

**IMAGES OF WOMEN IN TICKLISH SENSATION, TONGUE OF THE
DUMB AND COWRIE OF HOPE WITH THE PERSPECTIVE OF SEX
ROLE STEREOTYPES**

By
Limbali Muyendekwa

Thesis
M.A.
Muy
2008
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**A dissertation submitted in partial fulfilment of the requirements for
the degree of Master of Arts in Literature**



**The University Of Zambia
Lusaka
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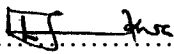
The University Of Zambia

Lusaka

2008

I. DECLARATION

I, Muyendekwa Limbali do declare that this is authenticated work of my own and it has never been researched by any one at any one at any University and it does not involve of any published dissertation in the world of academics.

Singed.....

Date..... 04 / 07 / 08

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II. DEDICATION

To my loving parents: Mr. Kwalombota Kwibisa and Mrs. Namukolo Kakulubelwa for their tireless effort to see that I had to acquire a place at the highest learning institution.

III. ACKNOWLEDGEMENT

This research could not have been successful without the help of my dedicated supervisor, Dr. J. K. Sikalumba and the Co-supervisor Mr. N. W. Mundia who made it possible for me to complete this work as academic supervisors throughout the course of my research.

I extend my thanks to Mr. Musonda who also guided me and offered his personal library and the text books used in this research and of course for using his office throughout my work.

Thanks also go to Dr. Mwape my Head of Department for the technical support and encouragements, Professor Chanda for his advice given to me during the preliminary of my research and my lecturer Dr. F. K. M. Sumaili.

I also wish to thank Dr. Simwinga my Postgraduate Assistant Dean for guiding me in the preliminary stages of my research, especially at proposal level, Mr. Mkasanga for moral and financial support and in this category not forgetting Mr. George Walubita, and many people whom I will remain to cherish for their support. Thanks also goes to my dear colleagues Dennis Tembo, Jimaima, Kelvin, Kennedy, Clarence, Nyumbu, Mpembamoto, Farrelli, Callitus, Vitus, Muchindu, Joseph, Mr. Kafimbwa, Mr. Nzila, Mr. Himpyali, Mr. Mungoni, Mr. Sichinga, Mr. Tembo, Mr. Ngalande, Mr. Mukanjo, Mrs. Mukanjo, Mrs. Mubanga, Mrs. Kumar, Mrs. Chibalo, Mrs. Walusiku, Fr. Ravi, Fr. Mtamira, Dr. Chishiba, Dr. Munatamba for their moral and technical support. Lastly thanks goes to my family Mushokabanji, Mukatimui, Mubita, Tubungu, Lungowe, Kalaluka, Situmbeko, uncle Likukela, uncle P. Kwibisa, aunt Inutu and aunt Sifanu for their patience while I was pursuing this research work.

All in all, I thank my heavenly Father for granting me with the knowledge in my academic work and I convey my sincere gratitude to all the people whose contributions rendered to my completion of this tedious task and may the God grant them with abundant blessings.

IV. CERTIFICATION OF APPROVAL

This dissertation of MUYENDEKWA LIMBALI is approved as fulfilling in part the requirement for the award of the degree of Masers of Arts in Literature of the University of Zambia.

Signed.....*Muyende*..... Date...04/07/08

Signed...*M. Limbali*... Date...04/07/08...

Signed..... Date.....

V. ABSTRACT

This research describes or analyses the images of women in male literary works of Ticklish Sensation, Tongue of the Dumb and Cowrie of Hope with the perspective of sex role stereotypes. This is researched from a feminist and psychoanalytic perspective. Other secondary materials have been used to authenticate this research other than primary books in question.

The first section looks at literature review concerning other researchers in different fields but concerning gender issues while this research looked at gender issues concerning images of women in Ticklish Sensation, Tongue of the Dumb and Cowrie of Hope. The issue is finding the source of sex role stereotypes in male written works and this is attributed to the fact that God made man first subjecting a woman to a subordinate position; a position that relegates her due to socially constructed traits that are distinct from those of man. From written literature or history of literature and place in history when the text was produced, the level of social awareness of both society in which he writes, is what influences the written literature or literature affecting society and propagating norms, values and attitudes of the society hence mostly African authors write under the influence of patriarchal societies which inculcate sex role stereotypes.

This research has used literature review by different researchers dealing with gender issues in society; however, this research's main concern was researching portrayal of women in male literary works. The next section views the theories of feminist and psychoanalytic theory and how they have affected the male literary works to challenge the authority of men as women have been muted and it is doubtless by virtue of this mutism that men have been able to speak and write as they do, they will enter history subdued and alienated. It is history that, logically speaking, women's speech should disrupt, and literature is seen as a process of psychological exploration aimed at uncovering repressed sentiments and verbalizing what had been unacceptable and

In loving memory of my sister Kachana Muyendekwa, Mr. Albert
Muyendekwa and Allan Sifanu.

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CHAPTER ONE

1.1 INTRODUCTION

This paper examines the images of women in Ticklish Sensation; Tongue of the Dumb and Cowrie of Hope with the perspective of sex role stereotypes. It is assumed that men write the way they write in literary texts due to sex role stereotypes hence the language and styles not matching with products of several factors; genre, tradition, memory and context. The belief that God made man first subjects a woman to a subordinate position; a position that relegates her due to socially constructed traits that are distinct from those of man. From this perspective, it is as a result of the religious views of man and woman that bring the bias of social stereotypes as Mayes (1981:1) states: "according to the book of Genesis, God created man first. Woman was not only an aftermath, but an amenity. For close two to thousand years this justifies her subordination and explains her inferiority for even as a copy she was a good copy". This paper attempts to analyse images of women reflecting on some aspects of inclusiveness and exclusion or language used by the authors to justify their position on the portrayal of women.

This research analyses the images of women in three male authored Zambian novels. Literature is a reflection of society. It would be appropriate to borrow from the Marxist approach as Dipio (1998: 163) states;

All Marxist critics agree that literature can be properly understood within a large framework of social reality – social history... They believe that any literary theory that treats the text in isolation (as structure, or as a product of a writer's mental process), divorcing from society and history, will be deficient in its ability to explain what literature is. Pay attention to the sociology or history of literature and place in history when the text was produced, the level of social awareness of both the society in which he writes, and of the fictional characters he creates. We also have to examine the literary text for its sociological/historical relevance – is it relevant in the particular historical time?

It is for this reason that literature explains the author's world as the writer writes what emanates from his/her society and in this case language creates binary of privileging lexical items as any word can only be fully understood in contrast to its opposite. In this research, it is sex that versus gender; the binary opposites of male and female and the findings are shown through gender and male characters to determine whether gender equity is means equality of opportunities and if at all there is equality within the same gender. The results are from what male literary authors under discussion have written in their novels to see if there is one sex favoured than the other or there is equal representation especially on the images of females with their male counterparts.

1.2 STATEMENT OF THE PROBLEM

Gender problematic issues are major concerns in Zambia today and it is therefore important to begin with literary works which could unearth the reasons why there is gender gap or inequalities in African societies. The problem of this study concerns the images of women in Zambian male literary works on the

perspective of sex role stereotypes between male and female and how these images are perceived and the problem that has been investigated is on images of women whether they have been well represented or not.

1.3 THE PURPOSE OF THE STUDY

The main goal of the research concerns the images of women in Zambian male literary works on the perspective of sex role stereotypes and if women play a significant role in these books and also to determine what makes the authors to write the way they write.

1.4 RESEARCH QUESTIONS

1. Who is the author?
2. what are the images of women in Ticklish Sensation, Tongue of the Dumb and Cowrie of Hope.
3. Are women inclusive in these books?
4. Are women in these books exclusive?
5. How are these images perceived?
6. What roles are allocated according to gender?
7. Do men and women speak with the same voice?
8. Is the language used biased?

1.5 RATIONALE

It is hoped that these findings will transform the way people write literary works in order to appreciate both sexes as equal and improve the images of both sexes to the current and would be future writers and this will curtail sex role

stereotypes to be enhanced from one generation to another. The outcome of this research will be valuable to planners, writers and decision makers and of course to literary scholars as they will use this information to the advantage of gender equality which is the main issue in Zambia due to presence of gender-related problems. Thus written literature could be a major source in identifying and resolving gender-related problems and written literature could be a major source in identifying and resolving gender disparities through portrayal of character (male and female).

1.6 OPERATIONAL DEFINITION OF TERMS

- **Sex:** The biology of the person whether he or she is anatomically male or female.
- **Sex-role:** Refers to a biologically determined function, which can be played by one sex only.
- **Sex-role Stereotypes:** Refers to rigidly held and over-implied beliefs that females and males, by virtue of their sex, possess distinct psychological traits.
- **Sexism:** Refers to unfair treatment of people, especially women, because of their sex, the attitude that causes this: legislation designed to combat sexism in the work place, a study of sexism in language.
- **Gender:** The different socio-cultural roles, responsibilities and expectations in activities that lead to different impact that affects their effort and incentive to participate. These roles, responsibilities and expectations are learned, later interchangeable between males and females and vary according to time, place and culture.
- **Gender Bias:** Gender bias results when social-cultural beliefs and structural arrangements favour men over women.

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- **Gender Bias:** Gender bias results when social-cultural beliefs and structural arrangements favour men over women.

- **Gender Sensitization:** Gender awareness refers to gender sensitive attitudes and commitment to placing women's needs and priorities at the centre of development planning and programming.
- **Culture:** Refers to ways of life of particular group of people. It includes experiences, beliefs, values, taboos, and practices.
- **Affirmative:** Refers to positive measures that would remedy gender inequalities.

CHAPTER TWO

2.1 LITERATURE REVIEW

The effects of sex role stereotypes on relationships between man and woman as Kaplan (1980:39) observes "cultural factors have generally worked to the advantage of men and to the disadvantage of women." It is important to mention that stereotypes attribute to man and woman on the basis of sex differentiation as Stewart (1979: 179) states "whether or not one accepts these explanations of sex differences in discipline or experience, there is accumulating body of evidence suggesting the existence of sex differences in cognition perception."

A study done by Meehan and Mackee (1957;72) illustrates "the categorized relationship between man and woman are regarded as guilty of snobbery and irrational." Kitay (1940) in Stewart (1979:196) suggests similar results, besides Fenberger (1948), Mackee and Meehan (1957 - 1959) and Lunnborg (1970 - 1972) interestingly that the female sex role is devalued by women just as by men. It is interesting to note that women also down grade their own sex in a stereotypical manner as Goldberg (1968) illustrates in Stewart (1976:196) that "women downgraded the work of professionals of their own, considered them inferior to males of equivalent intellectual standard (Stewart1979;196). The aim of the above studies was to look at society while the current research is focused on male literary works which could be the source of sex role stereotypes.

There are a number of studies on Zambian women mainly dealing with gender and education; history; politics and employment but little attention is given to written and oral literature concerning gender equality. When Zambia is compared to other African countries, there are few research studies on the images of women in Zambian literature.

Sidikou analyses the verbal art of women from Niger, Mali, and Senegal and says: "women appear to be creating a ritual space that serves as the locus of both their creativity and their efforts to negotiate power, as well as to affirm their own selfhood. Sidikou concludes: ... the verbal art of women from Sahel and savannah indicates that scholars in both African literature and feminism need to enlarge the parameters and redefine the nature of these fields to include those female voices that have not been heard until now" (1997:iv). In *Kikuyu, Gender Norms and Narratives*, Brinkman argues that stories offer the best prospects for interpreting the imaginations of gender norms and sanctions (1996:98)

The number of studies that concentrated on the images of women among Zambian writers in Zambian literature is almost non-existent and mostly writers are influenced by sex-role stereotypes due to the patriarchal systems dominating African societies. Mostly women in Zambian literary works are presented only in their relationship with men.

It's not only Zambia where women are subjected to subordination to their male counterparts, but also other countries like Ethiopia. Jeminish (1988;21) and Yesh (1986;95) both deal with images of women in Ethiopia and they state "... playwrights failed to portray women's different personalities. They also noted that women in these plays are depicted as sensual lovers and mothers, and criticized the writers for undermining the various other social roles played by women."

A research on sex role stereotyping was carried out by a group of workers in Worcester, Massachusetts, using a questionnaire to assess individuals' perceptions of 'typical' masculine and feminine behaviour consisting of 122 items. It was found out in the research that from testing 1000 subjects, a strong consensus of opinion about attributes associated irrespective of their sex, age, religion, marital status or education background negative stereotypes were existing among the subjects(Broverman et al ... 1970) in Stewart (1979: 195). Such a consensus was recorded on ground that the attributes were socially valued to an extent of influencing relationships between two sexes. In the same study Stewart (1979: 195) asserts that, "characters ascribed to men were more often positively valued or more socially desirable than those ascribed to women."

Willey (1973 in Stewart (1979:196) observes that “when verbal communication was allowed ... the traditional male-female pattern has stereotype perceptions as its basis.”

Further studies show that stereotypes are acquired through a process that commences as early as at the age of two through identification with the same sex and this process is termed sex role socialization Mayes, (1989;10). As boys are developed into characteristics stereotyped as is observed by Mayes (1989:11) that, “even in childhood there exists a vagarious rejection of all things feminine.”

Mayes (1989;12) in his study on the ideology of children’s toys and books reported that children rehearse their adult roles through play and that by two years some children are aware that there exists sex-differentiated ways of playing. The following interview reflects stereotypical perception between boy and girl:

Interviewer: What do girls do?

Girl: Make things

Boy: I play incredible Hulk and Superman.

Interviewer: Do boys play with doll’s houses?

Children: (gaps of surprise) No!

Interviewer: Why not?

Boy: ‘cos’ girls do it!

BBC series masculine, feminine, 1981.

It is noted from interviewer that femininity is highly regarded undesirable for a boy and thus it is reflected that contempt for feminine activity starts early in life as society reinforces stereotypical traits and as a result to determine distinct extreme patterns of behaviour between the two sexes male and female.

Stereotyping could also emerge from the perception of toys to be used by girls and boys, as Mayes (1989:14) acknowledges: "Perhaps the people orientation of girl's toys such as dolls and nurses' uniform, and the things orientation of boys' toys such as construction sets and toy cars, influence the development of certain skills and interests." What does seem certain is that these toys contribute to gender identity.

Literature has also been found to contribute stereotyping. An American study by Zamplonski, (1976) in Mayes (1989:15) gives the following rationale: "Males to females in pictures: 11:1 Males to females in titles: 8:3, males to females in animals 95:1 Mayes (1989:15) observes that: "one third of the books contained no females at all and where females did appear it was most often in living, watching and helping roles, Boys were most often depicted as performing heroic, exciting feats."

That in summary, three main features were found:

1. **Sex stereotyping** - woman and men, boys and girls performing in accordance with rigid and often of gender appropriate behaviours.
2. **Invisible women** - women do not appear at all.

3. **Unrealistic images** - women portrayed only as wives, mothers, aunties etc."

Such features as listed above indicate a distinct behavioural pattern between the two sexes. While most studies review the infertility status of woman, Wilmot and Young's (1975;112) controversial study of the 'symmetrical family' propose that the family is evolving into a state where men may be more home-centred and women more likely to have careers. Wilmot and Young suggest symmetry to conjugal role relationships that other studies have not been able to support Powell (1993;60).

Juliet Mitchel in her book Psychoanalysis and Feminism (1974;52) in Chaldwick et al (1979:120) talks about the aspect of leadership between man and woman and she states that: Anthropological evidence overwhelmingly supports the view that the most general form of society is patriarchal, with men as the Head of the families, groups, or organisations." Thus according to Mitchel (1974) man always acts as a leader.

On the aspect of child rearing, Zelditch in Chaldwick concluded that "the father's role was instrumental (talk oriented). Zelditch elaborates that; "men have been involved in the external material support roles. Women have been in charge of the interpersonal relationships and especially, of the feeling and personal development of children. Chaldwick therefore, suggests that both man

and woman equally participate in child rearing. However, it is important to note that culture is dynamic and variation may exist. Chaldwick observes the influence of stereotyping a related process called stereotyping, which is the inclination to label others according to preconceived categories. Usually stereotyping proceeds from observation on one particular salient characteristic such as sex, race and nationality (Chaldwick 1979: 110).

Blackburn (1953: 64) highlights the aspect of property ownership as stereotyped by the Tchambuli people: "Here it is the woman who has the real power and who owns the property and who does all important work. Then men have to wheedle what they want out of women and means of languishing looks and soft works." Blackburn therefore, asserts a theory that attempts to express the behaviour of men and women in terms of a norm determined by a pattern of culture. The all port-Vernon study of values reveal that the highest average values for men lie among the theoretical economic and political interests, while for women they lie among aesthetic; social and religious interests. The all part-Vernon study therefore, suggests that a woman is more religious than a man (61).

Cutrufelli (1983:51) shows a woman's rights to divorce a man under certain circumstances and states "A Woman can divorce her husband if he is impotent; or is not providing for her or has deserted her, or has been persistently cruel to her, say, through regular maltreatment."

He further shows that in some societies, such as Ngoni, a woman may not divorce her husband for any reason. Modes of relation, whether masculine or feminine are determined by the pattern of culture rather than genetic differences (p. 51).

Kaplan (1989) highlights other conclusions about man and woman when he mentions that "women are to nature as men are to culture. Culture it should be remembered is a distinct human experience. Thus it represents a more advanced level of development than nature. Women, thought to be more tied to nature than men, represent a lower order of Being." Such a belief in the above quote would lead to a distinction in behavioural relations between the two sexes in a manner to subordinate a woman.

In another investigation on man-woman sexual relationship, reports man's dominant position. They assume the dominant position in sexual intercourse. Males ask females to go to bed with them, or marry them or both not vice versa. The females' sexuality is supposed to lie in her receptiveness and this is not just a matter of her open vagina: It extends to the whole structure of feminine personality as depended, passive, aggressive and submissive (Oakley 1972:100).

The weakness of women could be attributed to Biblical declarations of a woman's submissiveness to man. Bible talks about Gender Equality and further

points discrepancies between two sexes. Ephesians (5: 23 - 25 (1978:1219) states: "Submitting yourselves one to another in the fear of God wives, submit yourselves unto your own husband, as unto the lord. For the husband is the head of wife as Christ is the head of the Church: and he is the saviour of the body." The study of the Bible could thus add an important element to the explanations of the position of woman among African male writers. The images of women in Zambian male writers in literature could yield useful source material for composition with the Bible.

The dominance of man over woman could be attributed to the creation of man first before the woman hence patriarchal society. The stereotypes could have germinated from this factor. Genesis (1:23) (1978:3) comments "And Adam said, This is now of my bone, and flesh: she shall be called Woman, because she was taken out of man." This could be the source of stereotypes being experienced by writers today. Without identifying the real causes of gender inequalities by using the knowledge of the people themselves, few valuable results can be contained.

The folk-tales, legends, oral poetry and so on, embody and express the culture and history of the society, as well as the people's philosophy of life. These different forms of expression are untapped sources that give invaluable information about the peoples of Zambia. This information includes attitudes

towards gender relations. Thus, oral literature could be a major source in identifying and resolving gender-related problems in Zambian male writers.

Oakley (1972: 158) further shows the influence of culture in creating a distinction between man and woman when he mentions that "culturally, therefore, one finds the same biological distinctions between male and female coexisting with great variation in gender roles." He further observes the following: "Gender is a term that has psychological and cultural rather than biological connotations; if the proper terms for sex are male and female, the corresponding terms are masculine and feminine" (159).

Sex role stereotyping rests on three major theories: Freud's Psychoanalytic Theory which sees normal development as development of femininity in women, masculinity in men, and heterosexuality in both sexes. The theory largely applies to patriarchal society, the second learning theory is that of Walter Michel, the social learning theory which states that children learn behaviours by imitating people around them. Therefore, sex differences in behaviour occur because children see females and male around them behaving in different ways and learn to behave as they do. The third theory is the Cognitive Theory by Lawrence Kohlberg. The major thesis in Kohlberg's argument is unique: sex role development is an outgrowth of cognitive development. Children think of

themselves as a girl or boy, and then mould their behaviour to maintain a stable sense of identification as a girl or boy (Kaplan 1980: 188).

The theories interrelate in the sense that all involve the cognitive theory aspect. The process of identification in the psychoanalytic and social learning theories enables the observer to imitate distinct traits from the same sex. In the absence of cognition identification and imitation in the two theories would not be possible. The cognition theory as the term reveals is purely mental and also depends on the environmental stimuli for without cognition would not be possible. Any study on sex role stereotypes, therefore, would have the three interrelated theories as its basis.

Currently the French psychoanalytic school dominated by Lacan has extended castration into a total metaphor for female literary and linguistic disadvantage. Lacan theories that the acquisition of language and the entry into its symphonic order at the oedipal phase in which the child accepts his or her gender identity. This stage requires an acceptance of the phallus as a privileged signification and consequent female displacement, as Cora Kaplan (1977:3) explains: The phallus as a signifier has a central position in language, for if language embodies the *patriarchal of culture, its basic meanings refer to the recurring process by which sexual difference and subjectivity are acquired.*" This means that the girl's access to symbolic to language and its laws, is always negative.

The other reason that lowers the image of women among male writers could be as a result of different roles between male and female as Egejuru et al (1977: 17) quoting Emeka Anyaoku states "In normal traditional African society, men and women perform different tasks ... with women normally performing what is seen as inferior tasks."

In patriarchal societies, the fundamental duality inherent in gender differences has generally given rise to relationships of power in which the male dominates the female. While African societies may not necessarily reflect the patriarchal structures examined by Western authors... imposing social and legal disadvantages on women (MacGaffey 1987:165).

Jacques Derrida reminds us that binary oppositions are a violent hierarchy, where one of the two forcefully governs the other. A crucial stage in their deconstruction involves an overturning, an inversion which brings low what was high: The political effect of ignoring this state of trying to move beyond the hierarchy into a world quite free of it, is simply to leave it intact in the only world we have (Dollimore 1980: 190).

From the quote, women defined men. Man was, therefore, the privileged lexical item of the pair man/woman.

Stratton (1994: 72) notes that: "While the men writers focus on class, on the failure of elite leadership, Emecheta emphasizes gender, the failure of male leadership. What make the war inevitable, she suggests, was as much the patriarchal structure..." through such passages, Emecheta points to the failure of patriarchal historiography to include gender as a category of analysis.

Feminist criticism added an important dimension to the criticism of literature. Feminists set out to contest and challenge those interpretations of reality which show a simplified understanding of women's experience and reinforce negative stereotypes of women. It also seeks to place women's reality at the centre of criticism and interpretation of reality. These critics believe that only by doing this will it be possible for us to begin a process of changing the many negative views held about women (Dipio 1998: 221)

Discourse is understood as a system of thought and communication between people. It is a means to "articulate and communicate common sense knowledge and assumptions as well as more formal ideologies..." (Mama 1987: 213)

Through discourses, the dominant ideology is communicated to members of the society. Thus the principles of the dominant ideology become so encompassing and internalized among the members of society that it becomes very difficult to challenge, or give alternatives to the patriarchal definition of social values.

However, the fact that discourses dominant, are subjective implies that what has been passed down as common sense explanation and definition of social relationships can be challenged (Dipio 1998: 210).

Feminist definition of gender seeks to distinguish between what is natural, and what has been acquired as a result of social relationships. Feminist distinguish between female and male on one hand and feminine and masculine on the other. To be a male or female is simply a matter of sex, which is biologically determined; and therefore, ordained by nature. Nothing can be done about it. On the contrary feminine and masculine are "patterns of sexuality and behaviour imposed by cultural and social norms ..." (Jefferson, A. and Robey D. 1991: 209).

One is born either as a male or female - not as feminine or masculine. It is the dominative patriarchal system which imposes certain demands on females and makes us believe that these values which attached to all females are natural. One who submits to such a value definition is termed as feminine, and the one who does not quite fit into defined female standard is looked at as unfeminine. Thus, women the world over have been associated with the feminine qualities of tenderness, self-sacrifice, patience, docility, humility understanding, self-enforcement, cowardice and so on. And society has somehow come to acknowledge these feminine qualities as negative and inferior. On the other hand, the patriarchal order gives males such masculine qualities which are

opposed to the feminine as: toughness, self-assertiveness, arrogance, aggressiveness, fearlessness, courageousness, determination, and so on (Dipio 1998: 211).

Patriarchal, in other words, want us to believe that there is such a thing as an essence of femaleness called femininity. Feminists, on contrary, have to disentangle this confusion and must therefore, always insist that though women undoubtedly are female, this in no way guarantee that they will be feminine. This is equally true whether one defines femininity in the old patriarchal ways or in a new feminist way. Essentialism (the belief in a given female nature) in the end always plays into the hand of those who want women to conform to predefined patterns of femininity. In this context biologism is the belief that such an essence is biologically given. It is not essentialist, however, to hold that there is a historically or socially given female essence (Jefferson 1991: 209).

Women are among the marginalized in society and culture has played a big role in the marginalization. Patriarchal ideology insists that women are culturally placed in a certain place (position) in society and that is where they have to be. A good woman is the one who upholds what brand culture has placed on her, and a bad woman is the one who challenges it. Woman has often been represented in literature as a symbol of cultural values. This is a tactful way of trying her down to her role, so that the one who challenges this culturally valued

associated with kitchen and rearing children for a long time, any woman who tries to challenge this and inspired for roles outside these has been looked upon with suspicion, even by her fellow women (Dipio 1998: 216).

However, feminists are aware that the struggle for equal powers distribution is going to be a long one. Presently there are few women who are consciously aware of the nature of this struggle.

What is reflected in literature review is what influences to the lowering of images of women in male written works due to sex role stereotypes in patriarchal societies where the voices of women are almost totally ignored because women are too often believed to be inferior to men.

For some feminist critics, the wild zone, or 'female space,' must be the address of a genuinely women - centred criticism, theory, and art, whose shared project is to bring into being the symbolic weight of female consciousness, to make the invisible visible, to make the silent speak. French feminist critics would like to make the wild zone become the place for the revolutionary women's language, the language of everything that is repressed, and for the revolutionary women's writing in white ink. It is the Dark Continent in which Cison's laughing Medusa and writing's guerrillas reside. Through voluntary entry into the world zone,

other feminist critics tell us, a woman can write her way out of the 'crumpled confines of patriarchal space' Lodge (1988: 347).

2.2 THEORETICAL FRAMEWORK

The study was based on two theories, feminism and psychoanalytical.

2.2.1 WHAT IS FEMINISM?

Feminism as literary criticism is a political position, based on the realization that there is an unequal power relationship between men and women in society, some of the negative connotations that feminism has acquired over the years are:

- (a) rebellion against traditional culture,
- (b) challenging or, even more strongly, hating man.

As a political movement, it develops in the 1960s, in support of the women's struggles for liberation from oppression, as well as the emancipation of both men and women who think that the social roles of these two sexes are predestined (Dipio 1998).

As a literary criticism, feminism is a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism, ... ' (Jefferson, A. and Robey, D. 1991, p. 204). Some of the definition that disadvantage women such as of patriarchy, phallogocentrism, discourse and gender are to be shown as follow:

2.2.1.1 Patriarchism

Patriarchism is derived from the work patriarch, which originally referred to the dominant rule of the father as the head of the family. It has been extended to mean any system or organisation where the positions of power and decision making are in the hands of men. In other words, it is a system where women are considered subordinates. Goldberg defines it as "any system of organization (political, economic, industrial, financial, religious or social) in which the overwhelming number of upper positions in the hierarchy are occupied by males ..." (Dahlerup, D. 1987, p. 94).

To challenge the authority of masculine, Xavier Gauthier continues this theme, emphasizing that to enact social change, women must find a way to speak that exceeds and eludes traditional language:

Women are in fact, caught in a very real contradiction. Throughout the course of history, they have been mute, and it is doubtless by virtue of this mutism that men have been able to speak and write. As long as women remain silent, they will be outside the historical process. But if they begin to speak and write as men do, they will enter history subdued and alienated; it is a history that, logically speaking, their speech should disrupt (1981: 162-163).

Since feminism is the reading and writing from the point of view of women, this analysis and evaluation can be done by either sexes.

Many feminists wish to escape from the masculine (usually dominant) discourse.

There are two major modes of feminist criticism though the first one is the one used in this research and they are as follows:

- a) The ideological mode-concerned with the feminist as the reader. This mode considers "images and stereotypes of women in literature, the omission and misconception about women in criticism, and women assign in semiotic systems," (Elaine Showalter in Robert Con Davis and Schleifer 1989: 459).

This school of thought views feminist reading as "a liberating intellectual act. In this regard:

A radical critique of literature, feminist in its impulse, would take the work first of all as clue to how we live, how we have been living, how we have been led to imagine ourselves, how our language has trapped as well as liberated us, and how we can begin to see and name - and therefore live - afresh. Adrienne Rich quoted by Showalter. (Ibid: p. 459)

This approach of feminist criticism is interpretive and hence it could as well be called a revisionist.

- b) The other type is "the study of women as writers - studies the "history of styles, themes and genres and structures of writing by women; the psychodynamics of female career tradition (Elaine Showalter in Robert Con Davis and Ronald Schleifer (1989: 461).

These approaches are all aimed at deconstructing patriarchal system which seem to favour men in both ways of living.

2.2.1.2 Phallogentrism

This refers to a system which looks at phallus (male sexual organ) as the source of power. Patriarchy sometimes looks at Feminism as an envious reaction against female lack of phallus.

2.2.1.3 Discourse

Discourse is understood as a system of thought and communication between people. It is a means to "articulate and communicate common sense knowledge and assumptions as well as more formal ideologies ..." (Mama, A. p. 213).

Through discourse, the dominant ideology is communicated to members of the society. Thus the principles of the dominant ideology become so encompassing and internalized among the members of society that it becomes very difficult to challenge, or give alternatives to the patriarchal definition of social values. However, the fact that discourses, however, dominant, are subjective implies that what has been passed down as a common sense explanation and definition of social relationships can be challenged (Dipio 1998: 210).

2.2.1.4 Gender

Feminist definition of gender seeks to distinguish between what is natural, and what has been acquired as a result of social relationships. Feminists distinguish between female and male on one hand and feminine and masculine on the other.

To be a male or a female is simply a matter of sex, which is biologically determined; and, therefore, ordained by nature. Nothing can be done about it. On the contrary, feminine and masculine are "patterns of sexuality and behaviour imposed by cultural and social norms ..." (Jefferson, A. and Robey, D. 1991: p. 209)

One is naturally born either as male or female - not as feminine or masculine. It is a dominative patriarchal system which imposes certain demands on females and makes us believe that these values which are attached to all females are natural. One who submits to such a value definition is termed as feminine, and the one who does not quite fit into the defined female standard is looked at as unfeminine. Thus, women the world over have been associated with the feminine qualities of tenderness, self-sacrifice, patience, docility, humility, understanding, self-effacement, cowardice, and so on. And society has somehow come to acknowledge these feminine qualities as negative and inferior. On the other hand, the patriarchal order gives males such masculine qualities which are opposed to the feminine as: toughness, self-assertiveness, arrogance, aggressiveness, fearlessness, courageousness, determination, and so on. (Dipio 1998: 211)

The argument of feminist criticism is that the qualities of femininity and masculinity are not natural; they are social constructs which can be challenged.

The text may be female centred, but the portrayal of women may conform to the patriarchal stereotyping, which real feminists are trying to correct. This is what is being researched in these novels in question.

2.2.2 PSYCHOANALYTIC LITERARY CRITICISM

Psychoanalytic literary theory has its roots in the work of Sigmund Freud (1856 – 1936) and the various thinkers who have been influenced by his work ... Freud himself quite frequently turned to examples from literature to illustrate his ideas. The most famous instance of this phenomenon was Freud's use of the Greek myth of Oedipus to illustrate what psychoanalysis regards as the most crucial formative experience in the development of the human psyche. In Sophocles's play, the title character unwittingly kills his father and marries his mother ... For Freud, a young infant (male or female) has a natural erotic attachment to the mother. As the infant grows older, however, he gradually comes to realize that the mother is not sexually available because she is already erotically attached to the mother. According to Freud, the father at this point becomes for the boy infant a sexual rival – to the extent that the child entertains fantasies of killing the father so that he can possess the mother (Booker 1996: 27 – 18).

The same scenario happens to the opposite sex, the female or girl infant and it is as follows:

For the girl infant, the situation is somewhat more complex, though Freud tends to treat the feminine position mere as an aberrant version of the masculine one. The baby girl also begins with an erotic attachment to the

mother that cannot be realized because of the presence of the father. However, rather than fear castration at the hands of the father, the baby girl feels that she is already in a sense castrated because of her lack of a penis. This feeling of lack is then attributed to a failure on the part of the mother to provide a penis to the baby girl, who then directs her erotic energies away from the mother and toward the father,. In particular, the young girl desires to bear a child for the father as a means of compensating for her lack of a penis. The Oedipal situation is thus reversed, and it is now the mother who stands in the way of the girl child's erotic attachment to the father. As a result, successful negotiation of the Oedipal crisis is less well defined for the girl because she cannot identify with the authority of the father in the same way as the young boy can (Ibid p. 28)

For sure Freud does not provide a lucid description of the process through which the young girl challenges her rivalry with her mother and identifies herself as feminine and Freud suggest at times that women inherently have a less stable sense of identity than do men.

In any case, the Oedipal drama is the central event in the development of what will eventually be the structure of the adult psyche. Freud at various points in his career provided a number of different descriptions of this structure, the best known of which is the spatial, or "topographical," model that he put forth fairly late (1923) in his career. According to this "tripartite" model, the human psyche is not a single integrated entity but in fact consists of three very different parts ("Id," "superego," "ego"), essentially three different minds, which have different goals and desires and operate according to different principles. The id is for Freud the site of natural drives; it is a dark area of seething passion that knows only desire and has no sense of moderation or limitation. The superego is an internalized representation of the authority of the father and of society, authority that

establishes strict limitations on the fulfilment of the unrestrained desires residing in the id. The ego moderates between the authoritarian demands of the superego and unmitigated desires of the id. Essentially equivalent to the conscious, thinking mind, the ego is also the principal interface between the psyche and the outside world (Booker 1996: 29).

This is the key which seem to offer the understanding process of art and the author's unconscious intention of the author and the motives of the fictions character. Dipio (1998: 129) states:

Literature is seen as a process of psychological exploration aimed at uncovering repressed sentiments and verbalizing what had been unacceptable and repudiated. Just as in the case of therapy, it is through the dialogue between the patient and the way analyst that treatment proceeds. In the same way, Literature is viewed as a talking cure (catharsis) through which the artist unconsciously pours out all that he had repressed.

According to the psychological critics, all the secret and intimate desires find vent through art. The language the artist uses, the dominant images used, and the character portrayal are some of the clues to diagnose the unconscious level of the author. There are three main levels the psychological critic uses to analyse a literary text. These are: the author's psychology, the character's psychology and the reader's psychology (Ibid p. 129).

2.2.3 FINDINGS ON FEMINISM AND PSYCHOANALYSIS

The findings in feminism and psychoanalytic, one would say feminists take an interest in language which is the distinctive quality human possess and it is

through language that could disintegrate people where biasness is concerned and it is through language that organize people together if it is reconstructed in case of biasness and this is what the feminists seek in literature as well as society to see how both sexes are portrayed. Psychoanalysis seek to detect the return of the repressed in the language and in this case the author may portray a society that is gender blind and hence express his/her belief in writing. These two approaches leads to sex-role, sex-role stereotypes, fragmentation in description which involves language as well as characterization and development of characters. Thus to reverse what has been misconstrued is through language planning where the feminists try delve much by deconstructing patriarchal society which is also portrayed in literature.

2.2.4 METHODOLOGY

Data collection was done by investigating primary and secondary reading materials with the perspective of sex role stereotypes. The novels in question were Ticklish Sensation, Tongue of Dumb and Cowrie of Hope. African literary periodicals and journals and literary criticism books dealing with gender issues played a vital role in this research.

The authors were selected on the basis of gender to investigate whether both male and female characters have equal coverage in books under research and it was an introspection kind of research where data collection was done through note-taking in Ticklish Sensation, Tongue of the Dumb and Cowrie of Hope. The

feminist and psychoanalytic theory were used in data collection and analysis as theoretical framework for understanding stereotypes in gender concerning images of women in three male literary works whether they are portrayed negatively or positively; inclusive or exclusive (recognized or muted).

The written literature under research was analysed from a feminist and psychoanalytic perspective. The study was to identify and analyse written literature and male authors if at all they are influenced by constructs of the societies they live in when writing literature.

CHAPTER THREE

3.1 THEMES IN TICKLISH SENSATION, TONGUE OF THE DUMB AND COWRIE OF HOPE

In Ticklish sensation, the main theme Gideon Phiri brings out is that of a woman character who resists her second placing by her male counterpart. Manhood tries to suppress womanhood and this is the form that dominates in male African writers hence the perpetuation of sex role stereotypes due to visible male characters who take the roles that highlight strength or potential they stand for. With the beginning of feminism, it seems male writers tend to uplift the images of women without realizing they are doing so. This is due to feminist critics who are deconstructing the male chauvinist societies which place females as subordinates to the males.

There is a struggle between man and woman where love affairs are concerned. This is seen in the male trying to dominate in his relationships with the female. The female protagonist is only valued through her beauty to satisfy the male antagonist's lustful desire for her. This is the central theme of Gideon Phiri though the woman is not handicapped by being born female. Everything in Phiri's book is about Ticklish sensation.

When authors write, they express their thoughts or beliefs and of course what could have happened in the societies around them and this is vented out in writing.

Jojo is the main character in Ticklish sensation. He tries to explore his manhood by having the desire of Ticklish Sensation:

'... Every night, the two Big Brothers, Tondo and Pinto talked about girls... the ticklish sensation. What was it? ... I wasn't going to be fooled any more. I would find out the truth on my own. Nobody would tell me, but myself ...'
The novel humorously unwraps the developments and dominating nature of the Ticklish sensation in a young boy's life from puberty to parenthood (Phiri 1973).

This is the main theme of Gideon Phiri in his Ticklish Sensation portraying male as dominant and the female resisting this dominating factor. The writing could be influenced by the patriarchal society as male characters are placed in roles that highlight potential.

The central theme for the Tongue of the Dumb by Dominic Mulaisho is the harmony and conflict between local people and the missionaries and victimization among the locals themselves who seem to enhance the talk of witchcraft. Dominic Mulaisho tries to show the society that is intact resisting indoctrination. There is also resistance against the teacher, school and woman is only meant to serve man's needs and she is mute.

His book, Tongue of the Dumb, was written during independence struggle or shortly after, when the Africans were resisting colonial rule and when patriarchal

system was dominant. It looked upon women with impunity as reflected in his book, Tongue of the Dumb in which the women suffer most and the woman has no voice as if to coincide with the title of the book, "Tongue of the Dumb."

There is also struggle for leadership among the locals and Dominic could be writing from experience of his society and Nichols' interview with Mulaisho:

Interviewer – I'd like to ask you how you first got the idea of becoming a writer.

Mulaisho – I didn't really get the idea of becoming a writer. I just felt that there was something I wanted to get out of my bloodstream. I felt a compulsion to put my thoughts to paper and that is how I started (Nichols 1981: 180).

This shows how Freud's psychoanalysis works well to determine the author's intention of writing as one asks a question as stated by Dipio (1998: 130) as follows:

- (a) What was the environment of the author when he wrote the book?
- (b) What kind of family did he grow up into?
- (c) What experience did he go through just before, or during the time he wrote the text?

What is the personality of the author? Is he arrogant, submissive, and irritable?

In short, the biographical study of the author becomes instrumental in understanding his art:

D. H. Laurence suggests that: the artist sheds his sickness in his works of art unconsciously. The literary analyst, therefore, takes the art as a symptom, by

interpretation of which he can discover the unconscious repression and drives of the artist (Ibid p. 130).

In short, the main theme is the struggle between locals themselves, the locals and the church and women as people who cannot stand on their own and Muliasho portrays the image of woman in a derogative way which could be attributed to patriarchal influence in his writing. It is Natombi who is traumatised most in Tongue of the Dumb.

The central theme of Binwell Sinyangwe in his Cowrie of Hope is all about a woman struggles through and through as a widow and woman as a victim of property grabbing.

There is theme of economic exploitation in Cowrie of Hope as woman has to toil and suffer unlike her male counterpart who abuses her even from the little she gets.

Woman in Cowrie of Hope is given a good image through her emancipation, freedom and independence from men and suffers in order to redeem herself. Binwell Sinyangwe shows a society that consider a woman as only to bear children and to fight out her survival as an individual. The main character Nasula is not completely subsumed by her husband's people when the husband dies but attained status to fend for herself.

The book could be influenced by feminism as the book is written in the new millennium at a time when feminism is at its peak fighting for women's rights. The author tries to depict wrongs of stereotypes which are portrayed as evil in this book and the author could be writing this without realising it and as well as denouncing evils of patriarchal system in his society.

3.2 FINDINGS

The two authors, Gideon Phiri and Binwell Sinyangwe seem to be uplifting the image of women in their books due to new era's enlightenment about the gender equity while Dominic Mulaisho writes to portray a patriarchal society that is seen to silence women as his book is written in the period when feminism is not heard of. Though, Tongue of the Dumb depicts Natombi's son Mwape, unable to speak since birth, it also depicts the woman in Dominic Mulaisho's time when woman was traumatised especially as a widow who could not get help from her fellow villagers.

CHAPTER FOUR

4.1 SEX ROLES OR GENDER ROLES

Are those activities or functions performed by women and men because of their biological make up. A woman's role of child bearing is a female sex role. Such roles are based on biological differences. One example of a male sex role is fertilization of the ova. Men therefore make women pregnant and women carry pregnancies etc. Sex roles do not change with time and are the same for all societies. Gender roles are the activities ascribed to men and women on the basis of perceived differences by society as seen in Sex roles. It also implies gender division of labour-describe roles and tasks assigned to women and men on the basis of perceived gender characteristics and attributes instead of ability and skill, i.e. preparing food at home, providing for the household. These are influenced by the culture, political, religious and social situations and can change overtime from place to place.

Sex roles as attributed cannot be changed with time and that they are the same with all the societies. Women are to be as children and men are to fertilise hence this element is found even in these books. This research will look at gender roles and how these roles affect the images of women as the following diagram shows;

FEMALE GENDER ROLE	MALE GENDER ROLE
a) Care of the young ones (children)	a) Discipline of children

Jojo's mother: (Ticklish Sensation)

... Mother was generally a kind woman. Most of the time she rescued us from the unkind tentacles of father. Because father seemed to worship her somehow, her word of intervention was enough to throw a whip off his hand (Phiri 1973: 12)

Mrs. Lucinda (Tongue of the Dumb)

When your husband is angry with you: said Mrs. Lubinda, 'give him good food: The other women said, 'true, true.' ... Do not look into your husband's face; that is not the modest. Always look at his stomach. Once the stomach is full then everything will go well with you.' 'True, true,' replied the other women (Mulaisho 1971: 9)

Jojo's Father (Ticklish Sensation)

Father was not a talking type. But when he did talk, he was terror non could contend with. We called him 'Thunderbolt.' When we made mistakes, it was instant justice. No question or explanations were entertained, when we lost a goat or cow during grazing, went into hiding until it was found. If it was not found, all his wrath fell upon us, including the sisters who were not concerned with herding beasts (Phiri 1973:3).

Mr. Lubinda (Tongue of the Dumb)

...What kind of a man is he who doesn't mourn with others when they are in difficulties. When I ruled this country in your absence, the other white man who died some years ago tried to establish his church here. We refused and we did not have misfortune... Lubinda was feeling annoyed because Mpona did not appear to be making any effort to listen. 'That is what the headmen gathered at that fire are saying. They have sent me to tell you that this man who does not come to sorrow with others must go.'... There was danger in letting the teacher stay in the village. If he stayed, then the white men would establish themselves in the kingdom. Those white missionaries could become too powerful and whoever they supported could also become powerful. If Mpona was left along he was bound to give in

Nasula (Cowrie of Hope)

Sula threw the citenge, which had covered her when she'd been asleep, aside. This torn drab cloth was their only shield against the cold. Sula then gathered herself from the bare, tattered reed mat that was their bed and mattress... she was of medium height, slender and beautiful. She had thought Sula had risen to urge to sleep and plead with her to stop worrying about their failure to find money for school fees. The child had often done this in the recent past and on every occasion it has been painful for both of them. She knew instead the reason that Sula had risen and wanted to stand up and escort her daughter, but she felt numb and decided to give her protection where she was. 'Don't go far,' she said, 'just do it near there and be quick, it's too dark. 'Uuh!' 'Just there, where are you going?' Outside not far from the door, water from the young one splattered. Nasula gazed out towards the wall of the hut beyond the hearth, thinking about her daughter. She loved the child with such an intensity that at times the feeling threatened to suffocate her. She did not want Sula to suffer the way she has done as an adult (Sinyangwe 2000: 11 - 12)

some day. But was only if he was really left alone (Mulaisho 1971: 21).

Isaki (Cowrie of Hope)

Nasula was disciplined by her in-laws for refusing to be inherited by her late husband's brother.

The child entered the hut and replaced the straw door, then joined her mother by the fire. Nasula did not ask her to go to sleep again. She did not want to disturb their emotions. Then she was suddenly seized by a strong feeling that she should tell her about her decision to travel to Mangano ..., to go and talk to Isaki and see if he could assist with the money for school... the Chiswebes with their farm had money, but it was their money. They were not going to part with a single coin to people they disrespected and hated as much as they disrespected and hated the two of them. What time had the Chiswebes for them? ... Isaki and his father had spat on the ground, they had swept a finger across their necks and pointed to the sky and said she, Nasula, although she had been wife to the late Winelo, had stopped being one of them like the other people married, and to be married, into the Chiswebe family. They would not help her, even if they found her dying (Sinyangwe 2000: 12 - 16)

b) Wage Employment, Ruler

(Ticklish Sensation)

Ladies expected to get married to working men.

Several children romped around girls whose feet pounded the ground as they danced chitelele: 'Yeye -ye-ye ... kuyera madayera ... kunjanji simuzaonaka ... This meant: Though you may be light-skinned and fine, you will never see the railway line... Such songs were said to have driven women crazy at home during those days. They preferred to get married to men from the line of rail; men who could afford to wear grey trousers or suits and take them to see the railway line. I was told Father could not have gone to Harare. But more about that later (Phiri 1973: 26 - 27)

Solomon (Ticklish Sensation)

News about my beauty spread far and wide like a bush fire ... Besides this, there was a young man who had come to join our family. Every time I looked at him I laughed because I saw no difference between the colour of his skin and that of well-burnt charcoal ... I learnt later that my parents had liked Solomon Phiri because he was hard-working, industrious and trustworthy... 'One thing I didn't know was that he had come to work for his bride who was actually

me. He laboured tirelessly in our gardens, thatched our roofs ... 'It was a day of storms and reckoning when the news was disclosed to me that Solomon was to become my husband... My dignity and unprecedented beauty was ridiculed and put to bitter shame... One day when I took a tray of food to him, I deposited the whole thing on the threshold of his hut. When he asked me... I replied, " I don't want to see that devilish face of yours... You are a damn scare crow, a grotesque!" ... Solomon could not keep such news about maltreatment to himself. ... One day my mother asked me why I was acting like a devil. I told her with defiance, "who do you think I am to accept darkness for a husband?... Why should I get married to a man who will spend the rest his life in the village when others go to Harare?"... He realized that if he were to win my love, he must satisfy my childish needs..... the more I missed him, the more I loved him... I prayed hard he should return home... Solomon took the news too seriously that a year later he came back home. Many friends envied me. He was the proud owner of a new bicycle - a means of transport very few could afford to possess in those days. He was in a grey suit and plunged me and my parents into clothes... (Ibid p.52-62)

Women (Ticklish Sensation)

Old people sauntered around, discussing the reason. Others leaned against the walls of their huts... Here and there women were pounding corn in mortars, their pestles rising and sinking alternately like rods of those drilling machines which bore wells. (Ibid p. 26)

Women (Tongue of the Dumb)

... It was dark, in the falling dusk, the elderly women were busy with

Men (Tongue of the Dumb)

the maiden who was about to come out of age. Natombi had not been invited to assist at this ceremony because although a woman, she was still young. Also, since this was a royal occasion a girl from a common family, and a foreigner at that, could not be invited even though she was married to Dulani.

Mrs. Lubinda senior marked two lines on the ground in the small hut. Then she set a calabash of water on the girl's head. The girl put her feet in between these lines. Mrs. Lubinda demonstrated the dance. Slowly her hips swayed from side to side. Then the movement increased, and then women in the hut began to beat the drums until she was like a trembling reed in a fast current. The girl danced after her, putting all her energy and concentration into her movements. If her feet strayed a singly inch beyond the two lines she knew that she would be slapped. If she spilled even a single drop of the water from the heavy jar she knew that she would be beaten. She danced on. Now every part of her body was trembling like an electric fish. 'That is how to do it!' rasped Mrs. Simbeya... (Mulaisho 1971: p.8)

... A man had died in the village. And there was also a python whose head had been cut off by Lubinda, the medicine man, in order to concoct a prescription to protect the village against these things happening again. By midday virtually all the men and women from twenty or so villages in the valley... had come to Mpona's village. As each group neared the village the women started to mourn. 'They have bewitched our man - these people are cruel. Mpona, your village is going to finish us. Mpona, Lubinda, is this how you rule us now, sending us to share a deathbed with pythons, the pythons which are being sent by the spirits because we no longer remember our ancestors?... If that is so then this man has been bewitched or has died because the woman has "jumped him".'... After the burial the people returned home to Mpona... Immediately the women set up a wail. 'Dulani has gone... You have left us alone, Dulani; we are confused ... The young women you bring into the village, the women have two hearts and ten eyes, Dulani they have dispatched you to your death... We told you to marry your own, and now see what has happened... This was yet another misfortune, some one in the village was responsible for this. Some people were already saying that this thing had come because of the school he had

Nalukwi (Cowrie of Hope)

'These are bad years, Nasula,' Nalukwi said reminiscently, her voice low and plaintive. 'There is bitterness in the taste of life everywhere and in everything in the land... They sat down by the hut, to the right of the door, at a distance from the white cassava powder dust that arose when Sula started sieving the little pounded cassava remaining in the dish. How had Nalukwi travelled, Nasula enquired, and the other said she had travelled well... She had come to Wimbe her home village, Nalukwi said, a week ago to mourn her uncle... She would leave from Wimbe on Wednesday for Senga Hill and jump on the bus to Lusaka on Thursday that week. By the way, in Lusaka, she and the family had moved from Chaisa compound

allowed the white people to set up. Was this possible? Mpona thought of the way in which his youngest son appeared to be enjoying this thing called schooling... The teacher was teaching them... to understand this words of a man who died many years ago. How could that be?... As Mpona was sitting quietly on his stool, all by himself, Lubinda came to see him... then Lubinda opened the conversation. Is this new man that you have allowed into this kingdom sick, or is he established in this village? Which one? Asked the Chief with irritation. "If you mean the teacher, I wasn't the only one to allow him into this village. You all received the cloth which the white one at the mission brought, didn't you? Didn't you accept the white man's medicine? Asked Mpona. (Ibid p 15 -20).

Isaki (Cowrie of Hope)

The child entered the but and replaced the straw door, then joined her mother by the fire... Nasula did not ask her to go and sleep again. She did not want to disturb their emotions. Then she was suddenly seized by a strong feeling that she should tell her decision to travel to Mangano at sunrise that same day, to go and talk to Isaki and see if he could assist with the money for school... Did her mother seriously believe Isaki would give her anything? Why was her mother

five years previously and were now living in Mandevu... She now had ten children, including the baby she was with. That was partly why she had shifted to Mandevu. The house they had been renting in Chaisa had become too small for the family, with seven children and six dependants. Damson Chapampe had had to look for a bigger house and he has found one in Mandevu. What could one do? These husbands of theirs who were not educated and thought only of beer and flesh were just another course worse than lot was just babies and more babies (Sinyangwe 2000: 48 - 50).

Women (Cowrie of Hope)

... Alone, she pulled the bag along the floor of the truck's carrier and leaned it against the vehicle's right side. A male and female passengers came over and offered a hand. With their help, she lifted the bag and lowered it down the side of the truck to Nalukwi and three other women from whom Nalukwi had requested assistance. Then, quickly, she climbed down out of the truck using one of its rear tyres as he ladder. ...A man was passing by a distance, sauntering in a northerly direction... Nalukwi stared at a man thoughtfully and greeted him. Is that greeting meant for me? The man said... 'I thought I could find out something from you,' Nalukwi said to the stranger... 'They say ask, you will not swallow what is poisonous and

troubling herself? The Chiswebes with their farm had money, but it was their money. They were not going to part with a single coin to people they disrespect and hated as much as they disrespected and hated the two of them. What time had the Chiswebes for them?... The daughter slept. Nasula remained awake, slowly turning her heavy thoughts in her mind. The Chiswebes at Mangano farm were selfish beings who loved money more than people. They were rough and glib-tongued. And they hated her for having refused to marry Isaki. But for he daughter she would go and confront Isaki for money for Sula's school. Isaki was the one who was in charge of the farm. It was he who kept the money now that his father was getting very old. (Ibid p. 12 - 13)

Men (Cowrie of Hope)

The day had come of age. The shops and offices had opened and there were people at the market... Nasula wanted to sit down under the mulberry tree... At the very moment a man with a Homburge, which added to his stature... 'I'll give you one hundred and thirty thousand kwacha, mama, for this bag,' he said... still walking, he took out a bunch of notes and counted them, making Nasula;s heart throb with anxiety. 'Six hundred thousand kwacha, I must buy three more bags and hire a van to take

die from eating something others know is not good for me.'

'They also say wisdom comes from asking and they are not wrong.' It is the prices of beans that I am trying to discover,' ... 'One hundred thousand to one hundred and twenty thousand kwacha kg. bad, depending on type of beans you have to sell,' the man explained. 'My beans are the brown ones from Solwezi; I am selling them at a hundred flat.'

Our beans are the yellow and white ones from Mbala.' 'Ah' the man exclaimed. 'They are diamonds... Nasula's heart danced with elation. A soft breeze of hope and pleasure swept through her and she thought fondly about Nalukwi. She was a dependable spirit.

... This one bag of beans alone, would fetch her, Nasula, the money she needed to send her daughter to school and allow a balance of twenty thousand kwacha for her to travel back home. Nalukwi was an oracle, a miracle. (Sinyangwe 2000: 65 - 67)

them home,' he said, loudly, enough for Nasula to hear. But then did not give Nasula her share of his wealth. He put everything back in his pocket and walked on. Reaching the spot where Nasula had been selling the beans, he told her to wait there a bit longer... Nasula waited, and the man did not come. She became impatient and decided to follow him... She decided to go and wait for him by his car. The yellow car had gone. The nearby vendors confirmed her fears. It was clear that the man had cheated her out of her bag of beans... Gone without one ngwee being paid for it. It has been stolen... 'What bad luck is this, god of mercy?' Are we going to be allowed to make any progress, even with the little in our hands, from our own sweat? When we can't borrow or beg, like they who are rich?' (Ibid p. 81 - 87).

4.1.1 FINDINGS ON GENDER ROLES

a) Caring of the young ones

Caring of the young ones in all the three novels under discussion, Ticklish Sensation, Tongue of the Dumb and Cowrie of Hope, was under the jurisdiction

of female characters as seen in the extracts from the books on gender roles and males were disciplinarians, employees earning salaries and were leaders in both homes and societies.

4.1.1.1 TICKLISH SENSATION

In Ticklish Sensation, the woman's image is portrayed as a saviour of children. The male dominated ideas of the patriarchal society seem to be overruled by women as they realize their creativity and true potential and the woman's voice is seen to be enough to throw the whip off man's hand. The woman's gender roles of taking care of her children in Ticklish Sensation are recognized by man hence the uplifting of male as the heir is defied as feminism rebels against patriarchal culture. Phiri does not portray females as child bearers only, but as beings assigned to protect their children against any form of violence as alluded to in the protecting of children from the father's tentacles. Phiri (1973: 50 - 51) uplifts the image of woman in her gender roles in the field of admonishing children as follows:

... And during the course of such a confused life, mother puzzled me. Just after my return from Keterina, with a jumbled mind, she said, 'I see, you are always chasing after Kete. Do you want to conduct a marital coup?'... She looked at me and said, 'My son, I know you are growing. But it's not time yet for you to venture into something as colossal and expensive as marriage; and taking other people's women is a dangerous attempt tantamount to witchcraft: Her voice was deep and frightening. I felt like decomposing where I sat... My heart was struggling inside me... 'Time and again I have observed you following Kete like a hungry wolf pursuing a chicken. Wait my son. Be patient; your time will come, when that time comes, you will not even have to run after females.

This shows how females have a great task in upbringing their children in the right path therefore it is not only biological to procreate children but also to fulfil her duties as a parent.

b) **Discipline of children**

In Ticklish Sensation, the male is recognized as a disciplinarian of children. Phiri portrays a man as not talking type and when he talked, there was terror and instant justice was dispensed to the erring children.

Phiri (1973: 12 - 14) states as follows:

... Yet where a genuine case that warranted a punishment was concerned, she let us gnash out teeth under his atrocious flogging. One member of our family, who gave mother trouble, was Tinto, my brother. If the sun rose and sank without a row between these two, we called it 'a day'. Food was the source of their wrangle; it was bone of contention. That boy was great... He had what I called a bottomless stomach; he ate as if he was throwing food into a pit. Hunger was his number one enemy. It attacked him at awkward times... Tinto always asked mother for food and never cared about what she would say. That habit earned him a nickname, Nkumbakulya 'gargantuan appetite'... Mother would bellow out, you brute! Food, food; all the time food... One day, mother reported him to thunderbolt. What followed was an incident that drained tears from our eyes when we laughed, but also filled us with awe and pity. Father also ordered mother to cook food. I had never seen such a large lump of hard maize-meal porridge prepared for one stomach. The whole bowl of it was placed before Tinto to eat in the presence of father... 'Don't look at me!' Father growled. 'Finish that food and complain no more about hunger. If you think it is insufficient, I'll order your mother to cook some more... But that never changed him. He still asked for food as he had done before. Gradually, we learnt to appreciate his difficult.

The findings here on male gender roles, are of a disciplinarian while females have to present their difficulties to their male counterparts for discipline. As observed earlier, where genuine cases which warranted punishment, they were presented to the males hence the image of woman in discipline was far from her

reach as seen in Ticklish Sensation. Phiri portrays a man of firm hand in discipline as observed "when we made mistakes, it was instant justice. No questions of explanations were entertained. When we lost a goat or cow during grazing, we went into hiding until it was found. If it was not found all his wrath fell upon us, including the sisters who were not concerned with herding beasts." (Phiri 1973: 3). This shows that man had dominance over female counterpart as he could also even dictate to females to cook as observed in the case of Tinto where his mother was forced to cook for him as a form of punishment for Tinto to finish a lump of hard-meal porridge.

The findings in Ticklish Sensation where taking care of children and disciplining them is concerned, it gives male character superiority and female character subordinate to male hence female in charge of children where as man as the leader or head of the house as he dictates to both his children and his wife. This makes the image of woman stereotyped because of her sex as a female which is marginalized to that of house-wife and mother. On part of male character, there is psychological violence against his children which could be attributed to the unconscious intention of the author through the motives of fictitious characters where the author struggles with his society which is male dominated in bringing out the evils of patriarchal society and this is only possible in literature where he unconsciously pours out all that he had repressed or we could even identify him as one of the characters.

4.1.1.2 TONGUE OF THE DUMB

a) Taking care of children/home

The female character in Tongue of the dumb is associated with the home environment with the honouring of the husband's stomach through cooking meals as seen in Mrs. Lubinda's character where she advises women to ensure that the man's stomach is satisfied when he is annoyed with his woman. Within the marriage institution, it is observed that man is dominant as Mulaisho (1971:9) states: "Do not look into your husband's face; that is not modest. Always look at his stomach. Once the stomach is full then everything will go well with you.... When your husband beats you, do not run to your mother, because one of these days he will beat your mother up.'" Mulaisho brings out in his characters what could be a reality of most happenings in African states where domestic violence is the order of the day though feminists and researchers have identified male violence against women as the biggest obstacle thus male authors writing what transpires from their societies without themselves realizing they are doing so.

Therefore, gender roles for women in Tongue of the Dumb revolve around marriage and cooking to ensure the husband is not malnourished and even concealing all sorts of violence against them by their husbands. Feminism is not observed in Tongue of the Dumb as women conform to men's dictates.

The Feminist theory highlights the oppressive character of structural inequality based on gender. For feminists, gender itself is a social construction of male and female identified with unequal social value. The institution of patriarchy, a system of male dominance, conditions women psychologically into accepting a secondary status by embracing a process of sex-role stereotyping.

...(Eisenstein 1984; Sheffield 1987; Gelles 1987). Feminist theory criticizes male – female relationships as gendered constructions. Marital violence is seen as the most overt and effective means of husband's social control of wives, in that is used when other and more subtle methods of control do not elicit submission (Hoffman et al. 1994: 132). The problematic nature of marriage for women has been linked to its centrality in patriarchy, the devaluation of women's work and the hierarchy of gender (Gelles 1987;96; Feree 1990;56).

In Tongue of the Dumb, as observed in Mrs. Lubinda, women characters are identified with cooking. They are also identified with the mental health consequences of wife beating. These consequences include fear and anxiety which dehumanise the women as they cannot even report the various forms of violence to their parents in fear that they will be beaten by their husbands.

b) **Discipline**

In Tongue of the Dumb, man is still dominant in imposing discipline as he could silence the woman in form of beatings as seen in Mrs. Lubinda's advise to her fellow women that they should not report to their parents any form of violence as their parents could be victims of beatings from their husbands.

Violence is perceived between men in Tongue of the Dumb as they impose discipline to erring fellow men as observed by Mulaisho (1971:2021) states:

As Mpona was sitting quietly on his stool, all by himself, Lubinda came to see him... Then Lubinda opened the conversation: 'Is this new man that you have allowed into this Kingdom sick, or is he established in this village? ... If you meant the teacher, I wasn't the only one to allow him into this village... What kind of man is he who doesn't mourn with others when they are in difficulties? It is because we have accepted the coming of the white man's religion into this village that all these things are happening... 'But the teacher went to the house of the widow. I saw him through my own eyes,' commented the chief. ... He belongs to the white men and not us. He even told the children ... not to join in pagan mourning. That is what his religion says,' replied Lubinda ... Lubinda was always organizing pressure groups to get him do this or that. 'He thinks that I'm weak,' the chief said to himself... In his mind, Lubinda, as he went away, felt satisfied that he had planted the seed of removal of the teacher ... There was danger in letting the teacher stay in the village. If he stayed, then the white men would establish themselves in the kingdom. Those white missionaries could become too powerful, and whoever they supported could also become very powerful. But that was only if he was left alone.

In this speech, it shows that only men discipline erring members of the society. There was revolt against missionaries and those who supported them among the natives because missionaries regarded African religion as pagan. Women were not participants in the disciplinarian committee. The author only portrays men as people who brought revolution against the white men in the novel Tongue of the Dumb. Mulaisho brings patriarchy very vividly in his novel where feminine gender is handicapped and sex role stereotype is seen subjecting women as second class citizens who have to submit to men while men take responsibility of being dominant in the society as they dispense matters of justice.

4.1.1.3 COWRIE OF HOPE

a) Taking care of children/Home

In Cowrie of Hope, the woman is entrusted to look after the children despite being a widow. The woman is seen as the head of the house while struggling and men vow not to assist her in the roles of single parenthood. She wants to see her daughter go to school despite having no means of raising school fees. She is a protective lady as observed when she wants to stand up and escort her daughter. She feels numb and decides to give her protection from where Sula was and tells her just to urinate near and be quick and not to go far. "She loved her daughter with such an intensity that at times the feeling threatened to suffocate her. She did not want Sula to suffer the way she had done as an adult" (p. 12). She really wants to come up with practical solutions to see her daughter excel in life. According to Nasula, "This was the price she was paying for having placed her whole life in the hands of a man, for having forgotten to hold her destiny in her own hands, even as she had been married" (Ibid p.12). The woman in Cowrie of Hope takes the role of admonishing her child as Sinyangwe (2000: 37) states:

You must go to school. You don't know what suffering I have gone through because apart from being poor and a woman, my parents did not send me to school. I don't want you to suffer the way I have suffered. I want you to grow up to stand on your own feet and not look to marriage or men for salvation. Marriage and men are not salvation but the ruin of any woman who can't stand on her own feet. I want you to go far with your education so that you can support yourself, earn a good living and be free and independent in your life. You must go to school.

Sinyangwe portrays a woman's image as positive by denying patriarchy which exploits females both economically and domestically for this reason the female figure realizing its economic value of appreciating school as saviour while men and marriage as not salvation.

The role of man in Cowrie of Hope is that of punishing the woman and being oppressive to the widow. The woman is victimized and forced into marriage but she is resistant to male dominance. The female protagonist, Nasula is being disciplined by her in-laws for refusing to be inherited by her late husband's brother as his wife. Sinyangwe (2004:16) observes.

Isaki and his father had spat on the ground, they had swept a finger across their necks and pointed to the sky and said she, Nasula, although she had been wife to the late Winelo, had stopped being one of them like other people married, and to be married, into the Chiswebe family. They would not help her, even if they found her dying. Inwardly, she too had vowed never to befriend any of them and chosen to perish with her poverty rather than accept a forced marriage and the wealth her dead husband had left her. She would not marry a man as lecherous as Isaki Chiswebe who already had three wives and had divorced the gods knew how many times before.

It is notable that women are indispensable to the current struggle against male dominance through feminism and Sinyangwe in his literary art brings out this theme of feminism as follows:

She had not forgotten and she would not forget. How could she? The faces and voices of those young women of good education and good jobs in offices who came to Kalingalinga shanty compound where she lived with Winelo to talk to women... about the freedom of the women. What they said about the rights of a woman to stand on her own. How they unmasked a man and reduced the devil to dust. How they cried for awareness and hailed the strength and power of a woman. Those young women, sweet, sparkling creatures of the gods. They were freedom itself. In them she Sula her



daughter and in Sula she saw them. How could she forget what happened after her husband's death... She refused to be married to Isaki (Ibid p. 8).

This shows the nature of men, just after traumatizing them because of patriarchal societies which dictates women as subordinates to men and woman is aware of her rights in Cowrie of Hope despite the man acting as a policeman. Patriarchism is realized in Cowrie of Hope as the role of the man to be a disciplinarian and oppressive and this posture is defied by the women feminists. Though a woman attains a status dictated by male dominated society of fulfilling her biological need of procreation, she does not allow herself to be a second class citizen as she is aware of her rights. In Cowrie of Hope gender role of a disciplinarian and oppressive is meted out with defiance from the woman.

In household chores and wage employment/ruler, there is division of gender roles as women are inclined to household chores whereas men are inclined to wage employment/ruler in all three novels though in Cowrie of Hope, a woman is striving to stand on her own.

a) **Household Chores**

Ticklish Sensation

There is economic exploitation against women in Ticklish Sensation as they perform household chores of ensuring that there is food for the family unlike their male counterparts. There is feminine identity where women discover themselves with certain roles in Ticklish Sensation such as those of preparing food. Phiri (1973: 26) states: "Here and there girls

were pounding corn in mortars, their pestles rising and sinking alternately like rods of those drilling machines which bore wells... huge columns of smoke rose up to the blue sky ... Drums of corn beer were boiling over fires behind those smoking houses." All this is the job prescribed for women since time immemorial in most African states due to the dominance of patriarchy in African societies.

b) **Wage Employment/Ruler**

In Ticklish Sensation, wage employment was only done by men while women preferred to marry men who went to work outside Zambia as it was the order of those colonial days. Women sang songs such as:

Kuyera mdayera
Kuyera mdayera,
Kunjanji simzaonako,
Kuyera mdayera....

This meant:

Though you may be light-skinned and fine, you will never see the railway line.

Then they sang another one:

Ine nkumbira amuna a girehi a-a-a
Gireyi ... genyi ... a-a-a

This meant:

I long for men in grey
Or those in striped grey. (Phiri 1973:27).

The stereotypes are shown by Phiri in his literature that women are not capable to fend for themselves but have to rely on men who went out for

work and later on came with wealth which attracted women. As it is seen

in song:

Such songs were said to have driven women crazy during those days. They preferred to get married to men from the line of rail; men could afford to wear grey trousers or suits and take them to see the railway line. I was told Father could not have married mother if he had not gone to Harare. But more about that later (Ibid p. 27).

This quote shows that women are people who are after wealth which could be attributed to cargo mentality. This shows the negative image of women both in society and in literature. This dependency is further elaborated as follows:

... It was a day of storms and reckoning when the news was disclosed to me that Solomon was to become my husband... One day I took a tray of food to him, I deposited the whole thing on the threshold of his hut. When he asked me... I replied, "I don't want to see that devilish face of yours... One day mother asked me why I was acting like devil. I told her with defiance... Why should I get married to a man who will spend the rest of his life in the village when others go to Harare?" He realized that if he were to win my love, he must satisfy my childish needs... Well Solomon went... The more I missed him, the more I loved him... I prayed he should return... later he came back. Many friends envied me. He was the proud owner of a new bicycle – a means of transport very few could afford to possess in those days. He was in a grey suit and plunged me and my parents into clothes (Phiri 1973: 54 – 62)

A woman can only stick to a man who has wealth hence man is the owner of the property including the woman. This puts women in the hands of men for everything in literature written by men.

a) **Household Chores**

Tongue of the Dumb

In Tongue of the Dumb, it is observed that females portray themselves as subordinate to men as observed in most Africa novels written by men, they are influenced by patriarchal society and researchers say:

... By the late 1950s, this attitude was appearing in some scholars' vision of African women, whose virtues became the willingness to accept an inferior status vis-à-vis, Evans-Pritchard, for example, complimented that "from the outside and from our point of view, we may say that she [non-Western woman] has an inferior position, and she herself may feel this to be the case, but she is not resentful on account of it. She sees herself as different from man and as having a social status different from him; but ... it is for her less a matter of level, than of difference, of status. Primitive women do not see themselves as an underprivileged class against a class of men with whom they seek to gain social equality. They have never heard of social equality". (Evans-Pritchard 1965:52)

The male literary writers in Zambia and Africa including Mulaisho portray this inequality of household chores where women take the tasks of impressing their male counterparts as Mulaisho (1971:8) shows women's task of preparing a maiden who is about to come out of age in order to satisfy the man in bed as follows:

Mrs. Lubinda senior marked two lines on the ground in the small hut. Then she set a calabash of water on the girl's head. The girl put her feet in between these lines. Mrs. Lubinda demonstrated the dance. Slowly her hips swayed from side to side. Then the movement increased, and then women in the hut began to beat the drums until she was like a trembling reed in a fast current. The girl danced after her, putting all her energy and concentration into her movements. If her feet strayed a singly inch beyond the two lines she knew that she would be slapped. If she spilled even a single drop of water from the heavy jar she knew that she would be beaten. She danced on. Now every part of her body was trembling like an electric fish. 'That is how to do it!!' rasped Mrs. Simbeya,...

Mulaisho shows that women in Tongue of the Dumb have concentrated most of their efforts in their roles as wives and this depicts what most African literary authors write and this represents what an African woman should do to his man as Clignet (1970: xix) observes!

This concentration on African women as wives, lowers, hovers, and mothers has resulted in disproportionate attention to the sexual aspects of their lives. A reader can learn the most intimate details of African women's sex lives and at the same time remain ignorant of many other aspects of their social and economic lives.

Mulaisho does not explore totally the sex roles of women in his book, Tongue of the Dumb but the main element that emanates is mother and wife.

b) **Wage employment/ruler**

In Tongue of the Dumb men assume the role of struggle between the church and tradition are involved in politics whereas the women are silent. There is turmoil that comes with encroachment of church and opposition from African tradition against the church and the school. As observed the man's role is to bring sanity to the village. Man is seen as leader, headman, and chief in ensuring that day-to-day activities are dispensed to the expectation of the society. The subject of conflict between the church, school and the village involves men only as Mulaisho (1973: 44) states:

... The school opens tomorrow or else I will tell the D.C. about it. If you do not allow the teacher to teach religion, I will punish you... The fire of God will descend on it,' said the priest. The chief looked at Lubinda, Lubinda looked at the other in turn, at Simbeya, at Yuda; he looked into the face of Banda, of Simutowe, of Silwamia. He looked at Cumba, at them all. They were not going to speak in the presence of the white man. Lubinda shot a glance at Aphunzitsi. If you leave this man here we shall see what we shall see. He bewitched our man because of this woman... You despise us, and you do not respect our customs. This village is going to be destroyed by the spirits of our ancestors if we agree to this. 'School tomorrow... said the

priest ... He remembered the advice of one of the lecturers who had been a D.C. in Kenya: 'Always be firm with native.'... These natives would go to endless trouble to explain the whirlwind... Go and tell your mother and grandmother to open the school themselves,' Cumba shouted at the priest, long after he had gone.

The role of the man in Mulaisho was that of a leader, chief, headman and only men in politics and defending the village against white domination with their religion and school. Only men discuss matters pertaining to the wellbeing of the village due to stereotypes existing in patriarchal societies making women subordinate to man. Church acts as a progressive force in gender inequality as there are no women involved in the running of church affairs but only priests and D.C. is a man in charge of Boma hence woman is muted without political prominence in the village, Boma, school and church and even the school is run by a male teacher called Aphunzitsi. Female participation is almost non-existent in Tongue of the Dumb and are only thrown in the periphery of marriage institution. This inequality in woman not participating in the affairs of society and religion was brought by the whites. It can be traced back from the creation of human beings. As stated by religion, man was made first, then woman was created from the crooked rib of the man consequently her subordination that brings bias of social stereotypes.

a) **Household Chores**

Cowrie of Hope

Women in Cowrie of Hope are seen as people who are after procreation and also involved in self-employment such as being marketeers in trying

to send their children to school. Sinyangwe (2000:50) ... write: "These husbands of theirs who were not educated and thought only of beer and flesh... To them a woman's lot was just babies and more babies." Procreation was one of the major household chores for women while the other is the role of a self employment to raise money for school fees rather than relying on man as observed:

Alone, she pulled the bag along the floor of truck's carrier and leaned it against the vehicle's right side. I thought I could find out something from you' Nalukwi said to the stranger... They say ask, you will not swallow what is poisonous and die from eating something others know is not good for me.' 'They also say wisdom comes from asking and they are not wrong. 'It is the price of beans that I am trying to discover,'... One Hundred thousand to one hundred and twenty thousand kwacha kg. bag, depending on type of beans you have to sell,' the man explained... Our beans are the yellow and white ones from Mbala. 'Ah! The man exclaimed. They are diamonds... Nasula's heart danced with elation. A soft breeze of hope and pleasure swept through her and she thought fondly about Nalukwi. She was a dependable spirit... This one bag of beans alone, would fetch her, Nasula, the money she needed to send her daughter to school and allow a balance of twenty thousand kwacha for her to travel back home Sinyangwe (2000: 65 - 67).

The Women stand on their own in Cowrie of Hope when things become tougher than depending on the man. They are empowered economically by the author who improves the image of the woman. The Women are seen speaking with the same voice of a man as they even enquire from the man the price of beans and the man is in the same capacity as a marketeer and so equality being observed. The women are inclusive in Cowrie of Hope as they don't assume the role of mistress, concubine, and prostitutes outside wives but equal partners in trying to find end's meet in life. The

Woman participates in raising school fees for her child as observed in case of Nasula who goes to sell beans to raise school fees for her daughter, Sula, whom she cares so much for. Sinyangwe, in his novel, brings out the major source of identifying and resolving gender related problems hence resolving gender disparities observed in other male literary works in question.

b) **Wage employment/ruler**

The role of man in Cowrie of Hope almost corresponds with that of a woman though only men own farms and never ready to part with any single ngwee to the underprivileged in society as in the case of Chiswebe's at *Mangano farm*:

The Chiswebes with their farm had money, but it was their money, they were not going to part with a single coin to people they disrespected and hated... What time had the Chiswebes for them... The daughter slept. Nasula remained awake, slowly turning her heavy thoughts in her mind. The Chiswebes at Mangano farm were selfish beings who loved money more than people. They were thought and glib-tongued. And they hated her for having refused to marry Isaki. But for her daughter she would go and confront Isaki for money for Sula's school. Isaki was the one who was in-charge of the farm. It was he who kept the money that now his father was getting very old (Ibid p. 12 - 13).

There is loss of moral value in the roles of men in Cowrie of Hope. Despite owning property such as farms, woman does not degenerate to sexual acts as means to earn a favour from man when she is in dire need of help. Nasula does not give in to Isaki in form of inheriting her when Isaki's brother is dead.

Sinyangwe condemns the traditional canon by bringing modern canon of doing away with inheritance of a woman. Henrietta and Obiageli (1989: 15) states: "The point is that feminism needs not to degenerate to immorality and sexual promiscuity as a means to open to woman to attain her life's desires." This is what the woman, Nasula, does in Cowrie of Hope as she finds means of raising funds for her daughter to go to school through selling beans than giving in to being inherited by her late husband's brother, Isaki. Should a woman allow herself to be made so it would be defeatist of the woman's cause, the choice is always hers as Sinyangwe improves the image of woman in his literature, hence the woman defying male dominance.

The woman's economic empowerment in Cowrie of Hope is reduced to nothing by man. Due to stereotypes inculcated by observing the differences between male and female in early life, the stereotypical traits impact extreme patterns of behaviours between two sexes, hence man trying to suppress the woman in her endeavours as observed by Sinyangwe (2000: 81 - 67).

Nasula wanted to sit down under the mulberry tree... At that very moment a man with a Hamburg, which added to his stature... 'I'll give you one hundred and thirty thousand kwacha, mama, for this bag... Still walking, he took a bunch of notes and counted them, making Nasula's heart throb with anxiety... I must buy three more bags and hire a van to take them home, '... But then he did not give Nasula her share of his wealth. He put everything back in his pocket and walked on. Reaching the spot where Nasula had been selling the beans, he told her to wait there a bit longer... Nasula waited ... She became impatient and decided to follow him... She decided to go and wait for him by his car. The yellow car had gone. The nearby vendors confirmed her fears. It was clear that the man had cheated her out of her bag of beans ... Gone without one ngwee being paid for it. It

*has been stolen... 'What bad luck is this, even with the little in our hands,
from our own sweat? When we can't borrow or beg, like they who are rich?*

Sinyangwe portrays man as having heroic advantage over woman. The woman loses even the little she has because of the crooked man who takes advantage of her weakness as a woman. The woman is given an inferiority status. She is bared from participating in the economic activities like selling beans. This is seen in Nasula's bag of beans being snatched by a man. This is due to distinct behavioural pattern between the two sexes or sex role stereotypes existing in society where the man has an upper hand over woman. These stereotypes germinate from Biblical days where man was created first and woman second, therefore subordinated to man as seen in other books where the woman suffers. This subordination of the woman can be attributed to religion.

CHAPTER FIVE

5.1.0 SEX ROLE STEREOTYPES:

Refers to rigidly held and over simplified beliefs that females and males, by virtue of their sex, possess distinct psychological traits and these lead to gender stereotyping of assigning roles, tasks and responsibilities to a particular gender on the basis of preconceived prejudices. Examples may include:

FEMALE STEREOTYPES	MALE STEREOTYPES
Gentle	Rough Caring
Caring	Individualistic
Less intellectual	More intellectual
Physically weak	Strong
Meek	Courageous
Quiet	Noisy
Submissive	Assertive

These beliefs are often not true or correct and some of them will be discussed in the findings.

5.1.1.0 FINDINGS

5.1.1.1 IN TICKLISH SENSATION

a) Gentle

In Ticklish Sensation, women are not gentle as to community's views, beliefs and expectations of behaviours in patriarchal societies. Gideon Phiri, in his book, shows a woman who is active and resistant to being suppressed by man as follows:

... Kinki was there – a hip of exquisite flesh on the floor, waiting for her friends to come... I looked down. Her eyes confronted mine. Then she said, 'why do you stand like a ghost over me? ... The opportunity had presented itself. I would do it. I was on a mission. It was a mission when I attempted the absurd only to achieve the impossible. I waged a war of nerves ... But I 'm sick; I said, admiring her chest. Still looking somewhere, she asked, 'What worries you?' Your breasts, 'I said. The reaction was immediate ... She craned her neck and her eyes bored through my head. It was as if I had insulted her ... She was quiet for a while, shaking her Flabbergasted head ... I though I was looking at a hornless cow trying to bash into a horned bull. Then, 'Okay, if you are sick, come and tough them,' ... I hesitated of at first... Then some inward force drove me forward. With a grin on my face I quickly bent down ... My trembling hands zoomed towards her chest heavily laden with several pounds of tender flesh,' But I don't know whether the hands reached their targets. All I remember is that found myself lying a few yards away from her, cheeks burning as if a wasp had stung me. She had given men a good hard one across the face! And I was helplessly sprawled on the ground. The waters of anger flowed down my acting face. You devil! I barked at her as I furiously struggled to my trembling fee... (Phiri 1973: 29 – 31).

As observed, woman is not always gentle to be taken advantage of by man. Phiri in his novel strengthens the image of woman as she does not allow her body to be touched by man. A woman in Ticklish Sensation thinks, plans and executes on how to defend herself by giving a good beating to a man thus defending herself from being abused. She is not as gentle as man thinks. Psychoanalysis Theory is reflected in Phiri's writing which seeks to detect the return of the repressed in the language. Phiri portrays a society that is gender blind and expresses himself in a writing. The society he depicts is that of patriarchy which leads to sex-role stereotypes, fragmentation in the description of a woman but the woman is defiant against man's injustice therefore does away with the

quality of gentility. Feminism is portrayed in Kinki as she deconstructs patriarchal dominance.

b) **ROUGH**

Man is not portrayed as being rough in Ticklish Sensation as man bows down to woman. There is an argument on Biblical principles and cultural values. They say man is naturally a leader as ordained by God to have dominion over all creation. Also that society values man as head of the family and woman as subordinate, but in Ticklish sensation, woman is worshipped in some way by man as seen in the next paragraph.

“That was him, Thunderbolt, Mtengo – utani? What can a tree do? Others said he was Pagonanji? What lies there?... So many names ... But he was a calm man where mother was concerned. I don't remember a day when he raised hell with her... Kindness and generosity accompanied him. His hand was free to give help to those in dire need and very hesitant to receive from those who had little. Begging was a chronic disease he hated. If we asked anything in a manner that indicated begging, we felt his weight and never got what we wanted. If we got it all, he knew about it, the object or food would be reduced to pieces. But mother was generally a kind woman. Most of the time she rescued us from the unkind tentacles of Father. Because Father seemed to worship her somehow” (Ibid p. 12).

The above quote, shows that man does not suppress woman completely as he conforms to her demands. Though man is rough to her children, the woman is seen as a fortress where children seek refuge in time of trouble from their father as Phiri has shown in his novel. The woman's image is improved by the author in Ticklish Sensation as she rescues her children from the unkind temper of her

husband. The woman defies the castration notion as presented by the French psychoanalytic school by Lacan which is a total metaphor for female literary and linguistic disadvantage which theorizes the acquisition of language leading to the Oedipal phase in which the child accepts his or her gender identity and this is what Phiri attempts in Ticklish Sensation where the woman's image is improved by defying subordination to man as man has to worship her somehow.

5.1.1.2 TONGUE OF THE DUMB

a) GENTLE

Women in Tongue of the Dumb are neither caring nor calm amongst themselves as females but are mute or silenced by men who are the heads and leaders of the household and society. Women fail to support one another even when their fellow women need help and comfort as observed in Tongue of the Dumb by Mulaisho (1971: 57) as follows:

When your husband dies, it is not really your funeral and so, although you as a widow are expected to be sorrowful, it will only be your funeral when your brother or sister dies. When this terrible thing happens, people will pity you and do everything possible to make your comfortless life cheerful. But their real sympathy will always lie with the relatives of the dead one, because it is they who will suffer most from the death. Moreover, you as the one who was his wife, are expected to have known what was happening to your husband. So if you did not tell his relatives of what was happening to their own and he suddenly dies, surely, you must take some of the blame. So it was that a few weeks after the death of Dulani, people were already talking. Natombi caught bits and pieces of the gossip that was circulating round the village.

Her fellow women-folk stopped visiting her. Soon she had to go to the well to draw her own water, and when she met them they would get out of the way to leave the path to her. Natombi wondered why they did this. At first, she thought that it was because they pitied her so much that they could not look into her eyes. Gradually she realized that theirs was respect for a leper and not for one in sorrow. Women turned their noses away when they met her, making her feel like one who stinks. From the day when the priest came to the village and the whirlwind ripped off, the Chief's roof, no woman brought her food any longer. 'Did Natombi really cut her hair when Dulani died?' asked Simutowe's wife. 'She has so much hair already!'

As observed by Mulaisho in his novel, women tend to despise one another and speculate and gossip of their fellow women like Natombi who after losing her husband is not taken care of by fellow women. Instead of being gentle to her in her trying period, women are rough as they accuse her of not observing some rituals like cutting her hair during mourning period and even move away when they meet her on the path as if she stinks. Feminism is not seen in Tongue of the Dumb because women are not seen challenging the many views held about women. Mulaisho's discourse does not seem to promote feminism in the period when he writes his novel, feminism is unheard of in that society where women are subordinate to men. Women in Tongue of the Dumb accept their position as subordinates to man. This weakness could be attributed to phallogocentrism which looks at the phallus as the source of power. This puts patriarchy at the helm in Mulaisho's work. Women accept their inferior position in society and so their role as gossipers and their affinity to despise one another. The image of woman is not inclusive but exclusive. They perform negative roles, like

gossiping, due to sex-role stereotypes enhanced by rigidly held over-simplified beliefs, dictated by patriarchal society.

b) **Rough**

Mulaisho depicts a society of men who are rough on their female counterparts which is attributed to patriarchy. Tongue of the Dumb portrays women as people who should conform to the dictates of society where men are at the helm of power. A widow suffers as men want to inherit things of the deceased which is a trend in most Africa traditional societies. The mistake is often made in African societies where the woman is subjected to lose property which belongs to her dead husband. In the writings of Mulaisho (1971: 60) states:

... 'The funeral,' the old man said, after a cough. 'I hear strange things about you, my daughter'. There was silence. You are already cooking for yourself?' ... And you are wearing new clothes ... the old man raised his voice. The storm was building up. 'How can you do such things? Your hair and face are well oiled, and every time I pass by the house I smell the smell of meat. Where do you get it as a widow?' 'The cloth is an old one ... you lie! You...' You have hidden all the property of the dead one. All is gone and I can have nothing. I am his uncle, 'he said, throwing a piece of burning wood back into the fire. 'And I have nothing except rugs. Where is that black cloth he used to wear and the pipe, and the palm hat and the helmet he brought from Sinoia? Where is that blanket with red lines across it, the shovel and the box? He had money, I know, at least ten shillings.'... 'All these things are still here, uncle. They are waiting for you to collect them.' Natombi replied. 'Then there are other things we don't know of which you have hidden. The maize; that bin was full up to here...

Mulaisho portrays a widow who is subjected to subordination to man. The man is doing his best to silence the woman in Tongue of the Dumb and have her husband's property grabbed from her by her in-laws or uncles to her late husband. (Conners (1992:3) write: "Violence against wives is an outcome of the belief, fostered in all cultures, that men are superior and that the women with whom they live are their possessions to be treated as they consider appropriate." A woman has got no say on her late husband's property as seen by Natombi who is threatened by uncles of the late husband who demand for everything their nephew left and this is hampered by women's unequal and subordinate positions as observed by (UNDP 1995) mainly due to "the gender discriminatory cultural beliefs and infiltrates institutions at various levels of society." These have an impact on women's lives in terms of property ownership. Mulaisho portrayed the image of the woman as he saw it in his life at a particular place and time and the woman is excluded in Mulaisho's writing rendering her as second class to man who is superior.

5.1.1.3 IN COWRIE OF HOPE

a) Gentle

Sinyangwe portrays a woman who is resistant to abuse. Nasula is a character who refuses to be abused by her in-laws. She is not gentle in accepting defeat from man by rendering herself as an inherited property

in order to cling to her late husband's property but she does away with it as stated "...They would not help her, even if they found her dying. Inwardly, she too had vowed never to befriend any of them and chosen to perish with her poverty rather than accept a forced marriage and the wealth her dead husband had left her" Sinyangwe (2000:16). The image of the woman in Cowrie of Hope is improved as she is not dependent on man and Sinyangwe succeeds in fostering an atmosphere of change in attitudes and beliefs enhanced by patriarchal society thus the woman realizing herself as a person who can fend for herself. The sex-role stereotypes are dismantled hence feminism is realized in Cowrie of Hope due to woman escaping from the masculine society which is male dominated society.

b) **Rough**

In Cowrie of Hope, man is still dominant and renders woman insignificant even when she needs help from the society. Sinyangwe brings out the theme of struggle of woman who tries to free herself from the cocoon of patriarchal society, which is harsh on women.

... How could she forget what had happened after the death of her husband? Chiswebe the father of the deceased, and Isaki Chiswebe, the young brother to the deceased ... came to Lusaka... After burial, the news was broken to her that Isaki Chiswebe would be taking over as her husband. She knew Isaki and his ways in things of the flesh very well... She refused to be married to Isaki. How they turned against her. Blamed her for the death of the husband. People of the world, how could anyone blame her for the death of a man who had been short by policemen while he

was stealing? She had not even known, until his death, that Winelo had taken to stealing. What she had known was that he worked for a company that repaired vehicles... When he was about to die - Winelo knew that he was dying and should think of his wife and child he was leaving behind - he told the policeman who was guarding him in the hospital to give him a pen and clean sheet of paper. On the papers the policeman fetched from the doctor in the ward, he write that for the sake of his child, Sula Chiswebe, his house in Kalingalinga and everything in it that he was leaving behind, including the sum of seven hundred and fifty thousand kwacha, should be give to his wife, Nasula and that his parents... should only share only his gun, his bicycle and his clothes. What was the use? Was the man who was given to read the words the deceased had written even allowed to finish reading? How they frowned upon everything and tore the paper on which the words were written to pieces. How they took everything from her except what was on her body. How they through her out of the house and sold it (Sinyangwe (2000: 8-9)

Sinyangwe in his novel exposes the woman's situation within tradition and contemporary societies which renders her role as a wife and mother and once the husband dies, lose even the little that belongs to her and children as in the case of Nasula who is thrown out of her home and all her property end up in the hands of the in-laws. Men are so rough as they even go to an extent of inheriting the widow. In Cowrie of Hope, a woman faught the male chauvinism in order to procure her rights against the goal of culture and she is seen reversing the status quo and breaking the aims of tradition when she refuses to be inherited. Feminism is dominant in Cowrie of Hope where the woman does not conform to the dictates of the society that renders her subordinate to man, hence breaking the negative stereotypes existing in her society. Otokunefor and Nwodo (1989: 15) states: "The point is that feminism needs not to degenerate to

immorality and sexual promiscuity as a means open to women to attain their life's desires." Nasula castigates all forms of roughness from the man therefore the image of woman in Cowrie of Hope is improved as the book is written at a time when women know their rights which protect them against patriarchy societies.

5.1.1.4 IN TICKLISH SENSATION

a) Physical Weak

Generally women are viewed as physically weak and Phiri portrays woman who are in struggle to submit to men even where love is concerned. Men use physical strength to over-power woman and women's images in this physical strength are relatively fair as observed:

I hesitated at first. I stood lingering for a while, not believing in her agreement... I had the idea of sitting on her thighs. But the fear of getting burnt; kept me far. My trembling hands zoomed towards her chest heavily laden with several pounds of tender flesh. But I don't know whether the hands reached their targets. All I remember is that I found myself lying a few yards away from her, cheeks burning as if a wasp had stung me. She had given me a good hard one across the face! And I was helplessly sprawled on the ground. That sort of smirk blasted flood gates of a pool of tears in my head... (Phiri 1973:31)

Phiri shows a woman who does not allow herself to be made a doll by man. She does not allow herself to have her private parts touched by the man at will. In Ticklish Sensation, the woman does not allow herself to degenerate into sexual acts. As doing so may render her a prostitute. She

uses her physical strength to defeat man which is unusual in African settings. Phiri has excelled in moulding the image of woman making it inclusive through her physical power to defeat man.

b) **Strong**

Phiri at the same time does not succeed in enriching African literature as he portrays man as strong. Woman allows herself to be functionally useless as stated (Ibid: 39-40) states:

... I sat down without a word. I squatted facing Kinki, who said, "I'm very sorry ... Forgive me ... I forgive you. But I want your breasts most of all. Just a touch will blot out my anger. If you had allowed me to touch them when I asked you politely, there shouldn't have been all this nonsense... 'Promise me that it will end here once I allow you,' she laid a condition... All I want is to feel that ticklish sensation which others have enjoyed and talked about it.' That was an assurance. Granny wants to know who told me about ticklish sensation and what it meant. Without shame, I told her about stories I had heard in that House of Wisdom... The old woman shook her head in disgust. Kinki giggled; ... 'Okay, touch them. But don't come again to ask for them because I won't allow you,' she said with a wonderful smile. I didn't believe myself when my palms embraced those swollen breasts for the first time ever... I got nothing other than warmth from those chest boils.

Phiri has shown how strong a man is as a woman gives in to the demands from the man. Kinki gives in to Jojo to have her breasts touched in order to satisfy his desire. This shows how African writers are influenced by patriarchal society; making the woman to submit to man due to sex role stereotypes imposed on her by society. There is an observation in the quote above that even when feminine is trying to be equal to masculine, no positive results are seen as the woman give in easily to the man's

demands due to stereotype perceptions. Most African writers including Phiri in his Ticklish Sensation view the inferiority status of the woman even though the woman tries to fight this inferiority. This is a long battle as seen in real life situations because women portray themselves as wives, mothers and not equal partners to men due to patriarchy societies dominating in Africa.

5.1.1.5 IN TONGUE OF THE DUMB

a) Physical weak

Mulaisho, in Tongue of the Dumb shows a society where the male dominates in almost all duties in that society whereby women are passive but physically weak is what they restrain as seen in some characters. Mulaisho does not only show women who are passive but also strong women who can speak out and even trying to challenge men as stated:

The people held him and Aphunzitsi was advised to leave quietly. At the door of the hut, however, he tripped over the leg of a woman who was sitting spread out as if she owned half the kingdom. 'Whose son are you who breaks my bones?' Exclaimed the woman, who turned out to be Banda's wife. 'I die, mother, oh!' 'Who kills my wife? Shouted Banda, with an axe held high. But the teacher had disappeared. Banda continued drinking, and when he was completely soaked he shouted to his wife, 'And why were you offering that man your leg, you slut?' The wife, equally drunk, shouted, 'Slut yourself, why didn't you kill him if you are a man?' 'I'll beat you,' he shouted, jumping up. 'Hold me,' he said to the people, 'or I'll beat up this woman. I will beat you. He shouted again. 'You February!' (convinced that 'February' was a big insult). 'And you are February too! retorted the woman. 'Come and beat me if you like!' She was bearing her breasts to him. He

dived AT HER. She stepped aside. He crashed into the wall behind her. That settled Banda for the time being (Mulaisho 1971: 64).

The woman defies the perpetrator of violence by unleashing back insults levelled at her by a man who happens to be her husband. Even though Mulaisho's theme is the struggle between the locals and the missionaries, he shows a society dominated by men who run the affairs of the village and abuse women. Women at the same time, though in periphery, not participating in most important roles of the society. They are physically strong as they can defend themselves against defects and alcohol consumption causing violent psychopathological tendencies in men as observed in Banda's wife who steps aside by making her husband crash into the wall behind her.

The women are seen trying to emancipate themselves in Mulaisho's book even when the men try to dominate them as observed in Banda's wife. Mulaisho portrays the man as representation of authority of the father and society hence showing superego in the man doing his best to dominate woman. This tendency comes in because of patriarchy society in most African societies and writers reflect of the happenings in their societies when they write.

b) Strong

In Tongue of the Dumb, patriarchy is portrayed as a menace that hinders women from achieving personal development and power when their spouses die. Widows are tortured by men folk as they grab even the little their dead husbands leave for them. The role of uncle and father is to inherit what belongs to their son and leave the widow suffering as seen:

All the things are still here, uncle. They are waiting for you to collect them.' Natombi replied... where has the maize gone? You have taken it to your mother in Cakuwamba village. Don't deny it.' 'But uncle, you came to collect the maize for the funeral beer,' Natombi was determined to answer back. 'Don't answer me,' snapped the elderly one. 'These women of today! I told him not to marry such a woman, but he wouldn't listen. Instead he refused his cousin and married you a woman of ten eyes. We know what we know. Even Lubinda knows.' Simbeya stood up. Tomorrow I shall come again to take your clothes. You have given me nothing. If you do not want me to trouble, bring all your clothes to my house. You will find your grandmother there'... Natombi remained silent long after Simbeya had gone. In her heart she was furious with Simbeya, furious with the whole village for what they were doing to her. If they thought their man left a lot of wealth, why didn't they take it away ... She thought of difficult times she had shared with Dulani. The time, for example, when he became so ill that everyone thought he would die. How many of these people had ever come to her help then, to help their own man? How many of their women had ever brought food to her house? 'None,' she whispered to herself... These people are cruel; I should never have come her' (Ibid p. 60 - 61).

In this passage above, it shows the masculinity being over femininity. Man imposes harsh conditions on woman by demanding even the little they have after their husband's death. Widows, who suffer from the time when the husband is bedridden up to burial, are persecuted further by men folk who are supposed to protect them. Even fellow women tend to be influenced by the husbands not to assist the widow due to sex-role stereotypes existing in male

dominated societies. This is determined by pattern of culture hence authors write what reflects from their societies. In Tongue of the Dumb, woman does not express herself freely and gives up easily as seen in the widow, Natombi giving up her husband's little property to the deceased's uncle. Hence man is stronger than woman in Tongue of the Dumb as far as property ownership is concerned and even physically strong as man dictates without any resistance from woman.

5.1.1.6 IN COWRIE OF HOPE

a) Physically weak

There is deceit and exploitation of widows in African societies due to traditional. The women are victims of physical and psychological ravages of war imposed upon them by men. Sinyangwe shows a woman who suffers a lot from her in-laws as she faces mental agony though through courage and strength from her fellow women, she is saved as observed:

Nasula began to feel nervous. The knowledge of Nalukwi's presence in the village made her feel nervous with anticipation ... When Winelo Chiswebe had died, Nalukwi had acted as someone who was her own relative during and after the funeral. She had sat and stood next to her through it all, consoling her and holding her in place. When the Chiswebe and relatives arrived at the funeral house and no one came from Nasula's side, as she had no one in the world to do so, Nalukwi organized her own friends, relatives to stand by Nasula and represent her to the family of the deceased and answer their incessant queries and demands. Nalukwi herself spoke for her in everything. She saw to it that Nasula was not harassed into talking unnecessarily, that she spoke only to her and through her most of the time, and that no one was allowed to speak directly to Nasula except through her or with her permission. Without her and her

tenacity and strength, Nasula would have been harangued to her own death by the Chiswebe family over the death of Winelo Chiswebe (Sinyangwe 2000: 42-43)

Sinyangwe attempts to show how women stand for one another in times of tribulation. The woman exercises her strength to protect her fellow woman as seen in Nalukwi stand by her friend Nasula. Feminism is reflected in Sinyangwe's literature as he constructs writing that is thought to bring new ways of living to influence and change the closed tradition that culture changes and is dynamic hence doing away with negative stereotypes which underpin the woman to be subordinate to man. Otokunefor and Nwodo (1989:14) states "such change is not only desirable but inevitable. It is one that societies and culture cannot fight against. Time changes everything and must therefore mould anew the African attitude to women." Sinyangwe succeeds in his writing as he champions feminism hence the image of woman is inclusive as she is also strong capable of standing on her own and stand by her fellow women. As mentioned in the book, Cowrie of Hope that "Nasula was courage. Days had inured her to many things and turned her into hard wood" p. 14, even her daughter never gave up with her determination to excel in her endeavours. She took her school very seriously as Sinyangwe (2000: 71 - 73) writes:

Sula, her daughter, was blessing. She took her schooling seriously and had refused to be weighed down by the severity of their poverty or the reality that she had no father, and that she was a girl, not a boy. Given support, she would become successful and be able to make decisions about her own life, she would make them achieve as a family. The child was a cowrie of hope. A great gift from the gods to one who was so poor and lowly, to wear round one's neck for inspiration, and above all, hope. The

day Sula had started going to school, Nasula had folded her hands and prepared herself for the many problems ... Sula was a child who had lost a father. Fatherless she was living in poverty with a mother without means or relatives to lean on ... But to Nasula, a mother, Sula was different. She was no ordinary child... Soon after she had begun school, word started coming home that she was an intelligent, determined girl who did not miss classes, was interested in learning, and punctual. That she was not discouraged or forced into fighting, at what other pupils said and did to her, because of the poverty of her clothing, school bag and the food she took with her.

Sinyangwe in his novel shows active women who are physically strong and perform even when they are suppressed by men. He shows active women dominate important scene in his novels, they make things happen. The images of women in this book, Cowrie of Hope highlights feminism, which fights patriarchal dominance; making the image of the woman complete, standing on her own even without leaning on the man for help. Even an orphan is seen as somebody who stands on her own as she sees peace amidst problems to see herself succeed and this makes her physically strong. Sinyangwe endeavours in improving the image of the woman by not making a reader being confronted with archetypal images of woman; the mother, loved and who is determined to excel on her own despite finding herself in poverty.

- b) **Strong**
In Cowrie of Hope, women are empowered economically but man is made to suppress them in their endeavours. Man tries to portray himself as supervisor. Nasula is a victim of theft as she loses her only bag of

beans which should be sold to see her daughter, Sula to school. Nalukwi goes on to explain:

She decided to come with me to sell that bag of beans to raise money for her school-going daughter. It was the only bag of produce that she had in the world and the only way of sending her only child to secondary school. I said, "let us go. You will save the future of the child, even if you remain starving after you have sold the beans and sent the child to school." That is how we struggled with the bag and came to the market (90).

The role of a woman is not to depend on man but to struggle on her own. Even when there is oppression, there must be liberation as observed in Cowrie of Hope. Woman suffers and man wants to make her a victim of destruction by getting the little she cherishes to see her daughter to school but she is determined as observed:

... 'The name of the man who took the bag of beans. You might overhead someone mention it. We want to use the name to go round the market and ask about him in case someone knows him and where to find him.' 'Don't trouble yourselves.' 'The man is a hyena,. He feasts on others' bones, and we must try to stop him... I had thought of telling you the name later... The name is: he said and then reading from the paper, 'Gode Silawwe'. ... Is that not a name from Mbala?' Nalukwi turned to the man and thanked him for the information and the piece of paper (90 - 91)

Sinyangwe has the ability to create female characters that are active. There is dialogue between them and the male characters. This is seen in how the women try their best to find the culprit who went away with their bag of

beans. The author excels to show the determination of woman hence its not true that man is stronger than woman is it is alluded in the African society. Though the stereotyped images goes back to Biblical days which renders woman as having been made from man's bone, subjecting her to subordinate to man, woman has not relaxed to fight her way out as observed in Sinyangwe's literary work as he shows woman who endeavours to stand on her own.

There is determination in woman in Cowrie of Hope as she never gives up the searching as Sinyangwe writes:

But now at this hour, she did not want to leave the place which owned the death of her daughter's future. She felt she would prefer to die than go home and be confronted by the sight of Sula ... Smartly dressed in a black suit, the familiar figure of Gode appeared... She stood up, uttering a cry. Sula her Cowrie of hope. With the rapidity of lightning she undid and did her chitenge round her waist. Her fatigue was gone... The idea of striking down the spiteful thief streaked through her mine, but she swallowed and regained her self-control. Then she coughed deliberately, to attract the men's attention and when Gode turned and faced her, she looked him straight in the eye. 'Have I not found you?' She said courageously... Gode Silavwe stared at her lengthily, thoughtfully... She now stood with her arms akimbo, her eyes flaming with rage, poised for a physical confrontation if things came to that... Gode Silavwe drew his right leg quickly into the vehicle. He closed the door and switched on the engine. Nasula grabbed the handle of the driver's door... The roaring of the engine was as intimidating as a lion's - a warning promising danger. Nasula panicked. 'Thief, thief, thief...' She screamed... People had already gathered... But no one of them was doing anything... Nasula clung to the seat-belt more firmly, now with both hands, in a sad coil, seething and trembling, her eyes tightly close in prayer. She looked up and saw it was the policeman... 'Get in at the back', the

policeman instructed her, pointing at Gode's car, and turning to Gode, he said 'Let's go to Lusaka Central Police Station'.

Sinyangwe's novel emphasizes the need for change. The point is not whether change will come or not but that in reversing the negative sex-role stereotypes of considering the woman as subordinate to man, the image of the woman improves by regarding the woman to be as strong as man. She is strengthened by confronting the man by her powerful voice and physical strength as she challenges a thief by the name of Gode. The point of view in Cowrie of Hope is that feminism needs not to degenerate to the subordination of the masculine but to see the men and the women working as one as seen in the policeman helping the woman to manhandle the thief. Sinyangwe succeeds in improving the images of the woman and enriching African literature through the empowering of the woman and portraying her strong as the man is.

CHAPTER SIX

6.1.0 FRAGMENTATION/DESCRIPTION OF BODY PARTS OF CHARACTERS

Fragmentation is the process whereby character in texts are described in terms of their body parts, rather than as person. Representations of body parts, fragmented to anatomical elements, occur more frequently in females than in males, and this is true not only in pornographic materials but also of advertising images, romance and love poetry, among other genres. This fragmentation involves language in description... The techniques of fragmenting the female body has been widely noted, and Mills (1995 b) sees it as having two effects:

Firstly, she sees the body as being depersonalized, objectified and reduced to its parts. She also feels that since the female body is not represented as a unified conscious physical being, the scene cannot be focalized from her perspective, and effectively, her experience is written out of the text. The process of fragmentation is further used in the practice of juxtaposition in the construction of advertisement (Montgomery et al 1992).

The language used in description of females' bodies in novels mainly the male literary work in order to make the readers infer that they will be able to attain the qualities of the female if they buy the product. This makes fragmentation to be an element that comes into play when women are described. Sexist language is common in male literary works.

What then may be the effects of sexist language use in all the spheres discussed, sexist language may alienate female inter locators and cause them to feel that they are not being addressed? It may also be one of the factors which may cause

women to view effect on the expectations women and men have of what women can do. Sexist language may also confuse both males and females, for example, as to whether a true generative noun or pronoun is being used, or a gender specific one. Much research has shown that sexist language does indeed have far reaching effects, not only in short term on people's relation to others and the environment, but also in the long term on their self image and confidence. ...Words which are highly charged with emotion, taboo, or distaste, do not only reflect the cultures which use them, they also teach and perpetuate the attitudes which created them... prejudicial language always mirrors generalized tabloid thinking, which contains prejudices, and thus perpetuates discrimination. This is in itself justification for bringing such linguistic denigration of women to a conscious level. Gender-free or anti-sexist language is thus a conscious choice by speakers to assure their readers and listeners that they do not view the world as the male domain that it may appear to be. By their language use, writers and speakers can demonstrate an acceptance for the validity of women's experiences and contributions. For example, the use of 'he' or 'she' in sentence, does not simply give information; it signals a certain orientation and attitude which is critical of stereotypical views of the roles of sexes (Birnbaum 1971).

6.1.1 FINDINGS

6.1.1.1 IN TICKLISH SENSATION

One of the striking features of Phiri's writing is the use of sexist language which easily corrupts readers especially males and of course sexually obsessed readers. He spices his language fragments the female body as he goes into details in his body description as stated in a character to be discussed.

Kinki

Kinki is a character who, according to the author's culture which describes the woman by her body parts, has been victimized.. There is need to construct a literary history for the recurring images of women in contemporary Zambian novels by doing away with demeaning images as observed in Ticklish Sensation:

They called her Kinki Salamu. Voluptuous, supposed to have been born on 'the day God was happiest'. Huge, undulating bust, fat legs, white eyes... Her buttocks fascinated me most. I always imagined that instead of flesh, there was some sort of jelly under her rear skin. Whenever she walked fast, I feared that her bottom would fall off. And she was sparsely clothed. She wore nothing else under her transparent dress. I proved it. There was a hole in her skirt, just where the buttocks swelled out most. It was as long as I could remember. I said to myself that if I could see her brown skin through that hole, then it was logical enough to suggest that there was no extra cloth beneath the skirt. And I loved to see this space. In fact, I was usually seen behind her whenever chance permitted (Phiri 1973: 1 - 2)

Phiri deliberately spices his discourse with his bold pornographic narrative. His kind of narrative down grades the image of the woman as he seduces lustful readers who are greedy for sexual thrills and become prone to mental masturbation which causes psychological effects on the minds of readers.

As observed in the above statement sex-role stereotyping rests on three major theories of Freud's psychoanalytic theory. The theory postulates firstly that the observer imitates distinct traits from the same sex, secondly the cognitive theory, which is purely mental and depends on the stimuli, without which the psychoanalytic theory would not be practical and the social learning theory, which states that the children learn behaviour by imitating people around them, would crumble. Lacan has extended castration into a metaphor for female literary and linguistic disadvantage, therefore from Phiri's writing, the Oedipal phase is incorporated in which the child accepts his or her gender identity and in the description of the woman using fragmented parts of the body makes a female accept the language used in books written by male writers. This is because of acceptance of the phallus as a privileged signification and consequent female displacement. Phiri's description of the woman, using the parts of the body, symbolizes the phallus as a signifier and has a central position in language which is influenced by patriarchal society. The females, when reading such books, don't object unless they are aware of feminism which tries to deconstruct what males have written. Phiri therefore, brings the image of woman into disrepute as he does not reach the embodiment of feminism.

Jojo

Phiri could be termed as an unscrupulous male writer when he provides profuse details with highly severe connotations; for example: in his portrayal of Jojo when he uses phrases such as:

Thirteen years ago - 1957. But all the incidents I can remember come vividly in my mind. I can still visualize Kinki's broad face glaring at me. I can see the countenance that created crazy ripples of excitement in my mind. There she is, but only my dream. I have not met her again. I would like to see how those breasts, once swollen like large boils, have fallen, strapped below her bosom. Two bands of thin flesh, dangling like pendulums. I know this has happened. To me women are seasonal human flowers. Time rapidly incinerates their beauty, which withers quickly in the same number of years it takes to bloom. It is like gas that evaporates quickly and disappears into thin air, leaving a bucket yawning miserably. All her pride gone, never to return; gone for good (Ibid p.3)

The author here portrays how patriarchal society unfairly treats women when they are in their youthful age; they are proud of them but as they grow older they are no longer vessels to cherish as they are compared to seasonal flowers. They are a source of sexual gratification in their prime but are overlooked in their old age because they are no longer youthful and cannot satisfy man. The above quote shows how a female is described by fragmenting her body due to tradition which encouraged moral degradation and these phrases encourage moral decay in the mindset of the reader. Women are the most marginalized in the society and culture plays a role in their marginalization as patriarchal. Phiri uses this fragmented language in describing women in his literature due to the brand of culture he finds himself in.

6.1.1.2 IN TONGUE OF THE DUMB

Mrs. Lubinda

In Tongue of the Dumb, the technique of fragmenting the female body is not spared through usage of language. Women are perceived to be a 'weaker sex' while men the stronger ones. Women are described as people who should submit to their husbands and satisfy them sexually and it is normal for men to mate with other partners while for women it is not. Women have to please their husbands sexually through their effective usage of bodies to exercise their bottom power to be favourites in bedroom. Mulaisho (1971: 8 - 9) writes:

... She danced on. Now every part of her body trembling like an electric fish. 'That isn't how to do it!' rasped Mrs. Simbeya, the old, grey-haired, red-eyed woman, smacking her hard on the back. So the young girl danced on until she was writhing like a snake. The women struck up a song:

*Namwali, namwali bvina
Kuti atambala aone
Kuti wakhwima
Khwi! Khwi!*

Young maid, young maid, dance so the young men can see you are of age. Go on with the dance. Then Mrs. Lubinda sat the young, shy girl up. She slapped her again, and all the elderly women began to rain blows on her. She had been trained not to cry; if she had cried she would merely have been making matters worse... do not run about with other men. If you do so you will have difficulties when giving birth to your child, and maybe, if you do not reveal all at that time, you will die... 'Tonight you will hear the hyena open your door,' continued Mrs. Lubinda. 'Do not cry or call for help, but let the hyena in. If you do not let him in then you will not be regarded as a real woman and then you will lose this man who has been chosen by us to become your husband...

Mulaisho succeeds in exploiting the female as dependent on man only for sexual purposes and an object of prostitution by allowing any man who is chosen for her to have an entry to her bedroom at any time. The woman should not cry for

help because the man has been chosen as the husband for her. This practice is common in patriarchal societies of Africa. Withholding of sexual favours proves woman to be indisciplined therefore the woman should submit. A woman is taught how to dance. The author describes the woman who is taught how to perform in bed during sexual encounters by her fellow women as a properly cultured woman. This shows how the author influences the stereotypes in his literary art. Therefore, women's images are denounced or relegated through fragmented description of female parts which should dance to satisfy male's sex gratification.

Mulaisho depicts images of women being over exploited in his writing. Women are not emancipated in Tongue of the Dumb as they do not struggle for liberation. As a literary criticism, feminism is a discourse committed to struggle against patriarchal which is dominant over women in society. This brings in the notion of 'superego' which is an internalized representation of authority as seen in Mulaisho's description of men over women. Women are like an 'id' where men exerts limitations residing in women rendering them as sexual objects where as the D.C. and messengers as 'ego' to moderate between men and women in the society. The D.C and messengers seem to exploit women as stated:

... His title was Bwana Mkubwa the D.C, but the people called him Bwana Mandimbwa... On the afternoon of his arrival, the slow beat of the drum was heard... Then the D. C. himself appeared and sat in the middle of the circle with his messengers and kapasos. Drums struck; the women took up the song. It was the ndendule dance. The main

fascination of this dance is that at fixed intervals in the drumming and singing, the women wheel, set and click. As their dress consists of nothing but a simple clothe wrapped around their waists, when they sat they exposed part of their thighs. This delighted the big Bwana enormously. He threw half penny after halfpenny into the ring. In the mean-time, the senior messenger survoeyed the thighs and breasts of the nearly naked dancing women. His trained and reving eyes fell on one – a young and lithe girl. He said: 'Stop!' raising his arms. 'You are not doing the dance properly.'" Then he demonstrated how it should be done. Everyone laughed including the D.C... The senior messenger, in split of second of goodwill, dated a glance at the D.C. as if to say 'there is your kill for tonight'... 'You', said the messenger, pointing to the pretty girl, 'come here!' He brought the coy creature into the centre of the circle, so close to the big bwana that his ferreting nose was almost touching her bare tummy... Drums! Start the drums. I want only her to dance this time,' said the messenger. Then you girl looked back at her newly-wed husband to seek approval... She was for the brief moment, her village's ambassador of goodwill to the white man. All other eyes urged her to show the white man how well the beautiful girls of the village danced. So the girl danced. She turned her cloth this way and that, she wriggled her body and shook her bare breasts, loosening her whole body in a dance of crazy abandon... (Ibid p. 92 – 93)

In this novel, a woman is perceived as somebody who should service man's needs and can be used by anyone. The woman is seen as one who advertises her parts of the body as seen in the young girls entertaining the D. C. with his messenger who should keep order in the village but turn to be vultures ready to take over other people's wives. This is portrayed in the lady who is made to dance by the messenger and even when she seeks approval from her husband, he has no powers to stop her since patriarchal society permits her to advertise her private parts to men who admire her lustfully when her bare breasts and wriggling body are exposed by herself through the turning of her cloth. This shows how the patriarchal ideology dominates women. Mulaisho endeavours in

exposing his characters by using fragmented parts of the female body in his literary work. The language he uses is patriarchal in nature and reveals a society that is gender blind. This is due to sex-role stereotyping which renders woman to be inferior in the author's society. People like the D.C. and the messenger are men who are like vultures and look for what they need even from other people's wives while women cannot behave like this as society does not allow them to behave like men. Fragmented language is commonly used in male literary art to describe women than men leading to sexist language which has the long term effect on the readers of both sex and thus perpetuates discrimination leading to male domain as it may appear to be in male literary works.

6.1.1.3 IN COWRIE OF HOPE

Sinyangwe portrays women who are ill-treated by men and their feelings are hurt. For example, men are depicted as uncaring, insensitive and inconsiderate at the plight of widows. Women are described using derogative language by the author. Cultural violence is reflected in the author's description of the woman and shows that man does not care about the plight of a widow and can do as they please with her as observed.

NASULA

"They had turned her into a stream in which to wash and kill the stink of their humanity. They had turned her into the hunter's flat stone on which to sharpen

their spears and axes... a fruit to be eaten at by the chief during the night" (Sinyangwe 2000:6). Sinyangwe portrays a woman who suffers gruesomely and seems helplessly. The language he uses is very derogative; portraying the woman as a vulnerable person who is sexually used by men in the society; the chief who use her as a fruit to be eaten at night and the hunters to exercise their manhood on her body. Her anatomy is termed as flesh where hunters sharpen their spears and axes and these metaphors Sinyangwe uses are for the penis, and so portraying the image of woman as subordinate to man and giving easily to man for sexual gratification. The description of woman by Sinyangwe leads to feminist outcry as women are sexually exploited in men's writing where they are described in fragmented language.

Sinyangwe further describes woman as a lover of money. This also is demeaning to the image of woman. Women are not only attracted by their body language but economically as observed:

Gode

'This is what I am looking for,' the woman said excitedly. 'There are the beans. How much are you selling the bag for? 'One twenty.' I have no quarrel with your price but let me give you a hundred, which is what I have.' 'Add twenty thousand.' At that moment a man with a Homburg, which added to his stature... loomed before the two women. 'I' give you one hundred and thirty

kwacha, mama, for this bag... She looked at the woman who had offered her a hundred thousand kwacha, as if to ask if she could afford the additional thirty thousand kwacha the man had offered. The other pointed her lips and burnt her head to one side inciting defeat... Did you say one thirty? She asked the man, to be sure she heard him correctly. The woman who had offered a hundred thousand kwacha and the man who had offered more, left in most opposite directions, like enemies... Nasula's eyes darted from one to the other, as the man opened his boot and she and the helpers threw her bag of beans inside ... Reaching the spot where Nasula had been selling the beans, he told her to wait there a bit longer... Nasula waited and the man didn't come... She decided to go and wait for him by his car. The yellow car had gone. The nearby vendors confirmed her fears. It was clear that the man had cheated her out of beans (Sinyangwe 2000: 82).

The way the language is used, puts the woman in a position of money lover. She refuses the low bidder by offering the bag of beans to the highest bidder ending up losing both her bag of beans and money which is never cashed to her. The author portrays the woman as a person who is easily manipulated by man. Sinyangwe portrays a woman who cannot be economically empowered as she lacks protection from the man who regards her as less valued person in his perception by even grabbing the little merchandise she has for sell.

CHAPTER SEVEN

7.1.0 DEVELOPMENT OF CHARACTERS

The author tries to make a character grow to a certain degree of recognition as he/she moulds the female and male characters. The question is, are female and male characters developed by the author? Are they suppressed or not? Is there equal coverage in characterization for both female and male characters.

7.1.1 FINDINGS IN

7.1.1.1 TICKLISH SENSATION

In Ticklish Sensation, the woman is presented as a mistress (somebody to satisfy the man's sexual desire), as a wife to perform household chores and as a dependant, sister, daughter and grandmother. Despite being portrayed in negative forms, the women excel in their roles, they are forceful and articulate, thinking beings that the reader is brought to recognize and appreciate as individuals not types. Each character has a peculiar way of solving the problem hence being developed by the author.

While it is true that most authors portray women in negative ways as alluded by Jemanesh (1988; 57) and Yesh (1986;68) who both deal with images of women, they confirm that playwrights fail to portray women's different personalities. They also note that women in these plays are depicted largely as sensual lovers and mothers and they criticize the writers for undermining the various and social

roles played by women, but this is not the case with Gideon Phiri in his Ticklish Sensation. He presents women in a positive way as seen in Jojo's mother:

Jojo's Mother

She is portrayed as a woman who saves her children from her husband's wrath. As seen in previous chapters in the findings of Ticklish sensation, Phiri (1973: 12) writes: "Most of the time she rescued us from the unkind tentacles of father. Because father seemed to worship her somehow, her word of intervention was enough to throw a whip off his hand. Where a genuine case that warranted a punishment... She let us gnash our teeth under his atrocious flogging". Even when there is male dominance in Ticklish Sensation, women have potential in saving their children.

Jojo

Phiri portrays the character of Jojo as a person who sees women as sex objects to satisfy his sex desire. While men look at women as hornless cows trying to bash into a horned bull, they find it difficult to suppress women who resist being used as sex objects. The female characters refuse to be placed in her reversed role as the writer moulds her as follows:

You devil! I barked at her as I furiously struggled to my trembling feet. 'Slovene beast... If I don't touch those breasts today, I'll excrete in my mother's pot; I can assure you! '... If Jesus is in heaven and Satan is on earth, I'll blast you if I don't touch those breasts,' I added. She replied and annoyed me even more, 'Damn you, swine! How dare you touch my breasts and make them dirty? Yet Kinki had the audacity to call me swine and slap my face. I got really vexed. How could a woman reduce my dignity like that? ... You are a rogue! Brute! Silly bastard with a head of

donkey! Did we ever sign an agreement that you'd be touching my breasts at any time you which? Swine! I was rooted to the ground, trying to decided which way to take in order to get at her (Phiri 1973: 31 - 33).

The passage shows that female is a protagonist character. She is given strong character traits to enhance the story. Kinki, does not accept the patriarchal role of being a mistress to any man who feel like using her. She uses all sorts of derogative remarks to defeat the man. This makes her forceful and articulate as an individual and not a type. Phiri's characterization is neither exaggerated nor contrived with the intention of denting the image of man but this is the realistic portray of men and events in most African tradition societies. The women are capable of defending themselves from immoral men due to feminism trying to deconstruct the patriarchal societies and writers like Phiri, though not bold enough to present their autobiography and spread their hidden linen to the readers, they somehow present life as they saw it in the societies they live in at a particular place and time. Phiri succeeds in developing the female character as observed in the wrangle between Jojo and Kinki. Negative sex-role stereotypes are broken by the author through the positive way of portraying female character.

Meeky Banda

Phiri excels in developing a positive image of females. Women are mentioned throughout his book even when he uses sexist language. This is a major trait in

his novel. Meeky Banda is among many female characters on Ticklish Sensation who does not tolerate nonsense from a man. There are a lot of cultural inconsistencies that seem to dominate in male characters but female characters seem to fight against all forms of injustices existing in their societies. Though woman is often represented in literature as a symbol of cultural values as a tactful way of tying her down, in Ticklish Sensation, she is a rebel as seen in Meeky where her character has been injured by Jojo.

The following morning I walked through Walela School to town. The reception I got from the girls as I passed by was such as I had never known before. Most of them rushed close to the road and jeered at me; they laughed and shouted out words I could not understand... I walked quickly and cleared out of their sight. I was bewildered. ... I spotted a young girl ahead of me... the way she reminded me of Puna... I hurried forward, and to my surprise it was Meeky Banda. She looked back and our eyes met. I smiled, but she didn't. Her face was as hard as a rock... (188). Where are you going?... Why should it be a business of a fool to know anything about my movements?

Mind your words, baby' I said 'May be you have forgotten who I am?' She stared at me. I saw her insolent face was screwing up.... I know you are Jo. Notorious men are just as much remember as famous men are."... I was stunned. Never had been so much puzzled in my life. I didn't understand why she was acting like this... I wondered whether I had turned into a leper to be feared so much. She stood there and glared at me. I saw flame of fury in her eyes... She backed out, 'Get out of my way! Touch me and you'll regret it. I'm not like your bitch. And, as a matter of fact, don't ever try to speak to me again. I don't want to hurt your feelings, but sometimes it is good to be cruel in order to be kind.' With that she walked away (P. 189).

The passage portrays a female whose ego has been morally disturbed. Meeky Banda's image as female is developed as she does not tolerate immorality from

Jojo who wants to acquire extra relationship affairs with girls from Walela, she lashes at Jojo by warning him not to touch and not talk to her. Women have found themselves caught in cultural 'web' and Phiri portrays a culture of men trying to exercise their manhood to dominate women but he excels in developing the female character who challenges this patriarchal representation. When the reader reads, despite Phiri being a male writer, he portrays feminist images who challenge their subordinate position as members of the society. Meeky Banda among many female characters, resist oppression from men in Ticklish Sensation, hence the author succeeding in the development of images of female characters. The author portrays females who don't conform to the traditional stereotyping of male and female. The connotations associated with strength are linked to females in his writing as women lash back to men when wronged.

However, the author fails in developing the female character through the image of female breasts on the cover with beads in between them. This is seen as pornography as he represents the body parts of female. The title "Ticklish Sensation" is also demeaning depicting the author's book as immoral even before opening the book. The title itself is titillating as it signifies sexual feelings when associated to the pointed breasts on the cover. The language used in the book, Ticklish Sensation, is demeaning to female characters and easily corrupts the mind of the reader as seen in previous chapters of the research. Phiri portrays a crazy male character who wants to know the truth about the stories he is

introduced to by his big brothers: "Every night, those brothers talked about girls... I sat on her thighs and played with them. The ticklish sensation I got was more than words could tell.' If you don't touch her beads... then you cannot claim to have enjoyed..." (18-19). All these discussions end up in corrupting the moral behaviour of Jojo who tries to venture out in experimenting about the ticklish sensation talked about by Tondo and Pinto.

Phiri in his novel uses language in a very derogative manner. He exposes the female character to her lowest status by describing her nudity as follows: "There was a hole in her skirt, just where the buttocks swelled out most... I could see her brown skin through that hole... it was logical enough to suggest there was no extra cloth beneath the skirt" (p.2). There are a lot of passages where female body parts are described. This type of description renders women to be sexual objects whose beauty is portrayed in body parts and not as a human hence the character of women not developed.

7.1.1.2 IN TONGUE OF THE DUMB

Women are perceived as wives, mothers, prostitutes revolving around marriage and procreation and satisfying male sexual desires. The women are not even mentioned at the mission station and only male characters take the roles of decision making in Tongue of the Dumb therefore the author does not do his best in developing the image of the woman. It is men who enhance the theme of the

book and female characters are passive though they voice out in some instances. Mulaisho portrays a woman in inhuman conditions as well.

Natombi

Natombi is a woman facing problems as a wife and as a widow. She is a person who is hired out by her husband to other men and so viewed her as a prostitute. This is a tendency in some African traditional societies where women are sacrificed to other men without due respect of their marriage status. Muslaisho (1971:7) writes:

... 'You know the teacher, and Lubinda has told me so,' said Dulani, threatening violence. 'You lie. And you know Lubinda lies,' replied the woman. 'The teacher gives us meat because he is a good man. Lubinda has been troubling for sometime now. He wants to sleep with me and you send him to me.' She broke into tears. 'Am I a bitch to sleep with every man whom you send to me while you go about with other women? Why did you marry me? To sell me to your people? Let me go. This is your child... but you won't believe it.'... But the people who said that they knew what they knew said that he was not Dulani's child. His former wife, whom he had lived with for five years, had died childless... How was it that after only two years of his marriage to Natombi he now had a child, anyway, why a dumb child, of all things? This is what people had been asking ever since Mwape was born.

Mulaisho depicts a woman who suffers very much in the African context as it is normal to humiliate a woman even accuse her of being a prostitute and deny the ownership of her children in the case of his being barren. This is the case of Natombi who gets married to a man who married before but never bore a child. When she gets married to the same man Natombi bears a child who is doubted by his father leaving the woman in a precarious situation. This portrayal of

woman by the author does not in anyway enhance the development of the female character but suppresses her to the subliminal level of a prostitute and the saying "only the mother knows the father to the child" and these are stereotypes perpetuated in societies and in literature by the male authors giving a negative image to the female character.

Natombi as a widow suffers to extremes. Even her fellow women cannot stand by her side. She is shunned as if she suffers from leprosy. Women seem to be on their husbands' side and cannot do without them. As portrayed by Mulaisho, the female character is not developed as even among themselves, they are suspicious of one another for the sake of avoiding themselves grabbing their fellow husbands as Mulaisho (1971:108) states:

Thus it was that the women of the village avoided Natombi's company. Whenever they were gathered, and she went to join them, they would disperse one by one until she too had to leave. It felt awkward to sit outside the house when other people were pounding maize. So she went to help, as was often done she offered her services to one woman. The woman said, 'No, there is just a little left, I will finish it.' 'Oh no, poor me, no one ever helps me. Why should they now?' And to a third, who shouted to her friends in Natombi's full hearing. 'Beware hungry vixens who pound their way to your husbands' hearts.' They all laughed and deserted the place, leaving her along with the mortars and the pounding sticks. Several men had been watching this... As she passed one hut on her way back, one man shouted to another across her path, 'The meat of hyena!' The other answered, 'Only witches eat it.' And then the first man shouted back, 'The meat which never finishes'... Natombi understood what these conundrums meant...

The female character being despised by her fellow women because of her status as a widow and men calling her hyena's meat, meat which never finishes makes the author portraying women's images as people who can be used for sex as long

as one wants and the stereotypes regard a woman as somebody who is inferior in status. Mulaisho depicts a patriarchal society which shows male dominance where the female prepares food for their husbands as seen in the domestic activities of pounding maize. The women are further given a derogative picture of even castigating their fellow women just because they have become widows who can easily grab their husbands. Mulaisho, therefore, does not succeed in developing female characters in his literary art.

At the mission post, only men are seen running the affairs of the mission. Women are not even mentioned in activities. Mulaisho portrays women as the title itself "Tongue of the Dumb" as being voiceless and only men are seen at the helm of the church. The image of woman is not portrayed even by the men of God which could be attributed to the stereotypes being a carry over from as far back as in Biblical days with the belief that God made man first, subjects a woman to a subordinate position, a position that relegates her to socially constructed traits that are distinct to those of men. And those women are not supposed to participate in church activities as their menstruation does not allow them to stand on pulpit. All these can be propagated from generation to generation and even affect authors as they exclude women in their writing because of patriarchal societies influencing their writing.

Father Gonzago was retiring, blissful in prayer and happy to obey. This it was that although he was saluted every day as Father Superior, the real ruler, commander and general of the mission was Father Paul Oliver, known as Father Chiphwanya by the natives at the mission... Such a man was Father

Chipwaynya, S. J. the man who met the few schoolboys and workers at the mission as communicants in church, as servants at the table and as pagan souls to be instructed in the classroom... (Ibid p. 38).

The women do not exist at the mission. Only men are mentioned. Mulaisho portrays women as passive in the society dominated by men. In the previous chapter women in Tongue of the Dumb are only viewed as people who are ready to serve man in bed, a wife, mistress. Mulaisho portrays images of women who are not forceful in the affairs concerning the community, but enhances the image of man as the head, Father of church, chief, headman, D.C, commander and general of the mission where as woman's character is not developing and only to be recognized as a housewife.

7.1.1.3 COWRIE OF HOPE

In Cowrie of Hope, female characterisation is developed to a status of economical wife, parent, and given physical strength and equal partnership to man in trying periods such as loss of property where the men and the women work together to uplift one another in difficulties. Sinyangwe succeeds in developing the female character as depicted.

NASULA

Nasula is a protagonist character in Cowrie of Hope. She fights poverty as a widow with her daughter Sula. She struggles in her endeavours to see her

daughter and herself fending for themselves. Sinyangwe succeeds in developing the characterisation of the woman. As Sinyangwe (2000: 69) states:

She would do it, she thought. Was it not only after one single night that she would possess the most money she had ever had? Sula had grown into a big girl and was going into grade ten. The child could continue sleeping on empty sacks and bare reed mats while covering herself with a torn second-hand citenge. The child should have better things to sleep on and cover herself with. Come tomorrow she would buy a blanket and bed sheet that were new, straight from where they had been made, and as good as the ones on her lap which Nalulukwi had left her to use for the night (Ibid p. 72-73).

Sinyangwe illustrates a woman who is determined to redeem herself from the bondage of poverty. She is determined to see her daughter in new clothes and garments through her entrepreneurship. The author develops the character of a female who wants to have a better livelihood. In her determination, a woman is a business woman as seen in her merchandise: "Our beans are yellow and white from Mbala.' 'Ah!' the man exclaimed. They are diamonds, don't haggle. They will go at one hundred and twenty thousand kwacha. No one has seen them here... Nasula's heart danced with elation" (67). This is one way Sinyangwe empowers a widow, Nasula through her industrialization of being a business woman than being flesh for everyone to use for the means of gaining money for a living. The reader is brought to recognize and appreciate the image of woman character being developed by a male literary writer like Sinyangwe.

Sula

Sinyangwe is appreciated for the role that he plays in developing the female character. Even as an orphan, the female character makes some strides in her education. Sinyangwe's notable achievement is a deep psychological insight into women characters he pursues to develop even when they are under harsh conditions as seen in a widow and Sula as the orphan where the female character excels even in a prejudiced society where stereotypes try the woman down to give in to man for survival:

... Sula was a child who had lost a father. Fatherless she was living in poverty with a mother without means or relatives to lean on. Maybe the world saw nothing unusual in all this. But to Nasula, a mother, Sula was different. She was no ordinary child... The child required a delicate hand to guide her from the cliff, on which the death of her father had left her balancing precariously,, down to the valley of light and hope below... How was she going to manage to straighten the seeding without snapping its delicate stem? ...Unlike other children in Swelini and the surrounding villages, Sula, from the first day never complained about what she wore or took to school... Then something was needed at school and the teachers told the pupils to ask their parents for it, Sula would not do so... She always deliberately avoided saying that the teachers had told the pupils that their parents must provide them with the item. Nor had she ever threatened not to go to school or stop schooling... Soon after she had begun school, word started coming home that she was intelligent, determined girl who did not miss classes, was interested in learning and was punctual (Ibid p. 72 - 73).

It is rare to see determination in an orphan to go to school, especially in a girl who is also involved in household chores to concentrate in her education Sinyangwe makes his female characters grow by strengthening the image of woman. Nasula through her effort and through Sula's doing away with worries brings hope in both female characters. Sinyangwe's beautiful language makes him succeed in developing the female character making the image of woman

inclusive and acceptable to the reader. Stereotyping of trying woman down is not common in Sinyangwe as he succeeds in fostering an atmosphere of change in attitudes and beliefs of traditional societies.

CHAPTER EIGHT

8.1.0 LANGUAGE USAGE AND LANGUAGE PLANNING

a) Language usage

One question one would ask in male literary works is: Is the Language used in male literary works please both female and male readers or does it only please specific grouping? There are positive and negative parts of language in most literary works and mostly language used in literary works describe a person not as a whole but using body parts such as breasts, hips and many other parts. The language can be biased toward one sex and this germinates to feminism where women are marginalized. Feminism as a literary criticism is a political position, based on the realization that there is an unequal power relationship between men and women. This biasness is extended even in writing where women are either portrayed as marginalized, mute, and exclusive as they only appear as mistresses, concubines, prostitutes, outside wives, dependents, and disgruntled women reflect and dominate the pages. All these terms portray female in literary works with bad image unlike their male counterparts who seem to have good images as those of leaders, head of the house and decision maker originating the word patriarchal as an organization where the position of power and decision making are in the hands of men. In other words, women are considered to be subordinates.

Feminism comes in literature because of negative way of portraying women in literature. The phrases used if not good for public readership, affect the opposite sex more especially the female. Language as a means of communication, can spread information in negative or positive way, can educate and entertain. The language should not be used to offend others but has a role to play in communication. Language should unite, respect and reflect what happens in society and in literature language becomes the mirror image as it reflects the society. When writers write, they should not complicate or injure one sex and favour the other sex.

8.1.1 FINDINGS ON LANGUAGE USAGE IN

8.1.1.1 TICKLISH SENSATION

Since the research is examining the images of women, language is vital in literature as it influences the writers which could lead to equal coverage of both sexes or not and negative way of describing one sex over the other.

Gideon Phiri is an artist who describes a woman using sensory language as he is full of fragments in describing his characters. This description of women is linguistically biased against women's perspective which could be attributed to sex-role stereotypes. He does not excel in the description of woman as observed.

Those legs are soft, really soft;' he continued. 'I can give away all my wealth for her. And those breasts! Boy, they are sweeter than honey!'

Sweeter than honey! How can breasts be sweet at all? How? Were there any people who ate breasts? Could there be such an unthinkable thing? ... Did you fondle them like I did those of Nina? Pinto questioned. 'Yes, chum ... I enjoyed them. Fancy, she gave both of them to me. I sat on her thighs and played with them. The ticklish sensation I got was more than words could tell.' If you didn't touch her beads,' said Pinto, 'then you cannot claim to have enjoyed as much as I did' (Phiri 1973:19).

These phrases project the character's actions but negatively reflect the image of woman who is described using her body parts such as legs, thighs and this is victimization of females by the author who use sex language which morally corrupts the mind of the reader. This way, an undeniable psychology of inferiority is created in the perception of image of women as they are only regarded as sex objects hence the language biasness against women.

The image of woman is also portrayed as a prostitute not as a parent in Ticklish Sensation. Woman is regarded as a person who cannot stand on her own as seen in Phiri's literary art where language is patriarchal constructed in his oppressive phrases where he terms woman as not independent and a prostitute:

No candle; no matches; no this, no that, Maiwee, these children!' The woman was complaining bitterly. 'You consume things so quickly in the house as if you contribute anything. I labour throughout the nights to get this and that for thankless lazy brats. You only move about with stupid boys whom you bring back nothing.' She paused a little as it to let her words sink into Lise's ears. Then she continued, 'I don't know what should

*become of you the day I'll fail to hold men any more. Brutes, brutes, brutes!
Your fathers don't bring anything more here. I don't know who should
drive swords through their heads for me.'* (Ibid p. 121)

The author does not only portray women as fulfilling domestic activities of taking care of her children but also portrays an image of women in negative way as a person who source for money by being a prostitute in order to gain her ends meet. The portrayal of woman in an inferior position is as a result of patriarchal language necessitated by sex role stereotypes which makes a woman see herself as different from man and as having social status different from man. The author shows a woman who scolds her children that the day she fails to hold men, they will suffer hence putting a woman an underprivileged class as against a class of men from who they gain favours as they seem to have never heard of equality. Language is full of biasness in women's description.

8.1.1.2 TONGUE OF THE DUMB

Among African novelist, good literature is that which must have in it visible male characters performing roles which highlight the political power they stand for. To illustrate this, Mulaisho in his novel portrays man as a decision maker while the woman fulfils domestic roles such as those of cooking and satisfying man sexually and writers are influenced with stereotypes existing in their society to have unbalanced coverage of images of one sex over the other. According to Buchi (1986:66) "The world, especially the African world still regards serious

writing as a masculine preserve." In Tongue of the Dumb, the justice dispensers are men as observed in the language which is stereotyped as this:

The people began to shift uneasily. The Mpona spoke: 'My people, this matter of witchcraft is a weight matter. It is proper that I and the elders speak together before anything is done.' Mpona considered the faces hanging on his words and he knew from the looks of expectation on them that they were not satisfied. He would have to speak further. They were waiting for a word of commitment... We cannot afford to let witches go without the punishment they deserve,' he offered. 'He has said it,' the crowd murmured. 'It means only one thing. We trust Mpona. He is a good man.' They disappeared into their houses, satisfied that justice would be done. Aphunzisi was pushed into one of the empty huts and the door was secured from the outside. He was a condemned prisoner.... When the elders gathered the meeting immediately became stormy, with Lubinda assuming the role of prosecutor. 'We do not ask him to drink Mwaboi because we do not want him here. He came in our midst as a stranger;... But look what he has brought to our village. He has brought charms, medicine, and witchcraft... This teacher has done unnatural things with Natombi, that foreigner of a woman whom we accepted as our daughter. No, we ask him to drink mwaboi because justice demands those who are under suspicion should prove themselves to be good men... 'Let me also say a little on this matter,'... It was Simbeya's voice... there was silence... 'In the old days we would not even be sitting here discussing obvious. The teacher would have drunk the medicine already and what should happen could have happened already. But here we are discussing. Why? My young men, you are right to discuss. The world has changed... So the world is yours. But discuss properly' (Mulaisho 1971:80-81).

When it comes to women's views in matters involving the village, they are not heard of, but men are the only ones who dispense justice and decision makers. Mulaisho's language choice has an impact on how we view the society and affect the conditions of women's lives as the stereotypes are perpetuated regarding women as subordinates, mute and language used relates to the biological binary distinctions between male and female, hence the image of women as seen in language relegated women as observers not participating in decision making.

Mulaisho could be writing what is reflecting in his society using patriarchal language and Dipio (1998: 129) states as observed earlier in chapter two that: "Literature is seen as a process of psychological exploration aimed at uncovering repressed sentiments and verbalizing what had been unacceptable and repudiated... Literature is viewed as a talking cure (catharsis) through which the artist unconsciously pours out all that he had repressed." The patriarchal language as seen in Mulaisho is what leads to women readers' reaction demanding for regulated language in male literary works hence feminists challenging patriarchal language. The language used by male literary works in these novels under discussion can be traced from male dominated societies. Men in African societies are always at the helm of managing the societies while women are silent listeners as seen in Tongue of the Dumb: "It was the messenger calling the role of all the registered males in the village. 'Simbeya!' There was no answer... 'Friends, let us remind each other,' said the Chief, turning to his colleagues.' There was no answer... Friends, let us remind each other,' said the chief, turning to his colleagues. 'Was Cumba here this morning?' (Ibid p. 86). There is theme of male dominion in Mulaisho's of not involving women in the affairs of the village and women are not even appearing in the register indicating roles played by the males hence the images of women are not known because they don't participate in the village affairs which is as a result of sex-role stereotypes which relegate women to inferior roles such as those of a mother, wife and a prostitute as seen in the character of Natombi:

It had all come out at the time Natombi was giving birth. The birth was difficult, and as this showed that she must have been irregular in her ways, the elderly midwife questioned her. First of all Natombi would not own to any dishonesty. 'I know only one man, my husband,' she had said. But after five days, when the labour grew more and more painful, she had admitted that Lubinda had also visited her once. Once? Questioned the midwife 'was it only once? You die if don't tell the truth.' Natombi had then admitted that it was twice. But in the gossip of the village, this was magnified to many times. So, was there any reason to believe that Lubinda had ceased his association with her, even if she had not conceived again afterwards? The woman said that the child, Mwape, looked exactly like Dulani, his father. But this was neither here no there... Dulani was the obsequious mouse who always followed the bidding of his master Lubinda the cat. Lubinda himself had been heard to boast at beer parties about how Dulani had 'employed' him. Lastly, why was it that it was Lubinda who talked most about the teacher and Natombi?... (Mulaisho 1971:73)

From the above passage, women are viewed as prostitutes who even in their matrimonial homes, they still flirt out with other men and that husbands can employ their friends to service their wives sexually as seen in Dulani who employs Lubinda to sleep with his wife. It seems, Mulaisho's language reflecting of the happenings in the surrounding society where women are only humans by being married and procreation and honouring their husbands' beds. These roles are as a result of sex-role stereotypes which spring up from patriarchal societies hence relegating the images of women to inferior roles mentioned. The language in Tongue of the Dumb renders woman as not having emerged from her cocoon where man dominates in potential roles.

8.1.1.3 COWRIE OF HOPE

In previous findings of other novels, female characters revolve round marriage, prostitution, child bearing, outside wives, muted women who cannot participate in the policy making of village affairs the job considered to be that of male characters. In Cowrie of Hope, the language used is relatively better as it champions the image of a widow who suffer under the humiliation of her-laws but she triumphs. The stereotypes press down women in male literary works because male writers, mostly come from societies which don't recognise women as equal partners and according to Bridges (1995: 18):

The Bible preaches subservience to women. Adah remembered being taught by missionaries that "a woman was supposed to be ready to give in to her man at any time... The Quoran too presumably teaches Muslim women to be eager to please their husbands if they want to have access to Paradise. Wives have no access to refuse their husband's sexual advances... What is often overlooked is that both Islam and Christianity insists on mutual love and respect as well as the husband's love and respect as well as the husband's duty to satisfy his wife sexually too.

The above quote shows how missionaries have distorted the Bible and Qumran hence encouraging sex role stereotypes which lead to women's images being negatively portrayed in male literary works as they are exposed to harsh conditions of undergoing disappointments and trials as seen in Cowrie of Hope where the widow is left to fend for herself and her only child while the in-laws abandon her because she does not comply to customary law of being inherited as a wife after the demise of her husband. The author use language which deconstructs the patriarchal culture which regards a woman as feminine and the

author use the language beautifully as he moulds his female characters with good image resisting bad forms of exploitation in their endeavour as observed:

Isaki and his father had spat on the ground, they had swept a finger across their necks and pointed to the sky and said she, Nasula, although she had been wife to the late Winelo, had stopped being one of them... They would not help her, even if they found her dying. Inwardly, she too had vowed never to befriend any of them and chosen to perish rather than accept a forced marriage and the wealth the dead husband had left her... Isaki and his father were not wild beasts. They must appreciate the good work she had done giving Sula schooling up to grade nine without any help from them (Sinyangwe 1971: 16).

Sinyangwe attempts in improving the image of woman whose previous role was in the hands of her husband as a wife and mother. Nasula is a character who pursues independent life after her husband's demise by refusing a forceful marriage. The author, in his language, improves the image of woman by doing away with oppressive static patriarchal culture where women are prejudiced to be helpless when as widow.

Language is therefore viewed as the site of the cultural production of gender identity; subjectivity; subjectivity is discursively constituted (Dofione 2001: 336). This means that each person's subjectivity is constructed and gendered within the social, economic and political discourses to which they are exposed. Within this approach, people operate within subject positions, which are created and sustained by use of language. Speakers are regarded as 'doing gender', and the different ways in which women and behave are accounted for by the gendered society contexts in which they operate. This approach examines what speakers

'mean' in their situated utterances, and how gender is constructed in social practice (Eckert and McConnell Ginet, 1992).

Sinyangwe as a contemporary writer, takes feminist step because of the way he champions the image of woman against male dominion and feminists are determined to fight oppression existing in patriarchal societies and this is seen in how men try to frustrate independent women as seen in Nasula:

The two men shook hands and started chatting. Blood rushed to her brow and she felt something like fire in her eyes, which blinded her momentarily... She stood up, uttering a cry. Sula her cowries of hope. With the rapidity of lightening she undid and did her citenge round her waist. Her fatigue was gone. The idea of striking down the spiteful thief streaked her mind, but she swallowed and regained her self-control... 'Have I not found you?'... Gode Silawwe stared at her lengthily, thoughtfully... She now stood with her arms akimbo, her eyes flaming with rage, poised for a physical confrontation if things came to that. The reality of her own frailty and the evident wealth and strength of the man, did not exist for her in the swirl of her anger and desperation... You will not go anywhere until you give me my bag of beans for it;... (Sinyangwe 2001: 124-126).

Sinyangwe portrays the image of the woman who excel in her role of being forceful and articulates against the evil man and the reader appreciates the recognize the female character as an individual not type as she has a way of triumphing against injustices existing in her society. The artist, in Cowrie of Hope improves the image of woman making her defy dominant stereotyped customs of disregarding a woman as seen in Nasula challenging the thief who wants to reduce her to nothing by escaping with her bag of beans but she trails him until she wins the battle. The language the artist uses gives strong character traits to enhance the story by making a woman as a person who can defend and

live by herself. Sinyangwe has a unique way of presenting the female figure's characterization which could be attributed to feminism at the helm in the era when the author writes his book, Cowrie of Hope when women have realized their rights to stand on their own. The author comes out vividly in his characterization of the female figure; making the story a reflection of African societies which are male dominated being defied by females challenging the sex-role stereotypes which have remained unchallenged for ages. The language Sinyangwe uses makes the female figure a protagonist as the action revolves round her. Also the author aggrandizes the woman's image in his literary language:

The woman was elated. She walked with a sure step and a buoyant heart. She felt strong and refreshed in spite of her tired,... 'Ala! Exclaimed Nalukwi, ... 'You did not go to the village? Hmm, Nasula, the way you look. What has been happening to you?' It's a story that is long, Nalukwi, the story of everything that has happened since I left your home,' Nasula said and looked at the mattress and the travelling bag cordially as if the property were a pair of twins she had just delivered after an excruciating labour. 'But everything is all right now. I found the man and got the money from him. I have just been buying things for the school-going one (Ibid: p144 - 45)

The artist's presentation of female character, shows the language which is feminism as the female character who is a widow, defies the law of African culture, becoming independent no longer under the custody of man as the strings of dominant stereotypes demands, hence making her the hero and deviant capable of fending for herself and her child and challenging the evil man.

b) Language Planning

This is one way feminists advocate for women's writing that works tirelessly to deconstruct patriarchal language existing in male literary works to write what has not been written about women.

There is no doubt that feminism has been a major social movement since the early 20th century, and now in the 21st century. The women's movement strives, among other things, for the elimination of gender discrimination and for gender recognition of women's contributions to society. It also aims to change the many cultural and social practices which perpetuate patriarchal value systems. As has been seen in the foregoing discussions, language is a powerful instrument for the patriarch. When all the biases in language are exposed, there is a need for a feminist approach to language planning. One that is most prominent and possibly the most widespread approach would be the linguistic equality approach. Language planners would pay attention to non-sexist language guidelines, which would be the main instrument of promoting language reforms. Under this approach, planners could also use the strategies of gender neutralization and gender specification to attain their goal of creating a language system which allows for a balanced representation of the sexes. (Dafione 2001: 344).

Gender neutralization involves minimizing or eliminating gender specific expressions and constructions. It implies that 'any morphosyntactic and lexical

figure marking human agent nouns or pronouns, or other parts of speech, as masculine or feminine are “neutralized” for gender, especially in generics contexts” (Pauwels, 1998).

CHAPTER NINE

9.1 CONCLUSION

The three novels under discussion Ticklish Sensation, Tongue of the Dumb, and Cowrie of Hope show women's images mostly in negative sex role stereotypes. The male characters in these novels enhance the theme of patriarchal culture as they want to get what they want by suppressing female characters. Borrowing from the Marxist, separating the text in isolation as structure, or as a product of the writer's mental process, divorcing from society and history, will be deficient in its ability to explain what literature is, and these are levels of social awareness of both the society in which the authors write, and of fictional characters they create and this renders literature as a reflection of writer's society as he or she writes what is around him or her.

The authors of the three novels under research have enhanced the theme of patriarchy while there is lament of resistance against patriarchy in some novels.

Patriarchism is derived from the word patriarchy, which originally referred to the dominant rule of the father as the head of the family. The word also comes from a Latin word "pater" meaning father. It has been extended to mean any system or organization where the positions of power and decision making are in the hands of men... (Dahlerup, D., 1987:p. 94). From this patriarchy, germinates feminism and as a literary criticism, "feminism is a specific kind of political

discourse: a critical and theoretical practice committed to struggle against patriarchy and sexism,... (Jefferson, A. and Robey, D., 1991: p.204). In the same way, the text may be female centred, but the characterization to the patriarchal stereotyping as seen in two of the three novels under discussion.

9.1.1 GENDER ROLES

In Ticklish Sensation, the image of woman is termed with inferior roles such as those of taking care of the young ones while the male characters assumed potential roles disciplining children. Women are left in their stereotyped position of being mothers as observed in their description: "Mother was generally a kind woman. Most of the times she rescued us from the unkind tentacles of father..." (Phiri 1973:12), while the role of men in Ticklish Sensation is that which depicts their potential in wage employment. "They preferred to get married to men from the line of rail; men who could afford to wear grey trousers and take them to see the railway line. I was told Father could not have married mother if he had not gone to Harare" (Ibid p. 27). Women are therefore, in inferior position as they only get married to men who work and that they can only follow men because of their wealth. This presents male dominance because women can only depend on men and that the women are not self reliant but are appendages to men which is as a result of sex-role stereotypes existing in the world of the author aggrandizing man over the women.

The author of Ticklish Sensation portrays the image of woman using body parts leaving her to a degree of sexual attractiveness and sexual availability. The author uses Jojo, the male character to describe Kinki by her fascinating body parts: "her buttocks... I always imagined that instead of flesh, there was some sort of jelly under her rear skin... There was a hole in her skirt, just where the buttocks swelled out most... I said to myself that if I could see her brown skin..., then it was logical enough to suggest that there was no cloth beneath the skirt" (Phiri 1973:2). Describing a woman by her body parts is very degrading hence the image of woman negatively presented.

Language in Ticklish Sensation is guilty of gender insensitivity because women are given negative images as it influences the perception of the world morally corrupting the mind of a reader because of its sexism.

It occurred to me that it was Kinki who enjoyed the act. All through that period when my hand had rested on her chest, fingers denting her breasts, she kept on giggling; raising her shoulders and dropping them. Her chest had continued heaving. 'Are you satisfied now?' she asked me, her eyes searching for something on my face; those eyes seemed to be begging for some more touch (Ibid: p. 40).

Sexist language in Ticklish Sensation leads to the creation of an environment which may not be conducive for communication and not suitable for social

interaction hence language and culture interact and circulating of such kind of language in Ticklish Sensation for public readership reinforces sexism in a society leading to images of women being negatively portrayed. The language in Ticklish Sensation is fragmented describing a female character in her body parts making her an incomplete human being. In Ticklish Sensation women are inclusive but they are reduced to sex objects though they resist male dominion even when they succumb to a subordinate position which is as a result of sex-role stereotypes subjecting them to second class citizen in society. Women enhance progression as protagonists but their images are dented linguistically as they are treated as weaker sex.

In Tongue of the Dumb, women hold inferior positions such as those of house wives, prostitute and vulnerable to men while men assume potential roles as leaders, dispensing justice and heading the house. The role of women in Ticklish Sensation is to perform domestic chores to ensure that their husbands are well fed: "When the husband is angry with you; said Mrs. Lubainda, 'give him good food,'... Do not look into your husband's face; that is not modest. Always look at his stomach (Mulaisho 1971: 9). The woman is portrayed as a wife who conforms to patriarchal dictates as seen in Mrs. Lubinda admonishing fellow women to satisfy their husbands when they are annoyed with them by feeding them well.

The women in Tongue of the Dumb are excluded in the power hierarchy. It is only the men who run the affairs at village level and at the mission. This is as a result of patriarchal dominance in the world view of the author. Men are always at the helm of power. Male dominance in Tongue of the Dumb progresses the story in the novel throughout: "Lubinda was feeling annoyed because Mpona did not appear to be making any effort to listen. 'That is what the headmen gathered at that fire are saying. They have sent me to tell you that this man, who does not come to sorrow with others must go'" (Ibid: p. 21). Women in this gathering are not mentioned as they perform inferior roles while the village affairs are for village headmen. Gender roles in Tongue of the Dumb are culturally and politically defined roles and responsibilities to which men and women are socialized to conform and this is due to stereotypes existing in patriarchal societies where men perform potential roles while the woman is portrayed as a weaker sex.

Women are not emancipated in Tongue of the Dumb as they do not struggle for liberation. The language the artist uses, the dominant images used, and the character portrayal are some of the clues to diagnose the unconscious level of the author. The author portrays the image of man as superior over woman as seen "it was the messenger calling the role of all the registered males in the village. 'Simbeya!' There was no answer... Mpona answered, 'He is not here, he is sick.' 'Cumba.' There was no reply" (Mulaisho 1973: 86-7). This shows that only men

perform the roles recognized in the author's world and women do not appear even in the register and they have no supervision as their roles are inferior requiring no role call.

At the mission, women are almost none existent. The affairs of the mission station are run by male Fathers. "Father superior, the real ruler, commander and general of the mission... Such a man was Father Chipwany, S. J., the man who met few school boys at the mission as communicants in church..." (Ibid: 38). Women are not participating in the affairs of the church as stereotypes suggest that woman cannot stand on the pulpit which is a Christian principal though being challenged by women today. As the title suggests, Tongue of the Dumb, women are dumb, mute in Tongue of the Dumb as they are not enhancing the progression of the story. Men are seen as chiefs, headmen and spiritual Fathers in this literary art while women are mothers and wives. Women do not even participate in the struggle or conflict existing between the missionaries and the villagers.

There is gender discrimination in the usage of language in Tongue of the Dumb. In Tongue of the Dumb, language is a power instrument in championing patriarchy as observed: "As she passed one hut... one man shouted across her path, 'The meat of hyena!'... Only witches eat it... The meat which never finishes'... Natombi understood what the conundrums meant (Ibid p. 108). The

language is derogative and very degrading on the image of woman as she is termed as meat of hyena meaning she is sexually available to any man and the language the artist uses patriarchal language promoting sexism and dehumanizing the image of woman to the level of a prostitute.

In Cowrie of Hope, woman is seen excelling in her roles and she triumphs above her problems levelled against her by patriarchy. She is defiant against injustices existing in her society and is very determined to stand on her own. Each female character has her own way of solving the problem and they are appreciated for their roles. Nasula is presented with a good image by the author challenging traditional culture characterized by male dominance. She is a protagonist as most actions revolve round her. Her image is given strong character traits throughout the story. She has not accepted her social roles as a wife, mistress and this makes the author succeed in enhancing the environment of change in customs, attitudes and beliefs which make the woman free from negative stereotypes of making her subordinate to man. For Nasula, she is determined and as a widow, she decided to excel in life by ensuring her daughter with education as seen "You must go to school... I don't want you to suffer the way I have suffered. I want you to grow up to stand on your own feet and not look to marriage or men for salvation. Marriage and men are not salvation but the ruin of any woman who can't stand on her own feet..." (Sinyangwe 2001: 37). The woman wants her daughter to go far with education

in order for her to fend for herself, earn a better living and be independent by going to school.

Sinyangwe is an artist of description as he uses language delightfully. The images of women in his novel are greatly improved and very alive in the mind of the reader. As a widow, Nasula is determined to improve the welfare of her only child and daughter Sula.

The child required a delicate hand to guide her from the cliff, on which the death of her father had left her balancing precariously, down to the valley of light and hope below. How was she, Nasula, going to succeed in guiding the little one down to the valley of life, without tripping the child over the cliff? How was she going to manage to straighten the seedling without snapping its delicate stem?... Nasula had known only peace, and received only praise for her daughter's performance at school (Ibid p. 73).

Sinyangwe's descriptions in his language are not wasted but used to the projection of the character's actions in the novel. The author in his improvement of images of women leaves the reader being taken through the characters' thought processes and motives for action. The author has psychological insight into women's characteristics as he moulds them to make decisions and empowering them to be free from male dominance. In Cowrie of Hope masculine language is minimized to avoid gender insensitive and images of women excel in their roles even when they face obstacles throughout the novel.

In all the three novels written by male authors; Ticklish Sensation, Tongue of the Dumb and Cowrie of Hope, the images of women almost correspond with the titles of the novels. In Ticklish Sensation, women are only described using sexist language and their roles are those of a mother or wife but somehow resist male domination and their images are relatively given a good image even when they are regarded as sexual objects, where as men in Ticklish Sensation, are given potential roles of getting salaried employment by going to Harare to work and getting admired by the women who loved them for the wealth they brought from Harare. In Tongue of the Dumb, women are considered as wives and mistresses who should look after their husbands' welfare by feeding them and honouring matrimonial beds. Their images are not well presented as they don't participate in decision making at both village level and the mission and at mission, the women are not mentioned and all potential roles are done by the men. Potential roles such as dispensing justice and being leaders like chief and village headman and of course a Father at the mission, no sister is mentioned hence the author's weakness. In Cowrie of Hope, the role of woman is felt even in her status as a widow. A woman is seen excelling in her endeavours as seen in the projection of her character and action of sending her only daughter to school, encouraging her that marriage and men are not salvation but ruin of any women who cannot stand on her own feet. This makes the author excel as he makes the readers to the real nitty-gritty as the good images of women are well presented in Cowrie of Hope and indeed women are made as cowrie of hope by the author as

they are independent. In Cowrie of Hope stereotypes are eliminated as male dominance is suppressed by women. A widow is made to generate her income than being forced into a polygamy marriage or being inherited by her in-laws.

In the three novels, the outcome is that even if women go through similar experiences, it does not make them develop the same attitude towards their plight. In two of them, Ticklish Sensation and Cowrie of Hope, women seek to redeem themselves from the oppression and do something about it even though it is in the Cowrie of Hope where the image of woman is given full coverage as she is empowered in her roles while in Tongue of the Dumb, the image of woman is muted and not empowered as they accept oppression and male dominance placidly as a brand and burden given to them as women. This is due to sex role stereotypes influenced by patriarchy. Stereotypes have been found to influence the relationship between man and woman.

All the three male authors have not escaped from using fragmentation in describing the female characters as they are presented in terms of body parts; fragmented to anatomical elements and mostly Ticklish Sensation being at the verge of frequently using fragmentation in almost all the chapters hence biased in the portrayal of women. Patriarchal language is used by all the three authors where sexist language reduces women to sex objects although in Tongue of the Dumb, the female character is not affected by sexist language as it does not have

far reaching effects putting the image of women in potential roles as those done by men. The author of Cowrie of Hope is an example of feminist writer where women are given a good representation, whereas Ticklish Sensation and Cowrie of Hope, patriarchal dominance seems to enhance sex-role stereotypes. Even though Ticklish Sensation is female centred, the portrayal of images of women, somehow conforms to the patriarchal stereotyping.

It is for this reason why feminists try to devise a language where images of both sexes are appreciated. From the research, the African male writers mostly still regard serious writing as masculine where men progress in potential roles. It seems phallogentrism is at work where women are marginalized due to male sexual organ given a source of power enhancing male dominance in male literary works. Therefore, discourse existing in male and female images due to negative stereotypes does not communicate common sense knowledge to appreciate both male and female images due to negative stereotypes existing in the world of the authors. These three novels though differing in characterization, have all the central theme of male dominance even when other authors try to develop the images of women. From the psychoanalytical approach, literature is viewed as a talking cure through which the author unconsciously pours out all that he or she had repressed and it is for this reason, to conclude that all the three authors of Ticklish Sensation, Tongue of the Dumb and Cowrie of Hope, through the *language and the dominant images they use and character representation are the*

levels at which their unconscious is measured as they write what is existing in their societies. In other words, the author's world has distributed much power to one sex over the other leading to unequal representation of male and female images in male literary works.

Patriarchy, in other words, wants us to believe that there is such a thing as an essence of femaleness called femininity. Feminists, on the contrary, have to disentangle this confusion, and must therefore always insist that though women undoubtedly are female this is guarantee that they will be feminine... (Dipio 1998: 212). This is the reason why there must be struggle to dismantle bad laws of patriarchal society; a system which had vested more power in men than women. This is the reason why women have been caught in contradiction since time immemorial as they have been mute leaving men to speak and write using patriarchal language and for women to reverse the wheel of history, they have to speak and write about what has not been written by them or by male writers as well as making their speech voiced than being considered "la femme vampire", docile mothers and wives who pluck up their potential to enhance the family. By doing so, women's images will be improved in literary works and the only affirmative remedy to fight for their noble cause as equal partners to men.

9.2 RECOMMENDATIONS

From the findings of the research, the following recommendations are made to the government, learning institutions, non governmental organizations, the public readers and the artists:

1. There must be equal coverage of both male and female characters in literary works.
2. The message in both male and female literary art should communicate equality and knowledge beneficial to both male and female readers.
3. More workshops should be sponsored to sensitize the artists and would-be artists to avoid language that is offensive giving power to one sex over the other.
4. Fragmenting descriptions of female characters, of describing women by their anatomical element, should be avoided as it is equal to pornography perpetuating sexist language which is biased.
5. Feminists should seek to deconstruct patriarchal language which perpetuates the oppression of the female characters both in society and male literary works and write what men did not write about women.
6. Sex-role stereotypes encouraging male dominance should be curtailed.
7. Language in novels should foster social organization to maintain equality and avoiding negative stereotypes through art which could unintentionally erode the reader's morals.

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