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### Womenpressionism and the Reading of Buchi Emecheta's *The Slave Girl*

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#### Abstract:

It has been observed that only few scholars pay significant attention to the study of women to women oppression in the novels written by African women in spite of the prevalence of this subject within the continent and the world at large. Therefore, this study aims to draw attention to the issue of women oppression by women that are becoming a common subject in African women literature. It seeks to argue that women oppression of women is an obstacle to women aspiration for change to patriarchal hegemony. This study deploys womenpressionism as a theoretical framework in the analysis of oppression as found in the language and action of women characters in the novel *The Slave Girl*. The novel is selected for its title, the fact that it is the author's reflection of the life of her mother and for the representation of powerful women in Nigerian during the period of colonialism. Based on our finding, we argue that in order to have an equitable measure of gender balance in any society, women must collectively discourage women oppression of women as the way of dismantling the structure of patriarchy.

**Keywords:** womenpressionism, patriarchy, oppression, Ogbanje.

### 女性印象派与布奇·埃梅切塔的《女奴》解读

#### 摘要:

人们观察到，尽管非洲大陆乃至全世界都普遍存在这一主题，但只有少数学者对非洲女性小说中女性受压迫的研究给予了高度关注。因此，本研究旨在引起人们对非洲女性文学中女性受压迫问题的关注。它试图论证女性对女性的压迫是女性渴望改变父权制霸权的障碍。本研究将女性压迫论作为分析小说《女奴》中女性角色语言和行为中压迫的理论框架。这部小说之所以被选中，是因为它的标题、作者对她母亲生活的反映以及对殖民时期尼日利亚强大女性的代表。根据我们的研究结果，我们认为，为了在任何社会中实现性别平衡，女性必须集体阻止女性对女性的压迫，以此作为瓦解父权制结构的方式。

**关键词:** 妇女压迫主义、父权制、压迫、奥格班杰。

#### 1. Introduction

*The Slave Girl* (1977) by the Nigerian-British author

Buchi Emecheta (21 July 1945-25 January 2017) is the story of Ogbanje Ojebeta - the last child of her parents which they gave birth to after having two grown up boys and the mother had series of miscarriages and stillbirth. At birth she is decorated with protective charms to ward off her *Ogbanje* spirits, in order for her to stay alive with her family. The Igbo Ogbanje is the same as the Yoruba Abiku – a child born only to die shortly after with the cycle repeated many times over in the same household. Ilechukwu (2007) states that among the Igbo,

“*Ogbanje* refer to people who are believed to cycle rapidly and repeatedly through birth and death. A consecutive familial sequence of births and deaths of infants is construed as the same child dying and being born over and over again. The Igbos believe that *ogbanje* results from subversion of human destiny by willful alliance of the newborn with deities who guard the postulated interface between birth and pre-birth (spirit) existence.”

The above quote aptly describe the circumstances that herald the birth of Ojebeta who becomes an orphan during the “Spanish influenza” as she lost both parents to the pandemic which affected many parts of her country. Her elder brother, Okolie, desperate and greedy for money for his coming of age celebrations, sacrifices the sister’s childhood by selling her as an indentured slave to Ma Palagada, a rich relative in a distant town. Ojebeta bonds with her fellow slaves and discovers a lot about the house she finds herself in. After the death of Ma Palagada, she concludes that she would rather be poor but free in the comforts of her homeland than to enjoy riches in slavery. Ojebeta returns to Ibuza - the land of her birth and into the embrace of her kinsmen ten years after she was sold into slavery. She begins to trade in palm oil, and subsequently meets the man who would later be her husband.

*The Slave Girl* is set in the colonial Igbo society of Eastern Nigerian and shed light into Buchi Emecheta’s ancestral history. Apart from the novel treatment of women oppression by women which is the focus of this paper, it also reveals two historical events that occur in Nigeria of the early twentieth century. Two significant events that happened in Nigeria of the period – the Spanish Influenza and the Aba women massacre - are used as part of the novel’s narrative, thereby situating it within a particular period of world history. The first of the events is the 1918 Spanish Influenza that decimated the world’s population a great deal. The Spanish influenza pandemic of 1918–19 caused acute illness in 25–30 percent of the world’s population and resulted in the death of up to an estimated 40 million people (Taubenberger, 2006, p. 86). Gewald (2007, p. 24) states that the actual data of death due to the influenza in Africa was excluded from the global death figure, available information noted the presence of the pandemic in some countries of West Africa, including Nigeria. Gewald (2007), citing materials from the Public Record Office of British Colonial Office in

relation to a ship that arrived the port of Lagos, Nigeria, writes:

“Following telegraphic communication from Sierra Leone stating that there was a serious epidemic of influenza at Freetown, “and advising that all ships from the United Kingdom and Sierra Leone should be considered infected”, influenza was declared a notifiable infectious disease on 3 September 1918. Shortly after, on 14th September the S.S. Ashanti arrived from Sierra Leone and the Gold Coast “with a history of much sickness on board”. The body of a man who had died on board before arrival was taken ashore; “a post-mortem examination showed that he died from influenza”. On the same day S.S. Bida put in from the Gold Coast with no less than 239 people on board” (p. 24).

Gewald further points out that as the ship and the passengers landed in the port of Lagos, they dispersed and moved into different direction in the country before news of their arrival and the influenza could get to the sanitary authorities. He argues that these “passengers were undoubtedly the primary cause of spreading influenza so rapidly and so intensely throughout Nigeria, and of the many thousands of deaths which followed” (Gewald, 2007, pp. 24-25).

Ojebeta’s parents died as a result of the Spanish Influenza that ravaged her community at the time, and to worsen her situation, all the properties of the victims of the pandemic were burnt in order to prevent the continuous spread:

“By now Ojebeta understood. Her mother Umeadi had gone too, had been taken away from her by the same felenza. When the moon was just about to come out, and the day’s wind had stopped blowing, and those who could eat had eaten, and the night insects were beginning to make themselves heard, Ojebeta watched her mother’s hut burning” (Emecheta, 1977, p. 29).

What Ojebeta calls “felenza” is actually the Spanish Influenza of 1918-1919. The account of the death of both her parents signalled the downward spiral of her life into that of slavery. The second important event that drives the narrative of *The Slave Girl* is the famous Aba Market Women Protesters’ Massacre of 1929, which has variously been erroneously called Aba Women Riot or the Aba Women’s War in many literatures. Though the event started out as a protest against a “supposed taxation of women” and able-bodied household members of families in the Eastern division of Nigeria, the eventual punitive actions adopted by the colonial authority against the women, changed the narrative to massacre. What followed was neither a riot nor a war because the women protesters were unarmed and could not defend themselves against the firepower of the colonial police officers who opened gunfire on them. Although, in the course of the protest there was a level of vandalism, Afigbo (1972) states, “The looting of factories was a side-development which some in the administration magnified at the time to justify their act in shooting down women with machine-gun and rifle at Utu Etim Ekpo, Abak and Opobo” (p. 243). Afigbo

describes the actions leading to the massacre thus:

“On 11 December 1929 bands of Ngwa women were passing through Aba to Eke Akpara on the Aba-Owerrinta road when the car of the Medical Officer at Aba, Dr Hunter, knocked two of them down. To escape from the mob which got infuriated at the fate of their two comrades, Dr Hunter took shelter in the factory of the Niger Company. The women looted the property of the company because its factory gave shelter to their quarry” (p. 243).

While the women were protesting the “supposed” increment in tax levelled against them and their household by the colonial government on the streets of Aba, the colonial forces shot at them and murdered more than seventy of them, while many others sustained various levels of injuries (Adeola & Etiebet, 2019). These are women who were responsible for generating the money used in the payment of their husband’s tax as they work nonstop in the farm and in the markets or shops. However, Afigbo (1972, p. 241), quoting from the Aba Commission of Inquiry Report (ACIR), puts the number of death at fifty-three, and the wounded at fifty-one. Besides from these two significant historical events of the “Spanish Influenza” and the Aba Market Women Protesters’ Massacre of 1929, there are the issues of slave ownership and the oppression of women by women. It is also vital to note that the activities of domestic slave ownership and trading in human being under the colonial Nigerian government are highlighted in the novel to raise attention on the power of selected number of women, and how they contributed significantly to the economy during the period. It is important to state that the British government had outlawed sales of human being or trading in slave by its citizens in the area and the whole of West Africa through an Abolition Act of 1807 which became effective in January 1808 (Burrough, 2015, p. 4). In spite of the abolition, the illegal trading in slavery within the country continues well into 20<sup>th</sup> century. It is intriguing that in spite of the British colonial government controlling the area they named Nigeria, domestic slavery persisted. The fate that the domestic slaves, both male and female, face in the hands of their women owners are described as not different from the punishment which is inflicted on criminals.

## 2. Literature Review

### 2.1. *Womenpressionism in the Narrative of Emecheta’s The Slave Girl*

Womenpressionism is explained from the purview of intra-group oppression which involves women with power, using their power to dominate, exploit, repress and emasculate the women that are below in social and economic class by excluding them from the hierarchy of power. Womenpressionism is derived from two separate words – women and oppression. While the first is social and biological construct of sexes associated with matured female gender, the second is about power and domination of the weak. Omoruyi (2019) explains

that womenpressionism “looks at the oppression of women with modest means of existence by women with influence (both in literary texts and in the larger human society) and authority” (p. 13). Therefore, power and influence, age and position used by women against any woman either in an individual capacity or group relates to womenpressionism. In terms of gender as used in this paper, we limit our application to the female and male. We are aware of global debate in relation to the fluidity of the application of gender beyond the traditional male and female. Adisa et al. (2021, p. 176), see gender not as a static entity but as a socially constituted and dynamically situated social practice that operates in various structural and cultural contexts, leading to the persistent structuring of organizations along gender lines. Therefore, as observe by Madumelu et al. (2021), “Being gendered especially of the female species denotes a level of limitedness in the social strata of the world” (p. 84). Oppression deals with denial of opportunities and subjugation of individual or group by a higher authority or group. According to Young (1990), “hierarchical decision making structures subject most people in our society to domination in some important aspect of their lives” (p. 38). In fact, people in most developing countries, especially in Africa are subject to domination by the political class in the society. Pizaña (2017) sees oppression as an interlocking system operating at the personal, interpersonal, institutional and cultural levels. He argues that personal level is associated with those things we learn and imbibe as we grow that forms our worldview, such as our values, beliefs and feelings about individuals different from us. Our actions, behaviour and language as we interact with others that are different from us is at interpersonal level, just as institutional level relates to the rules and policies created in order to determine qualification for participation in a group or class or the society at large.

Based on societal and cultural arrangements, necessary resources are denied to some specific group(s) who lacks the authority to possess what may be theirs by right; therefore they rely on the permission from others who in many instances place restriction on them. Palmer et al. (2019), states that “oppression is the social act of placing severe restrictions on an individual, group, or institution” (p. 163). While different culture and institutions around the world place restrictions on women no matter their level of educational attainment and or status in life, it becomes worrisome when fellow women become the instrument of oppression used by the society to carry out the dirty job that limits women aspiration. As Tankwanchi (2018) states, transition from a condition of oppression to a status of wellbeing is the ultimate outcome of liberation (p. 6). Women on women oppression continues because those who have suffered oppression and repression, that ought to be the agents of change in bringing the practice to an end further it by oppressing other women. This position, buttresses Liebow’s (2016) proclamation that, since those who have internalised oppressive prejudices often

engage in behaviour that further perpetuates these biases, internalised oppression is only a symptom of an oppressive social climate, but it also represents a mechanism for its continued existence. Rather than see it as the normalising the abnormal, one should look at it as a part of human attribute and composition, which can only be avoided when one makes a conscious effort to fight it. In the word of Fwangyil (2012), "female oppression is deeply ingrained in the culture of the societies which ensures the continuation of patriarchal control" (p. 15), and change can only be achieved when strong women work together with the weak to challenge harmful cultural traditions instead of aligning with the oppressors to maintain the patriarchal domination. Ebekue (2017) affirms the presence of womenpressionism in Nigeria, thus,

"Women on women subjugation are very evident within the Nigerian socio-cultural relations. Most of the obscene practices meted out against women in actuality have women at the vanguard of its execution. Numerous young women pass through series of unimaginable abuse and intimidation in the hands of their mother-in-laws whose overzealous quest to protect their sons makes them monsters in dealing with their daughters-in-law" (p. 90).

The case of mother-in-law's oppression of their sons' wives has become a common phenomenon in many societies, especially in Nigeria. In some instances, older women oppression of the younger follow the perpetuation of the female genital circumcision culture found across the continent of Africa, and among practitioners of Islamic religion. In the words of Fwangyil (2012), it becomes "worrisome to know that this practice is carried out by elderly women who have gone through the same painful exercise that is enforced by traditional customs" (p. 17). In this case, the elderly women equate their leadership position to that of privileged oppressors. As posits by Young (1990), "for every oppressed group there is a group that is privileged in relation to that group" (p. 42).

## **2.2. Women as Oppressors in the Narrative of Emecheta's *The Slave Girl***

Most of the women in Emecheta's *The Slave Girl* owned slaves in large numbers to help in carrying-out domestic chores and to also help in the market, especially to boost their position in the community, the system of oppression is in operation. The women slave owners in novel own more female slaves than male. According to Sindhu and Sathurappasamy (2019, p. 50), many societies in Africa recognized slaves merely as property, but others see them as dependents who eventually might be integrated into the families of slave owners. Traditionally African slaves are bought to perform menial or domestic labour, to serve as wives or concubines when the owner is a man. Slave owners often show their authority by severely punishing any slave who attempts to run away like a criminal who dispossessed them of their hard-earnings from lucrative trade. They make a point to deal with the culprit by

themselves instead of reporting to the authority, because it will take a while for the case to be resolved if it is reported. As Emecheta (1977, p. 58) writes, "Women who did not have time for the police; they could not afford to lose a day's trade by going to court or going to see a chief. They invariably dealt with the culprit in the way they themselves thought fit". The women cannot afford to lose a day's trade because that is where the money that runs the family comes from. For men who own farms or livestock, the wives, especially the senior ones are responsible for the sales at the market. Their failure to trade in a day means that the whole family has lost a day's earnings, especially, on a market day. It becomes a collective effort to punish whoever denies them the opportunity to provide for their family and or take their finance.

It must be noted that the taxes that the Igbo men pay the government is from the money generated by the women from trade. Take the case of Ma Palagada in *The Slave Girl*, who is responsible for the total upkeep of her family including Pa Palagada whose stock in trade is staying at home molesting the female slaves just as his spoilt son, Clifford, and drinking alcohol. Based on the period that the novel is set, the women are still under the illusion that after the departure of the British who are obstacles to trade in slaves have left, they can sell their slaves overseas for more money just like their ancestors did (Emecheta, 1977, p. 64). Of course the women are unaware that trade in slaves has become illegal in Europe and America for more than a century before then. The women in *The Slave Girl* do not see the inherent evil or wickedness in owning fellow human beings and subjecting them to injustice. For one, the women see themselves as being involved in humanitarian gesture as slave owners, and if it is evil to own a slave, it is a necessary evil (Emecheta, 1977, p. 64). As Ma Mee states, "Where would we be without slave labour, and where would some of these unwanted children be without us?" (Emecheta, 1977, p. 64). The women's acquisition of slaves is not so different from the men who bought, sold and owned slaves. Both genders are guilty of the same oppressive behaviours. Although Ma Palagada who is Ojebeta's mistress is not as strict as other slave owners she does not treat them the same way she would treat her own children either. For her, the slaves are human beings but lower in status to her children or that of family members who sleeps in the house; therefore, they have a special part of the compound reserved for them (Emecheta, 1977, p. 89). Though she believed that her slaves are treated well, she does not allow them to rise above their statuses as slaves. Ma Palagada allows her slaves a measure of compassion but nothing more. She allows them to be humans without removing the yoke of slavery. They are her wealth and must produce returns on her investment on them. Therefore, as the symbol of her wealth and status in the community, she showed them off to the vicar and his wife just like property and servants to be paraded. She makes a clear distinction between her servants and slaves. For according to her, "The new

U.A.C. chief and his wife are church people. I must make all our servants enrol in their Sunday school. They teach them to read the Ibo Bible and to sing hymns. I want them to see how our girls are treated” (Emecheta, 1977, p. 93).

Ma Palagada did not send the slaves to the Sunday school because she wants them educated or religious, but as a social symbol. She can send the slave girls to the Sunday school, but not her flesh and blood daughters (Emecheta, 1977, p. 93). On another hand, Ma Palagada enrolls her female slaves for Sunday school as a business strategy. She wants the vicar who is crucial to her commercial dealing with the United African Company (UAC) and his wife to see how her domestic servants are being treated with a measure of importance by allowing them to learn at the feet of the clergy’s wife. She also realises that association with the Christians will increase her market sales, because, being part of the colonialists religion enhances her social status, and the acquisition of the colonialists’ language by her slaves will give them an advantage of sales over other traders in the market. The other women neither embraced the Christian church nor send their own slaves to the Sunday school.

Ma Palagada is both an oppressor and enabler of oppression of the female slaves in her house because she allows her son and her husband to molest them without consequences. Although she is aware of the dealings between her husband and Chiago, she refuses to do anything about it because of financial gains. Of all the female slaves, Chiago is the best at making clothes for their wide range of customers and Ma Palagada realises that Chiago will be of more use to her financially if she stays at home and sews clothes instead of going to the market even when she knows that she is in danger of being molested by Pa Palagada. She is an example of women who enable oppression by pretending to not take notice of it.

Another example of women who oppress other women is Mrs Simpson who helps to run the local Church Missionary Society School. A woman who relies on the position of her husband for survival, she considers herself superior to women who are successful in business, simply because the women ask her why she does not dress like the Queen of England whom they saw in her photograph. In her heart, she “regarded these women as having the brains of children”, before replying that the Nigerian temperature would not allow her to dress like the queen (Emecheta, 1977, p. 104). Mrs Simpson’s perception of the women as having brains of children shows that she thinks she is superior to them and it is an insult to their intelligence. These are women who have managed to achieve great feats in their community, but to Mrs. Simpson they have brains of children because they are ignorant about the mode of dressing in England. It is a common behaviour associated with most Western and educated Nigerian women, especially those who have “been to” Europe and the US to act condescendingly to rural Nigerian women whom they perceive to be of less intelligence.

In a way, the action is a cycle as these same rural women in turn treat others who are not in the same class as them with disdain.

Ma Palagada’s daughter Victoria maltreats other women whom she feels are beneath her in social class, whereas, “she showed a gentle disposition towards people she regarded to be of her own class” (Emecheta, 1977, p. 113). Her opinion of slaves and people lesser than her in social status is even worse than that of her mother. Victoria and her sister, “knew that one could buy slaves, or have house servants and treat them even worse than slaves, ... never considered that slaves and servants were humans like themselves” (Emecheta, 1977, p. 113). Whenever Victoria came to visit her mother the sting of her canes and her incessant slaps were widely felt, something she got Ojebeta to be familiar with the first period they both lived under the same roof (Emecheta, 1977, p. 113). Victoria calls Ojebeta demeaning and humiliating names simply because she feels that she is in a position to do so. She also uses dehumanising language to put Ojebeta in her place.

### ***2.3. Oppressive Language and Physical Abuse of Women in The Slave Girl***

Long after the British abolition of the transatlantic slave trade in the early 19<sup>th</sup> century, slave ownership remained for a long time into the 20<sup>th</sup> century in many parts of sub-Saharan Africa. Therefore, Buchi Emecheta’s *The Slave Girl* uses the subject of slavery as a narrative device in highlighting the role played by women in the atrocious practice. Language of oppression and physical abuse are some of the actions that women use to discriminate against and oppress fellow women in *The Slave Girl*. For example, Ma Palagada and her daughter Victoria, oppress Ojebeta by calling her a slave and swear that she can never amount to anything because of her status. She is also beaten viciously by Victoria on several occasions. It is because of the humiliations meted on her that she decides to leave the Palagada’s household after the death of Ma Palagada. Victoria sees her physically assaulting Ojebeta as the normal way to treat anyone below her own status (Emecheta, 1977, p. 144). Victoria is an example of women who oppress other woman on the basis of social status or class segregation. She tries to validate her own existence by oppressing others who cannot fight back. When Ojebeta finally returns home after the death of Ma Palagada, her aunt Uteh, offers to care for her but another female relative objects, “But you are a woman!” shouted Ukabegwu’s senior wife. “How is it that you want to inherit the girl? It is not your right!” (Emecheta, 1977, p. 150). The culture of the people projects ownership and inheriting of fellow humans as normal and right, thereby normalising oppression.

In *The Slave Girl*, there is no culture of solidarity based on sex, but on property ownership. It is a fellow woman who objects to Ojebeta staying with her on the grounds that Uteh is a woman and can therefore, not

take Ojebeta into her care. In this case, based on cultural practice Uteh is denied the rights of "inheriting" her niece simply because she is a woman. The term 'inherit' used is necessary, because, Ojebeta will be in servitude to any family she joins until a suitor comes for her hand in marriage. In the words of Sindhu and Sathurappasamy (2019), "whoever or whatever the enslaving power may be, Emecheta shows that the oppression of women is an invariable constant. The most woman can hope for is to be able to choose the least cruel available master" (p. 52). Since the aspiration of most enslaved person is liberation, Ojebeta chose a life with a husband that she loves as the door to freedom from slavery.

### 3. Method

This research into Buchi Emecheta's novel *The Slave Girl* adopts a qualitative research method by analysing text, archival material, and relevant literature. We employ womenpressionism as a theoretical framework for the analysis of oppression as found in the language and action of women characters in the novel *The Slave Girl*.

## 4. Conclusion

### 4.1. Main Findings

We discovered in *The Slave Girl* that negative and derogative name-calling serve as a way of oppression towards weak character that cannot defend themselves from those using the names on them. In this research we have been able to argue that oppression of women by women with power is one of the thematic preoccupations in Buchi Emecheta's *The Slave Girl*. Therefore, we have used womenpressionism – combination of women and oppression as theoretical framework to analyse both oppressive characters and language of oppression that is contained in the novel. It is fundamental to state that the theme of women oppression by women is becoming common in the literary works by women in Africa without neglecting the pressing argument of the patriarchal structure of the society.

### 4.2. Comparison with Other Studies

In this course of this study, we discovered that most research done on African women literature focus on the subjugation of women in a patriarchal society without the role being played by women in the repression of women. Therefore, most feminist critics argue that men are the main obstacle to women aspiration for equitable distribution of the wealth of the society with little attention on the subject of intra-gender oppression. While many African societies are structured in a way that places women in a subordinate position to man, some women are also in vantage position as custodian of cultural practices that inhibit the emancipation of women. For example, the continuous practices of female genital circumcision and harmful widowhood

practices that are not mentioned in this study are carried out in many societies of Africa by women of power against girls and women that are too weak to fight against the culture. This is why Ojebeta's brother can sell her into slavery like an ordinary property, and on her returning back to Ibuza after ten years of slavery, the uncle who serves as the only direct relative is encouraged by the wife to marry her off in order to profit from the bride price to be paid for her by the in-laws in order to continue the culture of enslavement.

### 4.3. Implications of the Study

Buchi Emecheta's novel have enjoyed scholarly inquiry as feminist writing, however, no has analyse the works through the lens of womenpressionism in spite of the predominance of the subject of oppression of women by women which reveals the writer as one calling on inward reflection to be done by feminist scholars. Therefore, it is our opinion that womenpressionism because of its lack of ambiguity in highlighting its subject is a necessary concept for the analysis of literature by women that deals with women intra-gender oppression.

### 4.4. Recommendations and Future Research

In conclusion, it is our opinion that in a society where women ability is discriminated against by men, it is important for women of all classes, status and rank to come together and collectively assert their position in order to achieve gender balance and equity across all strata of that community. Therefore, women must desist from acting as both oppressor and or enabler of women oppression. To reiterate the words of Madumelu et al. (2021, p. 86), in Africa Women are considered "inferior" to men and this is noticeable in the kind of activities that are centred on women because of the patriarchal nature of the society. Therefore, women oppression of women must be discouraged by empowered women while sisterhood should be the slogan for progress and emancipation of the womenfolk in any society in order to break the circle of oppression.

This study focuses on the language of oppression and oppressive characters in Buchi Emecheta's *The Slave Girl*. Therefore, it is necessary for future research to look at how domination and oppression is constructed in other writings by Emecheta. It is also important for research to be done on the psychological state of the oppressed characters in the novels and how internalized oppression leads to circle of oppression. In the same vein, it is essential for research to continue into the literary works of more African women in order to see the influence of the writers' environment on their writings, especially in relation to how their literature is engendering discussion around the balance of power in social and political space of their individual countries. Exploration of future research in the area of women oppression of women will lead to the improvement of relationship between powerful and less powerful women which will ultimately bring about a change in the status of the latter in the society.

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## Authors' Contributions

All the authors contributed to the overall outcome of this article. The first and second author proposed the idea, scope and general data for the research. The third and fourth authors contributed to the discussion that culminated into the writing of this paper while the fifth author contributed significantly to the review process and the final outcome of the work.

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