem of the state is best represented in the career of the foremost novelist, Chinua Achebe. In the early postcolonial period, he began to point to this problem in his second novel, *No Longer At Ease* (1960). To a very large extent, his third novel, *Arrow of God* (1964), was an attempt to return to the leadership issue in order to identify "where the rain began to beat us" (*Morning Yet on Creation Day*, 1975). But it is in his fourth novel, *A Man of the People* (1966), that Achebe gives a damning verdict on the leadership crisis in the postcolonial state and clearly showed the path to perdition towards which the state was plodding. It is in this novel that Achebe predicted a change of leadership through the use of military force.

In *The Trouble with Nigeria* (1983), Chinua Achebe drew attention again to the problem by stepping outside the domain of fiction. Is it possible that he adopted this non-fictional format to express his frustration about the seeming unwillingness of Nigerians to accept the problem in a representational format? In *Anthills of the Savannah* (1987), Achebe returns to the same issue and in a representational format. In *There*

Was a Country (2012), which was published one year before his death, he returned once again to the problem of leadership in a more scathing way and in a non-fictional format. Thus, the entire career of Nigeria's first and most successful novelist seemed to have been devoted to x-raying a problem that is still with us today. What is that problem? – Leadership Deficiency and social dysfunction. However, the critical question is, "What is the role of the family unit in societal dysfunctionality?"

Theoretical Framework

New Historicism is adopted as a theoretical framework of the study. New historicism aims simultaneously to understand a literary work through its historical context and to understand cultural history through literature. This theory develops from the works of Stephen Greenblatt in the 1980s and Michel Foucault as a proponent seeking to find meaning in a literary text by considering the work within the framework of the prevailing ideas and assumptions of its historical era (Lynn, 1998).

It developed primarily as a reaction against the New Critics that dominated literary studies during the early mid-20th century. Characteristically, the practitioners of the New Criticism would explore the formal, literary qualities of a literary work of art, but would neglect the historical background of the literary work, and the socio-economic and cultural context surrounding the text (Abram 134).

The perception of leadership and social functionality are often influenced by their historical antecedents. Therefore, New Historicism highlights the background of the subject of literary works. It contends that instead of dealing with a text in isolation from its historical contexts, new historicists attend primarily to the historical and cultural condition that produced the texts, its meaning, its effects, and also its critical interpretation and evaluations (Montrose, 18). History in this theory is seen as a rather complex description of human reality and the evolution of preconceived notions which encompass a society's prevailing ways of thinking, ideas of social organisation, prejudices, and taboos. The interest of the theory is in the interpretive constructions that the members of a

society or culture apply to their experiences (DiYanni 24).

Within the paradigm of our investigation, we shall consider the interpretation of power as one of the salient concepts in New Historicism. Power relations are a central issue in New Historicism. Leadership also has to do with power. Therefore, New Historicism is an ideal or most appropriate theory to be employed in this investigation. New Historicism explores the correspondences between history, art and society, and through them probes the influence of the past on present knowledge and the aesthetic qualities of literary works. It is also concerned with the issue of power as a tool of control (DiYanni 26). New Historicism is relevant to this work because leadership thrives on authority and power to achieve its objectives in society. This theory is hence applied in the investigation of the power relation in family leadership and society as evinced in the chosen texts.

Leadership Deficiency and Social Dysfunction in African Literature

Post-independent African literature deals with the social issues bedeviling African societies. Such exploration fits into social analysis which in literary criticism is situated in the idea of the literature of Social Realism (Bruce, 1971, Emenyonu, 1991, Quayson, 1997). African writers in novels like Chinua Achebe's *A Man of the People* (1966), Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* (1968), Ngugi wa Thiong'o's *Petals of Blood* (1977) and Festus Iyayi's *Violence* (1979) portray the corruption of African political leaders, resulting in the abject poverty of the plebeian families and the pervading state of moral and social decay in most African families.

Ngozi Jacinta Ozoh (2020) examines corruption in contemporary Nigerian fiction, using Ikechukwu Asika's *Pimples on Wrinkles* as a case study. Leadership is of various types. Ozoh focuses on political leadership. Ozoh posits that:

Nigeria is richly blessed with natural and human resources but bad leadership and bad governance which made the leaders insincere and tactless to the masses they are supposed to serve have made

Nigerians wallow in poverty and denigration. It is no news that corruption is the order of the day in Africa and Nigeria in particular as our leaders have mismanaged the countries' resources. After the independence of most African countries, it was expected that the indigenous leaders would perform wonderfully well to improve the economic and political standard of the continent instead they blighted the lives of Africans and become threats to the masses as they shattered the hopes and expectations of the masses who in most cases voted them in. (26)

She decries how African leaders are worshiped and how the bootlickers rally around them for crumbs on their tables. These leaders were raised from families and there is a need to investigate their emergence from the family level. Thus, for sustainable leadership and sanity to come back to Africa, Nigeria in particular, the masses must rise up and transform their society by fighting back their leaders secretly and openly. Ozoh makes a critical point on the need for the masses; that is, the led not to be docile but to be proactive. The followers must not allow unscrupulous and oppressive leaders to subjugate them.

In his own contribution to the leadership issue, foremost African poet and social critic, Niyi Osundare (2012) focuses on the relationship between leadership and followership. He describes Nigerian followers, particularly as being too docile and stresses the need for them to be proactive and ask their leaders critical questions. He decries the use of religion and politics by the leaders to lead the followers through their noses. According to him:

Nigerians are too docile, too forgiving of bad leadership. Why are they this way? A number of reasons. The first one is religion. The kind of religion we have in Nigeria is one that puts you to sleep. and after that, put you to bed. It is not the kind of religion that is after social justice; it's not the kind of religion that is after the welfare of the people and the independence of their existence. Particularly guilty in this

regard are the Prosperity Gospellers of the Pentecostal variety who hawk faith on the air and convert religion into superstition. If you have no job, we are told, it must be because of your sin. Your poverty (or pauperization) is a result of the offence you have committed against God (13).

The import of Osundare's assertion is that followers need to rethink their present docile style of followership. Rather than allowing themselves to be led through their nose, they must be proactive and ask critical questions.

David Maughan-Brown (1990) critically evaluates Chinua Achebe's *Anthills of the Savannah* in relation to the ideology of leadership. He examines the various instances of the abuse of power by a lead character in the novel, Sam, and how his bad, inept leadership style affects other characters in the novel. Charles Nnolim in his vastly informative article, "Chinua Achebe: A Re-assessment" argues that the genius of Chinua Achebe as a novelist was decidedly boosted by the advantage of an early start so that other African writers had no choice but to look up to him. Charles Nnolim opines that the problem of poor leadership in Nigeria runs through Achebe's literary oeuvre, culminating in his non-fictional work, *The Trouble with Nigeria*, a book that focuses primarily on bad leadership in Nigeria and its attendant consequences.

Some Nigerian novels that have touched on the subject of leadership deficiency and social dysfunction include Chinua Achebe's *Arrow of God* and *A Man of the People*, Okey Ndibe's *Arrows of Rain*, Chimamanda Ngozi Adichie's *Purple Hibiscus*, Festus Iyayi's *Heroes*, Uzodinma Iweala's *Beasts of No Nation*, and Wale Okediran's *Tenants of the House*. Onuekwusi's consideration of Isidore Okpewho's *The Victims* highlights the socio-economic dimensions of the novel as showing the impossibility of polygamy and the absurdity of the practice. The critic concludes that Okpewho's quest is for the extinction of such moribund practice, explored in terms of a horrifying family tragedy that is awesome and full of pathos. Elaborating his views further, Onuekwusi submits the following:

A reading of *The Victims* makes us question the validity of poetic justice because of inappropriate matching of crime and punishment in some of the characters. The death of two innocent young brothers; oasis of love in a desert of envy, strife, and bestiality that is Obanua's family, while their father, the architect of this family crisis is alive(116).

Sophia Ogwude holds the same view and finds the "Status of *The Victims* as African literature questionable" (175). This may be because the critic misses the point about Okpewho's quest for something new and significant in the writing of the African novel (Onuekwusi 116). This position taken by Ogwude is because she finds the text "ethnologically inaccurate, and an untrue representation of the conception of Nigerian life" (173-181). Ogwude's reading raises the question of Nigerian literature's non-literary function as social description, socio-political criticism, historical representation etc., but not truly as fiction. Furthermore, this reading does not really pursue the theme of leadership deficiency explored in the novel nor highlight the resultant tension and crises emanating from this failure.

James Tsaaio identifies the immense representations and benefits of the African-oral narrative tradition, "as well as the rich structure of the co-wife rivalry which distinguishes Okpewho's *The Victims* as an African literary piece (120). Contrary to Ogwude's position, Obi Nwakanma described Okpewho's *The Victims* as a novel of "no mean weight", a sophisticated exploration of domestic conflict in contemporary African literature" (9). The present study finds a common ground with Nwakanma's reading of Okpewho's *The Victims* and explicates further the conflicts that are brought about by failed leadership in the micro-social setting of the family.

Family Leadership Deficiency and Social Dysfunction in Isidore Okpewho's *The Victims*

The focus of our investigation is on the family level also known as the micro level of leadership in Okpewho's *The Victims*. In the tragic novel, Okpewho tells the story of the unhappy marriage between Obanua Ozoma, a

driver, and his wife Nwabunor. The relationship is sordid with fights as a regular disturbing occurrence in the household:

When Obanua and his first wife Nwabunor grew tired of hitting and tearing at each other they fell back each to some kind of support, panting furiously like fallen lizards and blowing their noses and glancing at each other from time to time with caution and hatred and shame. He had come home drunk and weak, but not too drunk tonight to offer some fight to a woman (*The Victims*, p. 3).

He stays away from home as long as possible, hitting hard on bottles. Home which is ordinarily a resting place after a day's work gives him no modicum of comfort. The fight in the late night erupts over Obanua's inability to pay for Nwabunor's only child and son, Ubaka's school fees:

'You will-you will have to kill me,' Nwabunor panted and spat as she cried, 'but you must pay- you must pay your son's fees.' 'Well, come and take the money then,' Obanua replied, spitting and panting too. 'Did you think -you could force- force the money out of me? 'I have told you before and - and I tell you once again. I have no money.' (3).

Obanua, who is not contributing to his family, refuses to pay the school fees of his son Ubaka. This family dysfunction can be compared to the Nigerian State. Over the years there have been ceaseless conflicts in the marriage called Nigeria. Like Obanua who is the father, political leaders in Nigeria are also like Obanua. The irresponsibility happening in the family is brazenly displayed at the political level.

In the novel, Obanua Ozoma is married to two wives: Nwabunor the first wife and Ogugua the second wife. Nwabunor gives birth to only a son in the story while Ogugua the second wife has twin girls, Ndidi and Ogo, before marrying Obanua. She later gives birth to Bomboy. Obanua who is a drunk doesn't like coming home. He prefers staying outside his house to drink and merry with other people, after

which he will come back very late at night when his children and wives must have gone to bed. He is running away from the nagging of his two wives who always ask him for money. Similarly, this is how Nigerian leaders keep running away from the core questions of Nigeria— responsibility, future plan, the state of unity, etc.

Okpewho's *The Victims* is one of the novels written against the background of the strident protests by the African feminists and critics of the phallic, male-dominated nature. In this male-authored African novel, not only are female characters given prominent albeit negative roles, polygamy, an issue that affects women, is foregrounded. According to Olusegun-Joseph:

Okpewho's first novel, *The Victims*, celebrates perhaps the most caustic attack on a pervasive and sensitive patriarchal social institution of the African cultural hemisphere: polygamy. Arguably, for the first time in the prose work of a male writer in African literature, this institution is approached with a touch that betrays the internal contradictions and oppressive dimensions it offers the (modern) African family, and by extension, woman, as mother and wife. This preoccupation shows a notable departure from the erstwhile treatment of polygamy as a viable and salutary traditional cultural heritage calculated at foregrounding a postcolonial validation of the traditional African home setting or identity, a deployment which ironically reinforced/reinforces stereotypes of African women as docile and helpless before the traumatizing psychologically and physical pressures of male indifference and incontinence (95-96).

Isidore Okpewho's *The Victims* portrays polygamy as a harbinger of disaster. It tells the story of an unhappy women who had the hard luck of getting married to a fearless, irresponsible husband. In *The Victims*, Okpewho explores the conflictual indices of polygamy that have ravaged many homes in Africa. Okpewho sees the unmanaged conflict arising from polygamous

homes as capable of engulfing the entire family: husband, wives and children and by extension the society. He succinctly points to the fact that the micro level seems to have influenced the macro level. Just like the polygamous setting in the Nigerian State where people of different cultural values and religions were brought together, Obanua's polygamy also creates more crises for his family than unity. Perhaps, Okpewho is implicitly suggesting that the Nigerian problem is a result of its amalgamation of different tribes into a single union. Thus, the political dysfunction in Nigerian society can be traced to its polygamous formation.

Okpewho's *The Victims* vividly portrays leadership deficiency and social dysfunction at the micro level; that is, the family level. The novel depicts the fact that men camouflage their leadership failure by showcasing masculinity, believing that will hide their inadequacies and inability to lead the home front properly and discharge their familial responsibilities. At the family level, men tend to enforce and abuse their masculinity. One interesting observation is that issues pertaining to men are not given serious consideration, since Africa has largely been adjudged patriarchal. Michael Kimmel's statement in "Rethinking Masculinity," points out that "[r]arely, if ever, do we study men as men; rarely do we make masculinity the object of inquiry as we examine men's lives" (11), aptly describes this trend in the study of men in African literature.

The motif of masculinity can be conveyed in literature in a variety of ways, from images of physical prowess and power to those of emotional vulnerability and closeness. Additionally, it may cover more general themes pertaining to gender identity, power relationships and societal structures. Masculinity can be described as a societal structure based on a hierarchy that prioritizes power. Scholars like Kimmel (2013), Judith Butler (1990), Jackson Katz (2006) and Jeff Hearn (2004), have all described masculinity as a social construct that thrives on the idea of power. It has been established that literature is a powerful tool that mirrors society's reality by revealing struggles, emotions and the human condition in general.

Nigerian literature particularly, portrays the intricate aspects of Nigerian society, culture and history in its vast and diversified sector. Nigerian authors frequently explore the tension of gender roles, social inequality and contradictions between traditional values and modernity. They expose the prevailing idea about what it means to be a man in a typical Nigerian society and provide insights into the various social, cultural, and historical elements that influence male identity in Nigeria.

Overall, the portrayal of masculinity in Nigerian literature is complex, with writers delving into the ways that modern Nigerian culture and traditional gender norms relate, as well as the effects that these interactions have on people and communities. These works of literature provide crucial insights into the difficulties men and women in Nigeria experience as they navigate the complexities of power and gender in a society that changes quickly. As stated by R.W. Connell, masculinity "is the activities and actions that men and women engage to illustrate social gender roles, with its applicability manifesting in their bodies, culture, or personality" (Connell 2005). According to Maduagwu:

In his two tragic novels, *The Victims* and *The Last Duty*, Okpewho reveals a talent for creating classical tragedies informed, but not necessarily, by men's failures in their personal and collective pursuits, or by some inert flaws in them, which may start as rather negligible traits but will eventually overtake their entire beings and drag them to undesirable ends. He depicts men, who, for reasons based on irreparable flaws, fail to meet up with norms or societal prescriptions (masculine qualities) and appear as potential tragic figures. Therefore, they ineluctably move towards disaster in their daily activities. (2013)

The societies in which the male characters live inform their action. They live in overtly patriarchal societies where men are at the helm of affairs and control of things. The male characters in their actions reflect the society in which they

find themselves.

The story revolves around Nwabunor whose husband, Obanua, marries a second wife after three years of searching for a child with sadness and anxiety tormenting their lives. The novel was written during a period of economic recovery in Nigeria in 1970 immediately after the Nigerian Civil War (1967-1970). Like most other wars, the Nigerian Civil War was characterized by the wanton loss of human lives and property. Expectedly, there was a gradual economic recovery across the length and breadth of the country immediately after the war. In the early 1970s in Nigeria, polygamy gained popularity. It was probably fueled by the desire to increase the population of the country depleted by the pogrom. In the novel, Okpewho makes the point that it is a recipe for disaster, especially if a man lacks the financial muscle, wherewithal, and emotional intelligence to be able to take proper care of the wives and their children, and to be able to manage the crises that will erupt from time to time between or among the wives. The lack of love in the family is foregrounded as a social dysfunction that further envelopes the Obanua's household. The same leadership deficiency of indolence makes him lose in a site that involves a new church building project. In his drunken state, night stealing becomes rampant at the site.

Power struggle is a distinguishing feature of New Historicism, the theoretical framework of this study. It is amply demonstrated by Nwabunor and Ogugua, degenerating into quarrels. The never-ending quarrels between Nwabunor and Ogugua assume a tragic dimension at the climax of the novel. In the novel's design of rupturing familial patriarchy, Okpewho assembles a string of tragic events that 'unite' Obanua's wives in subjectivist rebellion against oppression at home, while they are in conflict on the discursive plains of their divisive brands of feminism which prove fatal. This rivalry between the women led to the calamity that ensued. And as the storm rages on, Obanua realises too late that he has lost total control of his home. Frustrated, he gradually withdraws from his unsettled home to the solace of palm wine bottles. The problem in the house climaxes with Nwabunor destroying Ogugua and her children. This she does by procuring a deadly

portion from an herbalist which she uses not only to kill Ogugua and her children, but also her own son. The calamity turns her mad, while Obanua continues his friendship with bottles of wine (76).

Finally, the adulterous love affair between Ogugua and Odafe Gwam also illustrates social dysfunction. In Ozala, Odafe Gwam is a great wealthy man that everybody respects him. He grew up in Lagos where he was learning business, he is also a politician. He travels to Ozala his village with a lot of money that made him start building a house for himself. Odafe Gwan engages the services of different workers including school children who fetch sand for him and promise to pay them on completion of their daily work, but he later didn't pay the workers including other labourers who also worked for him. Odafe Gwan promise to pay the workers on Sunday but he left Ozala before that Sunday, and he didn't pay them anymore till the end of the story. Obanua's sons, Ubaka and Bomboy are affected by this deceitful behaviour of Odafe which is typical of Nigerian political leaders.

Okpewho's first novel, *The Victims*, celebrates perhaps the most caustic attack on a pervasive and sensitive patriarchal social institution of the African cultural hemisphere: polygamy. Arguably, for the first time in the prose work of a male writer in African literature, this institution is approached with a touch that betrays the internal contradictions and oppressive dimensions it offers the (modern) African family, and by extension, woman, as mother and wife. This preoccupation shows a notable departure from the erstwhile treatment of polygamy as a viable and salutary traditional cultural heritage calculated at foregrounding a postcolonial validation of the traditional African home-setting or identity, a deployment which ironically reinforced/reinforces stereotypes of African women as docile and helpless before the traumatizing psychological and physical pressures of male indifference and incontinence.

Okpewho's attack on patriarchy in *The Victims* is further delineated in his attitude to events in Obanua's family, which signifies polygamy as a shortsighted and intrinsically disconnected social institution. An instructive vehicle of this authorial stance is Ogugua, the

second wife herself, whose lifestyle of promiscuity and hedonism had culminated in the birth of a set of twin girls out of wedlock with a Portuguese merchant. Ogugua's insertion into Obanua's family (though ironically affirming polygamy's hold in the Euro-modern African experience) can be approached as transgressively pitched against this offensive marital institution and its attendant patriarchal excesses, a fact showcased in her adultery with Gwam Odafe, a community philanderer, after her marriage with Obanua. Upon arrival at her new home, she perceives the "strangeness of the atmosphere she had walked into" and "she didn't like what she saw or thought, and wondered briefly to herself why she had so foolishly decided to saddle herself with a husband" (7). The spate of violent clashes and ill feelings that follow between Nwabunor and herself eventually descend into an unmanageable crisis that witnesses the loss of Obanua's authority over his family and the tragic death through poisoning of five people in the household: her twin daughters and son, Bomboy; Ubaka; and eventually her own death.

Gossip is another social dysfunction foregrounded in *The Victims*. A notable hallmark of Okpewho's re-casting of the African woman in this novel stems from his keen artistry in the character handling of the two old women who recur frequently in the plot. This is achieved through his innovative reconstruction of *gossip*, a social phenomenon within the African socio-cultural milieu in which these women are involved. This practice, which is often assigned a feminine status, is imaginatively and discursively appropriated to inscribe a postmodern narrative of a woman's presence in social criticism in the

patriarchal context of her alterity. Through the intermittent busyboding of these old women on the "real" affairs of society through gossip, we are presented with the "news-within-the-news", the day-to-day unofficial and subjective intervention of the *subaltern* who *speak(s)* to narrate and interrogate male-oriented moral, institutional, and hierarchical codes that condemn women to the margin of silence. Gossip becomes a kind of informal device of surveillance and information gathering by the female body, an unacknowledged but functional media installation of opinionated witnessing which, in its rather "panopticon design", divulges the happenings in Obanua's family and the subjective/socio-cultural factors that (il)logically inform them. *The Victims* thus becomes a commentary of shared follies, irresponsibility, losses, and calamities revolving around male and female identities within the grim theatre of polygamy.

Conclusion

Based on our investigation, it is obvious that deficient leaders always end their families or societies in tragedy. Through the lens of Okpewho's *The Victims*, it is obvious that there is a leadership deficiency in the family of Obanua which leads to a disturbing state of social dysfunction in his home. Similarly, this dysfunctionality is implicitly mirrored in Obanua's society, Nigeria. Thus, reflecting that the family unit is sine qua non to societal stability. And if there will be a functional society at the macro level, there must be a functional family leadership at the micro level for efficient leadership for the steady growth and development of the society.

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