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LANGUAGE AND GENDER IN *MY HEART IN YOUR HANDS: POEMS FROM NAMIBIA*: A FEMINIST STYLISTIC APPROACH

BY

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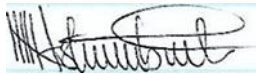
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Dedication

This dissertation is a tribute to my mother, siblings, and brother-in-law for their unwavering love and support during the course of my Master of English and Applied Linguistics degree. I also honour my deceased grandparents with this thesis. Also, I want to dedicate this thesis to all the mistreated, stereotyped, and discriminated against women who don't give up and keep battling.

Certification

It is Certified that the thesis titled '**Language and Gender in *My Heart in Your Hands: Poems From Namibia*: A Feminist Stylistic Approach'** submitted by **Ms. Naemi Ligola Ashimbuli** towards partial fulfilment of the Master of English and Applied Linguistics degree, is based on the investigation carried out under our guidance. The thesis has therefore not been submitted to the academic award at any other university or academic institution.

Haileleul Zeleke Woldemariam

 Prof. Haileleul Zeleke Woldemariam. (Supervisor)

21 July 2022

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Abstract

This thesis provides a feminist stylistic analysis of fifteen (15) selected poems: *Mother by* Bronwen A Beukes*, There's depth in mother's strength by* Anne-Marrie Issa Brown Garises*, Unconditional Love (a letter to my mother) by* Gloria Ndilula *What's wrong? By* Saara Kadhikwa*, Stir not my dear one by* Anneli Nghikembua*, You broke me, Daddy by* Jane Mungabwa*, Domestic worker by* Ina-Maria Shikongo*, Dear perpetrator by* Tulipomwene Kalunduka*, Violence by* Kina Indongo*, Let me be by* Saara Kalumbu*, It never happened by* Veripuami Nandeekua Kangumine*, Perm blues by* Maria-Oo Haihambo*, Hail to the queen by* Zemha Gawachas*, Darkness by* Tuli Phoenix*, and This is not a Poem* by Omaano Itana, from one anthology titled : *My Heart In Your Hands: Poems from Namibia*. The purpose of conducting this study was to examine language and gender in *My Heart In Your Hands: Poems from Namibia* from a feminist stylistics perspective. The research sought to achieve the following objectives: To examine how lexis is used to represent women in the selected poems; to analyse how syntax is used to show roles of women in the society and to evaluate how gender issues are communicated at discourse level. The female poets disclosed the subjugation of women by the patriarchal system. Women characters were represented as second to men, wicked, weak and victims of sexual, verbal and physical abuse at the hand of their loved ones. In the poems, women are represented as emotional, and worthless. Furthermore, the poets used linguistic devices to show the roles of women in the society. Women are portrayed as domestic workers, care takers, and child bearers. They are given household duties as their roles throughout the selected poems. Finally, the poets used discourse level to communicate the gender issues faced by women such as oppression, discrimination, exploitation and they are voiceless as men shut them through abuse when they speak up. The study concluded that women writers/poets of the selected poems used language to represent women in the negative way and give them the stereotyped roles based on their gender and brought gender issues faced by women through discourse and feminist stylistics approach was successful in bringing these presentations to light.

Keywords: Feminism, stylistics, gender, language, patriarchal, sexism and feminist stylistics

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Introduction

1.1. BACKGROUND OF STUDY

Women have always been denigrated as being weak, inferior, and part of the "other" (Al-Said, 2014). In Namibia, a large number of women are reared or born into the patriarchal system. In history, tradition, religion, and literature, women are viewed as archetypes and stereotypes. De Borja (1995) asserts that the quality of the women's performances in their roles determines whether their images are good or negative. Because traditionally men have held "the power of the pen" over time, women were and still are denied the ability to identify themselves. Namibian women have recently resorted to literature to reinvent themselves through language and give the voiceless a platform.

Women's writing has been ignored in the past due to the inferior position it held in male-dominated societies (Rivera, 2020). Their writing is to categorise and create an area of study of people marginalised by history and to explore through their writing as their lives were while occupying such a unique socio-political space within their culture.

Not only are women around the world subjected to political and cultural discrimination, but they are also subjected to linguistic discrimination on a daily basis. Men's ideologies shape how women are portrayed, as evidenced by the fact that the term "women" itself contains the word "men." This has significantly exacerbated the phenomenon of sexist language used to stereotype women.

With the growth of feminist work in many academic fields, it is not surprising that language and gender have attracted considerable attention in recent years. In an attempt to go beyond "folk linguistics" assumptions about how men and women use language, studies have focused on anything from lexical, syntactical, and phonological use of language in literature. Although some studies have only focused on the difference between language and gender, other work such as this study sought to show how linguistics differences both reflect and reproduce social differences in literature. Coates and Cameron (1988) suggested that research on language and gender can be divided into studies that focus on dominance and those that focus on the difference.

Early feminists like Simpson (1942), de Beauvoir (1949), Kolodny (1960), Woolf (1970), and Mills (1995) tried to close the gender gap by portraying men and women as being on an equal footing in all aspects of life. However, patriarchy still remains, particularly in rural areas where some cultural traditions marginalize women, and men still suffer at the expense of women in African patriarchal countries (Andima & Tjiramanga, 2014). Hence the majority of women especially in Africa are groomed to be

wives and mothers and because of these cultural expectations, they assume the reproductive role and responsibilities without much protest. Men as well assume that women's place is in the kitchen and the men's place is outside the home, which then limits women's participation outside the house and men in the home (Husselmann, 2016). Hence, feminist stylistics is the strongest successor of critical stylistics with the more specific concern of unmasking patriarchal and denaturalising patriarchal assumptions (Ufot, 2012).

Additionally, according to Hennebichler (2008), the notion of the female form is seen as the marked term in the stylistic sense, whereas the male is seen as the unmarked term. These ideas can be seen in various affixes used for female terms like "lady writer," as if the term "writer" were per se the male form. Through the application of basic linguistic and stylistic principles and an adaptation of Mill's three-part model analysis at the levels of lexis, syntax, and discourse, the portrayal of women characters in the chosen poems was investigated (Hennebichler, 2008). Many women all around the world rose up in response to the usage of sexist language in works of men's literature, using their writing to offer other women a voice. This study thus concentrated solely on Namibian women writers and poets, how they portray other women, their responsibilities in society, and how they convey the gender difficulties they encountered in their works.

Mary Wollstonecraft 1972 published her landmark treatise titled "A Vindication on the Right of women" which paved a way for women not just to publish but also to engage in overall critical discourse surrounding the issues of women's literature (Rivera, 2020).

For a very long time, men had dominated Namibia's literary scene. Male authors like YaNangolo, Nyathi, Molapong, and others had been producing excellent books and anthologies for Namibian readers. Previous to Ellen Namhila, Libertine Amathila, and Neshani Andreas, Namibia had fewer female authors. To challenge preconceptions, recast their identities, give the voiceless a voice, and write about their experiences, women have recently showed an interest in writing, particularly poetry. Despite the fact that 2020 was a horrible year, the Covid-19 pandemic brought many new female writers to the Namibian literary scene. In the book *"My Heart in Your Hands: Poems from Namibia,"* numerous ladies published their poetry. Sara Kalumbu, a different young female author, released her anthology titled "*The Weight of My Words."* These pieces demonstrate how women in Namibia have turned to language as a means of communication.

Despite the fact that many women have started writing, male writers still outweigh female writers. Male poets outweigh female poets in many anthologies, and some female poets continue to publish their poetry anonymously in order to remain in the male authors' shadows. The anthology *(My Heart*

in Your Hands: Poem from Namibia) being studied in this study is a good example of women poets being outnumbered by male poets.

Namibian poetry is characterized, among other things, by its combination of images, myths, beliefs, and cultural values. The chosen poems were written in various original styles by various Namibian women with the goal of inspiring and giving other women a voice while also sharing their experiences and the gender challenges they are experiencing. So, from a feminist stylistics standpoint, this study examined language and gender in the chosen poems from "*My Heart in Your Hands: Poems from Namibia*."

1.2. STATEMENT OF PROBLEM

Although Namibia has been independent for 31 years, women are still faced with a patriarchal system imposed on them through language. The use of language and the representation of women in literary work have promoted the patriarchal thinking that represents women as inferior, evil, and weak to their counterparts: men. However, in recent years, Namibian women turned to write to give other women a voice and correct the stereotypes against them. Thus, in their poetry, they advocate for change in social inequalities and shared their experiences as Namibian women. This study, therefore, examined language and gender in the selected poems.

Numerous academics in Namibia have examined gender issues from a feminist angle. For example, Andima and Tjiramanga (2014) focused on how women are ostracized in African tales. Rhode (2003) conducted a critical analysis of the marginalization of women and connected it to the book "*The Purple Violet of Oshaantu*." *The God of Women and The Women and the Ogre* were the subjects of investigations by Absalom and Woldemariam (2019), which demonstrate how little attention has been made to feminist stylistics. To my knowledge, Namibia has not yet conducted any studies on language and gender in poetry written by women from a feminism stylistics perspective.

1.3. RESEARCH OBJECTIVES

The qualitative study aimed at analysing language and gender in the selected poems from an anthology titled "My Heart in Your Hands: Poems from Namibia" from a feminist stylistic framework, and it was guided by the following specific objectives:

- To examine how lexis is used to represent women in the selected poems;
- To analyse how syntax is used to show the roles of women in society; and
- To evaluate how gender issues are communicated at the discourse level

1.4. SIGNIFICANCE OF THE STUDY

Numerous academics in Namibia have used a feminist perspective to study gender issues. For instance, Andima and Tjiramanga (2014) concentrated on the marginalization of women in African folktales. The marginalization of women was the subject of a critical investigation by Rhode (2003), who related it to the book "*The Purple Violet of Oshaantu*." Studies on The God of Women and The Women and the Ogre by Absalom and Woldemariam (2019) show how little emphasis has been placed on feminist stylistics. I am not aware of any research on language and gender in female-authored poetry in Namibia from a feminism stylistics standpoint.

1.5. DELIMITATION OF THE STUDY

This study analysed language and gender in the selected poems: *Mother, There's depth in mother's strength, What's wrong?, Stir not my dear one, You broke me, Domestic worker, Dear perpetrator, Violence, Let me be, It never happened, Perm blues, Hail to the queen, Darkness, and This is not a Poem* written by women from the Namibian anthology titled "*My Heart In Your Hands: Poems from Namibia",* from a feminist stylistic approach, focusing mainly on Sara Mill's model of analysis. This means that this research did not consider any other feminist or linguistic theories.

1.6. LIMITATIONS OF THE STUDY

Hence the study only focused on fifteen (15) selected poems, and the findings cannot be generalised to any other poems. In addition, the study was theoretically bound by feminist stylistics. Although Mills (1995) states that feminist stylistics goes beyond the mere description of sexual discrimination in literary work, but broadens to include a study of ways that the point of view, agency, and transitivity are unexpectedly related to gender. The present study only focused on language and gender in the selected poems with close attention to the representation of women, their roles, and how gender issues are communicated in the selected poems. The researcher only used the available secondary resources and what was not accessible was not considered.

Finally, some of the lexical features in the content analysis checklist have not been used in the poems analysed. These features are such as women as marked form, generic pronouns, and nouns, as well as linguistic determinism. Thus, they are not presented in the findings. Furthermore, naming and androcentrism are not represented in the poems, hence the reason why they are not presented in the findings of this study.

1.7. DEFINITION OF TECHNICAL TERMS

Feminist stylistics is a theory and method presented by Mills (1995) and used for analysing texts by focusing on the way gender is represented. The concept of stylistics is described as a study of literary texts and their language (Mills 1995, p. 4).

 Feminism is a philosophy that seeks to redress the injustices and imbalances that feminists believe women undergo at the hands of a patriarchal society (Alavi, 2013, p. 4).

 Stylistics is a method of textual interpretation in which primacy of place is assigned to language (Simpson, 2004, p. 2).

Gender refers to the roles and responsibilities of men and women that are created in our families, our societies, and our cultures. The concept of gender also includes the expectations held about the characteristics, aptitudes, and likely behaviour of both women and men (femininity and masculinity). Gender roles and expectations are learned (Leech, 1981).

Sexism is the assumption that members of one sex collectively are superior to those of the other, together with the resultant differentiation practiced against members of the supposed inferior sex, especially by men against women. The term is also used to designate conformity with the traditional stereotyping of social roles based on sex (Spender, 1980).

Patriarchal - The word patriarchy is derived from the word 'patriarch' meaning father, ruler of the family, and tribe. Sylvia Walby (1990: 20) defines patriarchy as "a system of social structure and practices in which men dominate, oppress and exploit women."

CHAPTER TWO

Review of Literature and Theoretical Framework

2.1. Literature review

Literature review refers to the review of previous research on feminist stylistics, as well as other scholarly work that will inform this study. Hence, this chapter will introduce the reader to the literature review which was referred to in the general areas of feminist stylistics. It will be arranged according to the objectives of the research which surrounds the lexical representation of women, the role of women, gender issues as represented in poetry, gender and language and lastly, the Namibian poetry. The chapter will also enlighten the studies done on feminist stylistics in Namibia and elsewhere.

2.1.1. Feminism

Feminism, according to Ray (2013), is an awareness of patriarchal control, exploitation, and oppression at the material and ideological levels of women's labor, fertility, as well as sexuality, in the family, at work, and in society at large; as well as deliberate action by both women and men to change the current situation. Contrary to common opinion, feminism has nothing to do with disparaging males; in fact, feminism does not condone sexism towards any gender. De Rozario and Zheng (2010) defined the aim of feminism as to confront the systematic disparities women experience on a daily basis. Not female supremacy, but equality is the goal of feminism. Thus, feminism is a practice and ideology that questions social norms pertaining to the relative worth, status, and positions of men and women. (Gibbons, 1999).

Hocks (2000, p. 1) asserts that feminism is not anti-male and that its primary goals include ending sexism, sexist exploitation, and oppression in addition to promoting gender equality. His definition of feminism as "a movement to abolish sexism, sexist exploitation, and oppression" supports this claim.

Three time periods known as waves of feminism are used to categorize feminist criticism. "Equal rights for women," "educational and legal reform," "abolition of slavery," and "suffrage" (the ability to vote) were among the demands made by the first wave of feminism, which peaked in the late nineteenth and early twentieth centuries (Hammer & Kellner, 2009). For women, issues relating to pleasure and sexuality, as well as birth control and reproductive rights, for example, were very contentious aspects of the first wave.

The term "second-wave feminism" is used to describe the time span from the end of the 1960s to the beginning of the 1970s. In an effort to foster political and personal solidarity and recognize the distinctiveness of women's writing and a female aesthetic, this wave has attempted to diminish the differences in class, colour, sexual orientation, and location among women (Plain & Sellers, 2007).

Beginning in the early 1980s, third-wave feminism has developed into what it is now. According to Hammer and Kellner (2009), this wave's primary concerns are: Social activists for national and international human rights underpin much of their feminist theory and practice, as do contemporary issues related to immigration, class conflict, multiculturalism, globalization, and coalition politics, as well as environmental issues. Radical ideas about gender and sexuality also have grown to be an important component of many forms of resistance feminism. Many of these critical feminist ideas have also incorporated and advanced "queer theory," which claims that sexual identities are not set and challenges the societal construction of heterosexuality as the norm.

2.1.2. Stylistics

The stylisticians are in agreement that the term "style" is not brand-new. Hough (1969) established that the idea of style existed from the very beginning of European literary philosophy. He (ibid) thought that because it is a component of the persuasion strategy, it is related to classical rhetoric. According to Hashim (2017), who agreed with Hough, the history of stylistics may be linked to the time when emphasis was placed on oral expression. He continued by saying that modern style has its roots in the ancient rhetoric known as "elucutio" by the Romans and "lexis" by the Greeks.

According to Leech and Short (1981), stylistics is the linguistic study of style, which is rarely done for its own purpose and is instead used to connect language and aesthetic function. They claim (ibid) that the critic's job is to explain how a certain aesthetic impact was accomplished through language, whereas the linguistic mission is to explain why the author chose to express himself in this particular way.

Carter and Simpson (2005) make a distinction between two kinds of stylistics: linguistic stylistics and literary stylistics (Mills, 2005). Presumably, both literary and linguistic stylistics have something to say about the relation of language to literature. Linguistic stylistics foregrounds the linguistic over the literary, and does not merely see the application of linguistic practices in terms of their function in an analytical 'tool kit' Carter and Simpson (2005) states:

"Linguistic stylistics is the purest form of stylistics, in that its practitioners attempt to derive from the study of style and language a refinement of models for the analysis of language and thus to contribute to the development of linguistic theory" (Carter & Simpson, 2005, pp.4).

For literary stylistics, they say:

Literary stylistics is more concerned with providing "the basis for fuller understanding, appreciation and interpretation of avowedly literary and author-centred texts. The general impulse will be to draw eclectically on linguistic insights and to use them in the service of what is generally claimed to be fuller

interpretation of language effects than is possible without the benefit of linguistics". (Carter & Simpson, 2005, pp.6)

The study of a writer's literary or non-literary style is known as stylistics. According to Widdowson (1975), stylistics is an attempt to examine literary discourse from a language standpoint. By "Stylistics," he continued, "I mean a study of literary discourse from a linguistic perspective. I shall take the position that what distinguishes stylistics from literary criticism on the other hand and linguistics on the other hand is that it's basically a means of linking the two." According to Widdowson, stylistics involves both linguistics and literary criticism.

Additionally, Simpson (2004) defined stylistics as a style of textual analysis where language is given primacy of position. The different forms, patterns, and levels that make up linguistic structure serve as a significant index of the function of the text, which is why stylisticians place such a high value on language. Additionally, the functional importance of the texts as discourse acts serves as a doorway to their interpretation.

2.1.3. Feminist stylistics

Feminist stylistics as the term suggests, merges from both feminism and stylistics. Montoro (2014) defines feminist stylistics as a sub-branch of stylistics, which aims to account for the way in which gender concerns are linguistically encoded in texts, and which attempts to do so by employing some of the frameworks and models pertaining to the stylistics tool-kit.

According to Montoro, the definition of the phrase "gender concerns" has been given several meanings, which has led to the formation of various perspectives that address the idea of gender. According to Montoro, the study of language and the idea of feminism offer one viewpoint. This method illustrates how gender concerns and language are incorporated into literary writings as a result of feminist contributions to the discipline (Ahmad, n.d).

Mills (1995) developed the idea and methodology of feminist stylistics and laid the groundwork for it by looking at texts from a feminist perspective. She draws attention to themes like sexism, how women are portrayed or characterized, and how gender interactions are portrayed. Developing awareness of how gender is handled in texts is the goal of feminist stylistics, which is defined as "a sort of politically driven stylistics" (ibid, 165). It is created as a toolset to help the reader comprehend the text's underlying messages (ibid, 2). It is concerned with the justifications for the authors' selection of particular modes of expression over others, as well as how specific effects are produced through language (ibid, 4).

Feminist stylistics aims to provide a feminist perspective at the interface of language studies and literary criticism. One of the earlier advocates of feminism who had put their talents and ideologies into writing, particularly, as a patron of equality to women is Virginia Woolf. At the turn of 20th century, many of her works depicted her strict criticism on how the society put little importance to the female gender. For Woolf, certain women writers created a new type of sentence, which is looser and more accretive than the male sentence. She asserted that there was a sentence which women writers had developed which she termed the "female sentence" or the sentence of the feminine gender.

Mills defines feminist stylistics as an analysis that identifies itself as feminist and which uses linguistic or language analysis to examine texts (Mills, 1995). The basic tenets and principles of feminist stylistics include:

• The relationship between men and women has usually been unequal and oppressive;

• All known societies have been patriarchal.

• All major social institutions have been characterized by male dominance: -economy, political system, family and religion;

• To show that gender is foregrounded in texts;

• Women are oppressed by patriarchal systems;

• Feminist stylistics believes that there is specific distinction between women's writing and men's writing; and

• Woman is the object of a great many discourses besides literature.

In addition, feminist stylistics serve to analyse the writer's ideology. Feminist stylistics is an approach to the exploration of authority, power, and inequality features as part of the stylistics analysis, which pays attention to the formal features of the texts and its reception within a reading community in relation to ideology (Davies & Elder, 2004).

Feminist stylistics assumes that words can present and perpetuate a particular view on women (Woldemariam, 2018). It excavates the places where ideological knowledge informs meaning at different levels, effect of sexist language can be excavated. As Mills stated in her 1995 (as cited by Woldemariam, 2018) work, feminist stylistics aims to:

- Exposes the working of gender at different levels in text
- Influence to shape the boundaries of discourse

- Change structures and ways of thinking

- Draw the relationship between lexical items and discourse

- Bring about change in representational practice through critique, teaching and developing new model of writing

- Track down hidden assumptions

- Make readers re-examine the texts in light of gender

- Create a form of consciousness raising (Mills, 1995).

However, modern feminist stylisticians claim that even the way women think and perceive reality is different from the way men do (Bahimnouris & Ghandeharium, 2020). Feminist stylistics also refers to a technical term called genderlect, which is the linguistic differences in the way women and men understand social realities (ibid). Mills (1995) also emphasises that "reality is organised along gendered line" (p.11) and tries to control oppressive, controlling social structures, by using political viewpoints and socioeconomic factors that permit a language to appear. Therefore, feminist stylistics deals not only with written but with reality too.

As Leech and Short (2007) put it, feminist stylistics highlights less on the artistic function of language than any other aspect of language meanwhile it is clear that there are regularities in representations across a range of different texts. From this, one can comprehend that feminist stylistics understands how mechanical language use can be; people use elevated language in a text to achieve aesthetic features, the use of repetition or parallelism is to show emphasis, and many other 'clichés' in language use.

As a result, feminist stylistic analysis also emphasizes examining the elements that influence a text's meaning in a social context. It goes beyond simply asking basic style questions like, "Why did the author here chose to express themselves in this particular way? How does language produce such and such aesthetic effects?" To investigate "the ways that point of view, agency, metaphor, or transitivity are surprisingly tied to concerns of gender," (Ufot, 2012, p. 2462) (Mills, 1995, in Ufot, 2012, p. 2462). Therefore, feminism stylistics demonstrates in the expanded scope how linguistic features can be examined for gender disparities.

Analysis at word Level

This level of study focuses on gender bias that is evident in the choice of particular words or lexical elements. According to Mills (2005), word choice should be examined in light of sexism in language. According to Mills (2005), word analysis can only be comprehended and carried out by initially looking at the broader, more theoretical dimensions of sexism before looking more closely at the specific ways

in which sexist language is used. According to Mills (2005), sexist language hinders efficient communication and social relationships and alienates both men and women.

Generic pronouns

In Feminist stylistics, generic forms are defined as "those elements in language which perpetuate a view of the male as a norm or universal and the female as deviant or individual" (Mills, 2005, p. 65). The generic pronoun 'he' is a well-known example of gender-specific or sexist language, and it is commonly referred to as 'he-man' language. The generic pronoun 'he' in this case is often used to refer to men and women, while, in fact, people tend to visualize a male when the supposed generic pronoun 'he' is used. Other researchers like Mackay has argued that the so-called generic 'he' is confusing to the reader, since it is not clear whether the pronoun is truly to be used generically or in fact gender-specifically (Mills, 2005, p.66). Example of this case can be seen as the following dialogue between A and B, where in this situation B does not know the sex of the director:

A: I'm going to complain to the director.

B: Do you think he'll be able to do anything?

In this case, there is an assumption on B's part that all directors are male. The pronoun 'he' is seen to be used when certain professions are stereotypically assumed to be held only by men. Mills (2005) has discussed that professions such as professors, scientists, and engineers are commonly tend to be labelled with men. This particular example proves how the pronoun *he* is used generically: "If a physics lecturer needs a lab. assistant, 'he' should contact the secretary" (Mills, 2005, p.66).

Generic nouns

Generic nouns were the subject of another word-level investigation that concentrated on sexism in language. When considering humankind as a whole, the terms "mankind" and "man" are frequently employed, according to Mills (2005). (p. 66). This circumstance has demonstrated that people frequently recognize them as terms that refer to males being understood as true generics, whereas meanings that are allegedly genderless are assigned the word "man" because of gender stereotypes and because the male is generally thought to be the norm (Mills, 2005).

Women as the marked form

The male is shown in the linguistic forms as an unmarked form, and the female is shown as a marked form. This has demonstrated the fact that derogatory portrayals of women's sexual availability constitute language-based discrimination against them (Mills, 2005, p. 70). Since it is stereotypically believed that men are the norm and the universal, women are frequently depicted as a departure from the male standard. Mills (2005) provides instances of other affixes that are used to refer to

women, including: "lady" with a "-ess" "-ette" (smaller, tiny) "-enne" "-trix" p. 70; Mills, 2005). The male phrase does not have any of these implications, all of which are mainly negative.

Naming and androcentrism

In feminist discussions of language, naming has always been a major role. Feminist perspectives argue that our languages are sexist particularly because they represent or "name" the world from a masculine viewpoint and according to the stereotypes and beliefs about the sexes (Mills, 2005, p.78). For example, for girls and women, there are no terms referring to their genitalia which can be used inoffensively and in public. Commonly, women are given titles differently from men and this shows that they are, indeed, a marked gender (Mills, 2005).

The semantic degradation of women

There are a number of contrasting pair words in English, where one is male-specific and the other is female-specific. But, the female term has acquired a connotative meaning distinctly different from that of its partner (Mills, 2005, p. 83). As Cameron (1990) argues, feminists have discovered that "many languages have an underlying semantic or grammatical rule where the male is positive and the female negative, so that the tenets of male chauvinism are encoded into language" (p.13). Mills (1990) states that the semantic derogation of women as "the process whereby words associated with women begin to have negative connotations" (p.170).

Endearment and diminutive

Previous studies show that there are more terms used by men to refer to women as partners, for example, 'my bird', 'my chick', which appear to be endearments, but which imply an equivalence between women and cute small animals (Mills, 2005). It is often hard to explain why certain endearment terms, which may well be used with affection, can also be used to demean. Mills (2005) argues that metaphors are often used when creating terms of endearment for women as well as diminutives. Similarly, there is a wide range of vocatives frequently used by men to and about women, such as 'doll', 'baby', 'babe', 'chuck', 'chick', 'duck', 'ducky', 'hen', 'pet', 'flower', 'petal' and so on. These terms can be used by women and can be used about men, but less frequently and only in particular contexts, such as an older woman to a younger man. It has shown that there are therefore terms which are apparently endearments but which are applied more frequently to women than to men and which in fact reproduce asymmetric patriarchal power relations.

Syntactic analysis

It is a common contemporary linguistic belief that words should be analysed "in relation to their context" (Mills, 2005, p. 98) since their meanings are not contained only within the words themselves. This explanation suggests that, texts should also be analysed at the level of phrases or sentences. Mills

(2005) presents certain criteria for examining texts at the level of phrases based on previous studies. The analyst should be on guard for ready-made phrases, presuppositions and inferences, metaphors, jokes or humour, and transitivity choices when examining phrases to possibly unravel features that are significantly gender-biased.

Ready-made phrase

"There are phrases which are reconstructed and which convey sexist meanings" (Mills, 2005, p. 98). Mills (2005) has cited the phrases as the examples based on previous studies by other scholars that show the various ways in which a woman can be discriminated against in a particular text, such as the phrase "A woman's work is never done"; there is a sense in which the message seems to be that this is a natural state of affairs (Mills, 2005, p. 98). This phrase can be used to suggest that the specificity of the difficulty of the conditions of her working life is not as important as the general 'fact' that women always have too much work to do. A further proverb, 'The way to a man's heart is through his stomach', naturalises a range of different ideological messages (Mills, 2005:99). This example shows that, in order for a woman to attract a man, she must be able to cook for him, or even cook excellently for him. This seems to show that a woman needs to be the one to please and satisfy the man and not the other way around.

Furthermore, if someone uses the phrase 'mutton dressed as lamb' this phrase is used only to refer to older women who are presumed to be dressing in a way which is more suitable for younger women (Mills, 2005, p.99). It is not used to refer to men who are behaving in a similar way. This particular stereotype of a woman is ridiculed. Rhyming slang also has this aura of being pre-constructed and therefore immune to criticism at a specific level. Consider the phrase 'trouble and strife' to mean 'wife' (Mills, 2005, p.100). It presents women to be a burden to men since they are equated to 'trouble' and 'strife.' The last is the phrase 'A woman's place is in the home' shows the capacity of a woman to work outside the house by implying that she is fit only to be a housewife, to do house chores, and to take care of her husband and their children.

Metaphor

When using metaphors, drawings on a body of thought or background knowledge is made, which might in fact skew the analysis or thinking of that particular object. For example, "that man is a predator" can be interpreted as referring to male and female sexuality. That statement may be used to refer to a man who is promiscuous, and who is, on a metaphorical level, seen to hunt women in the same way as predator stalks their prey. Mills (2005) explains that previous studies on metaphors show that, "male sexuality is often described in terms of metaphors of animal behaviour, so that it is seen to be at the same level of instinctual behaviour as an animal, and as little under control" (Mills, 2005, p.105).

Jokes and humour

According to Mills (2005), the jokes and humour can also play a part in producing bias in language. Mills (2005) demonstrates that "because the sexism may be disguised under the cover of humour, the reader may unwittingly participate in the perpetuation of the sexism embedded in the text when s/he laughs at the wit" (Mills, 2005, p.106). In this case, jokes are considered dangerous not only because they reflect gender bias in society, but are also formulated in such a way that a reader or hearer cannot contest but can only take lightly. Many of these jokes contain double entendres and most of the subjects used are women who are sexually objectified and intended for men's consumption. The following example may be explained clearly:

Q: What is the difference between a rottweiler and a woman with PMT?

A: Lipstick.

(Mills, 2005:107)

In the above case, the condition which affects only women is made to seem ridiculous, by making a comparison between women and rottweilers where the only difference is seen to be the trivial one of lipstick.

Transitivity choices

In discussion of transitivity, there is a range of choices which are offered and these revolve around three sets of choices: material, mental and relational. Within material action methods, there are two choices, between 'material action intention' and 'material action supervention'. With material action intention, there is a clear will to do something, for example, "I broke the window, in order to get into the house"; but with supervention there is an attempt to capture for analysis those verbal processes where things are not done intentionally, for example, "I broke my favourite glasses" (Mills, 2005, p.111).

Analysis at the level of discourse

A general discourse theory sees content as something which is the negotiation of textual elements and codes and forces outside the text which influence both the way that the text is constructed, and the way we decipher what is written (Mills, 2005). Discourse is proof overly gendered, and this suggests that there are actually patterns and structures in discourse which present gender difference, and these terms are called "gendered frameworks" (Mills, 2005, p. 123).

Therefore, the analysis can still be extended by exploring discursive frameworks which might be detected as gendered. Mills (2005) tries to show that by looking at discourse, words and phrases can be linked with gender ideologies by examining patterns and structures in texts. Mills (2005) organises

the way that texts can be investigated at the level of discourse by looking into four areas of analysis which are influenced by stereotypical notions on gender: characterisation, fragmentation and focalisation.

Characterisation

Mills (2005) is concerned with characterisation by analysing the way that stereotypical notions often inform the language choices which are made when describing characters in fiction (Mills, 2005, p.123). This is seen in the different texts describing males and females and these have been analysed to reveal stereotypical knowledge. A great number of texts draw on stereotypical knowledge when presenting information about characters, particularly when these characters are simply described briefly.

Fragmentation

The simplest definition of fragmentation is "the process whereby characters in texts are described in terms of their body-parts instead of as people" (Mills, 2005, p.166). Fragmentation of the female is therefore linked with male focalisation whereby the female is represented as an object and a collection of objects for the male gaze (Mills, 2005, p.133). Representations of women fragmented into anatomical elements occur far more frequently than do such representations of men. This does not only apply to pornographic material, but advertising images, romances and love poetry, among other genres. Thus the technique of fragmenting the female body in pornographic literature has been widely noted. Descriptions of men are, on the other hand, done in terms of their bodies as a whole and not as fragmented parts (Mills, 2005).

Focalisation

Focalisation is "the process whereby the events in a story are related to the reader through the consciousness of a character or narrator (Mills, 2005, p.166). Mills (2005) argues that focalisation can be either external or internal to the story. External focalisation "is felt to be close to the narrating agent" and is labelled "narrator-focaliser" where the position of the narrator-focaliser is "the bird's-eye view" which has "omniscient access to all characters, wherever they occur within the universe of the narrative". On the other hand, internal focaliser is applied in texts wherein the narrator and the focaliser are the same character "but operate independently to disclose the story" (Mills, 2005, p.139).

2.1.4. Representation of women at all three levels in Feminist (lexical, syntactical and discourse level)

2.1.4.1. Lexical level

Stylistics analysis in linguistics refers to the identification of passage usage in speech and writing, and it studies the style used in literary works and verbal language and the effect the writer or speaker wishes to communicate to the reader or hearer and attempts to establish principles capable of

explaining the particular choices made by individual and social groups in their use of language, such as socialization, the production or reception of meaning, literary criticism and critical discourse analysis as it helps the reader to understand why the writer chose the style and words in the text (Khattak et al., 2012). In relation to the topic of this study, the style the poetesses have used to will assistance the researcher to understand what they want to put across and what they want readers to understand when reading their poems. Thus, it will enable the researcher to analyse the work easily when the style used in the poems is understandable.

As the title of the approach suggests, it is an integration of feminism and stylistics. The feminist part of the approach aims to draw attention to and change the way gender is represented, and its stylistic aspect concerns the description of sexism in texts and the analysis of the way that point of view, agency metaphor, or transitivity are unexpectedly closely related to the matters of gender (Al Nakeeb, 2018). In the same vein, it draws techniques from literary as well as linguistic backgrounds to describe what is going on in texts and what is going on in the reader's minds when they read these texts. Thus, this process creates an awareness of the way that language choices may serve the interests of some people to the detriment of others (Al Nakeeb, 2018).

Feminist stylistics is selected, because it differs from critical discourse mainstream of critical discourse approaches as it does not marginalise the importance of specifically gendered identities and the social inequalities which these contribute (Walsh, 2001, p. 27). Mills (2008) postulates that feminist stylistics concerns the representation of gender in general and how women and men are constructed at a representational and at an actual level and it consider different levels of language, words, sentences and discourse.

The analysis at the level of words include, examining how the sexist use of the generic pronoun "he" and generic nouns such as "mankind", the generic use of 'man' as a prefix or suffix, gender specific naming, derogatory terms, endearments and diminutives, euphemistic terms and taboos and lexical gaps. At the level of phrases and sentences, the focus and concern are with the sexist use of phrases, metaphors and jokes whilst at the level of discourse, the consideration is given to the ways in which characters are constructed in texts, how they are described. It also looked at the roles of assigned to female and male characters as well as the fragmentation of their body parts (Mills, 2008).

 Generic nouns

Nayef (2016) argues that the act of choosing one lexical item over another, or addressing one person with a title rather than the other, is a process that is neither random nor accidental. It is the product of certain group ideologies which reflects and reproduces these ideologies and beliefs. Hence, some

people use words like 'chairman', 'policeman' instead of 'chairperson' or 'police officer'. It is therefore, ideological to discriminate women through sexist language.

Mills and Mullany (2011) argue that, women are portrayed negatively through language or are generalised through language based on men and women stereotypes. This is based on the use of masculine generic nouns to refer to both men and women but not a vice-versa. For example: 'man is mortal'. 'Man' in this case refers to both men and women. Another example is the use of 'he' as a generic pronoun, for example 'someone must be aware of what 'he' is going to encounter'.

In this case, the use of 'man' and 'he' in the above examples both refer to both men and women, thus they are generic in favour of male gender. Whereas the same cannot be said for 'woman and she' cannot be used to refer to males. There are terms used to refer to females which are routinely derived from the terms referring to males; for instance: 'manageress' from 'manager', 'goddess from 'god', 'princess from 'prince' and 'sailorette' from 'sailor' (Mills & Mullany, 2011).

Moreover, some titles are traditionally man oriented by implying that women were not thought of holding such titles and these examples include, chairman, newsman, footballer, foreman, professor, engineer, lawyer and doctor (Lei, 2006, p. 88).

Many academics claim that the use of generic masculine terms is a declaration of women's lesser, deviant status as the English masculine is damaging to women's interests because it impedes communication and encourages discrimination towards women in various aspects and this discrimination is called sexism (Harwood, 2006).

In regards to this argument, the use of masculine terms does obstruct communication to a certain degree as there are instances where the message put across is referring to both men and women, but because of the use of masculine terms, females may feel left out or invisible in comparison to men (David, 2020). On the other extend, the use of masculine terms can damage women's interests as they may feel left out.

Generic pronouns

A study conducted by Ufot (2012) on "A Lexico-grammatical study of the Female Sentence in Austen's Pride and Prejudice and Hume-Sotomi's The General's Wife" found out that feminist stylisticians repudiate genderlectal suffixes -man/-woman and -ess in expressions like 'draughtsman/draughtswoman', air hostess and the use of 'he'. Despite their renounce of those suffixes in order to include male and female, they can still be read as such in these sentences: "Everyone has ''his" role to play"/ "A person who knows what "he" wants". Those sentences are written from the male perspective and the use of the generic pronoun 'he' makes them sexist.

A study done by Watson and Laine (2014) on British newspapers using a feminist stylistics approach on how women are represented tend to represent men as the norm through the use of masculine generic constructions, e.g. the use of generic 'he' and 'man'. Moreover, Crawford and English (1984) believed that the use of generic pronouns such as he, she, him legitimately refer to both men and women, however, the generic usage of those pronouns results in women being ignored or dismissed.

Ridgeway and Correl (2004) agree with Crawford and English (1984) that masculine forms like 'he' or 'man' are used to represent all human beings in an accord with the traditional gender hierarchy and this grants men power and higher social status than women. Messages published by Reuters news in English between 1996 and 1997 showed that the pronoun "he" was more frequent than 'she' and also appeared in more positive contexts (Gustafsson Senden et al., 2014). Hellinger and Bufsmann (2001) contend that while feminine forms on the other hand, do not function generically but refer to women only as masculine forms not only designate men but also mixed-gender groups or referents whose gender is unknown or unspecified (Stahlbeg et al., 2007).

Gastil (1999) argues that the propensity of the generic he is to evoke images of males relative to he/she and the plural they. However, that claim is contradicted by Bodine (1975) who found that the generic use of he is derived from androcentric worldview prevailing among 18th century grammarians as human beings were to be considered male unless proven otherwise and one would expect such a view in a patriarchal society that, until recently, has afforded women only a minor role in shaping the English language. Some authors acknowledge the sexist origins of the generic he yet denies its contemporary perniciousness. Feminist scholars, however, maintain that generic 'he' and similar words not only reflect a history of male domination but also actively encourage its perpetuation. For instance, the ostensibly generic use of he has permitted varying legal interpretations that often exclude women but always include men (Bodine, 1975.)

In addition, critics contended that the generic *he*, has reinforced sexist attitudes and behaviours in a subtler, psychological manner and this argument finds its foundation in the Sapir-Whorf hypothesis: our grammar shapes our thought (Whorf, 1956).

Blaubergs (1980) applies this hypothesis to sexist words and phrases in the English language, including the generic he and she maintains that regardless of its origins, sexist language by its existence reinforces and socializes sexist thinking and practices. In addition, to finding a male-bias, researchers have demonstrated how the generic he, like other generic masculine language conventions, reinforces sexist attitudes and behaviours (Nilsen, 1977).

Kramare (1981) argues that men control public language and have restricted women mainly to domestic, subordinate language. This claim can be substantiated by the fact that there is a man and

woman speech language as some writers and speaker write and talk from the male perspective as they use generic nouns and pronouns excluding women or showing women's dependence on men. On the other hand, Barnhart et al (1980) argue that 'she or he' pronouns to be written started with the female pronoun 'she' is not widely accepted, even though it occurs enough and in sufficient variety of sources. This is because starting with 'she or he' and not 'he or she' is regarded as not the accepted norm as when using 'he or she' which is regarded as the accepted norm.

2.1.4.2. Sexism in language

Trask (2004), defined sexist language as a language which conscious or unconscious patronises one sex in a scornful way. Concerning which sex is more affected by practice, Gibbon (1999) argues that it is the female as he contends that linguistic sexism is the habit of patriarchal society and it tries to marginalise women and help continue their subjugation. Linguistic sexism is a legitimate social habit of patriarchal societies which is purposely created and consciously used by males to denigrate females for the purpose of maintaining social, political, economic and cultural advantage (Gibbon, 1999).

Similarly, Thomas and Esses (2004) define sexist language as representing women and men unequally, as if members of one sex were somehow less completely human, less complex and had fewer rights than members of the other sex. Lakoff (1975), postulates that women are discriminated against usually unconsciously by the language everyone uses and this reflects a deep bias on the part of our culture and indeed of every culture against women being accorded full status as rational creatures and individuals in their own right.

Moreover, Butler (1997) argues that sexist statements categorise a person as belonging to a group which you do not associate yourself with or a set of values which you do not value and which you recognise as negative. However, it is very important to see that sexism is not a homogeneous entity as it can be defined in dictionary definitions and in the way, institutions affirm or contest it, but it can be ambiguous whether a remark is sexist or not (Davies, 2004).

Frank (1989), Lledo (1992) concluded that our languages are sexist as they represent and name the world from a masculine viewpoint in accordance with stereotyped beliefs, women, men and the relationship between them. This means that linguistic representation is not a neutral and transparent means of representing reality, but androcentric, thus, there is a biased representation of the sexes in language. The bias concerns the portrayal of men as the norm and women as the appendage or as the exception in language as males appear as non-gendered or generic subjects, whilst women do. Women are clearly defined, never as general representatives of humanity, but specifically as feminine categories.

Additionally, Cameron (1998) claims that sexism in language is not just naming the world from a male perspective but a multifaceted phenomenon, taking different forms in different representational practices which have their own particular histories and characteristics as according to her, what is sexist is how certain linguistic subsystems represent gender: generic masculine pronouns and feminine suffixes.

Mills (as cited in Nayef & El-Nashar, 2015) states that there is a linguistic prejudice labelled as indirect sexism and Mills (2008) distinguishes between two forms of sexism in language; overt sexism and indirect sexism whereby, the former is any utterance that contains clear and unambiguous language that refers to women in any negative way exemplified by the use of generic words like 'men' or 'he' while the latter has the same effect but in an indirect way and is only understood contextually and in relation to surrounding utterances, shown in lexical, collocations, transitivity, presupposition and visibility.

Sexisms in language were extensive in which women were negatively portrayed in cosmetic names such as, (i.e. Boyfriend Cheater and Two Timer in women's name) depicted women as unfaithful, but it also insinuates that women use cosmetic items to boost their attractiveness which eventually lead them to wander or stray from their partner or husband (Jones & Reid, 2010).In order to avoid sexism, Cannon and Roberson (1985) believe that to reduce the use of gendered or sexist words is to employ the use of 'person' as in 'congressperson', 'craftsperson' and 'house-person' instead of 'congressman' 'craftsman' and 'housewife'.

Additionally, Menegatti and Rubini (2017) believe that grammatical and syntactical rules are built in a way that feminine terms usually derive from the corresponding masculine form, similarly masculine nouns and pronouns are often used with generic function to refer to both men and women, however, such linguistic forms have negative effects of making women disappear in mental representations.

Burton (1996) argues that, it is clear that we live in a classist, racist and sexist society of these three major and massive injustices, sexism is the most deep-rooted (psychologically), the most pervasive, the most difficult to perceive, the most resistant to change-yet available as a locus for important and essential radical impetus to the organization of all unequal and oppressive power structures in the society. The fact that sexism is rampant in society influences the way literary works are written as they depict and portray everyday life.

According to Doyle (1998), there are instances of sexist usage in the English language which includes the conventional titles and form of address (Mrs Smith, Dear Sir) and the morphological marking of many female – referring agent nouns (actress, usherette):

• The availability of more sexually pejorative terms for women than men;

• The generic use of masculine pronouns;

• The use of job titles ending in 'man' and considered to be generic terms;

• The use of asymmetrical use of first and last names. Women are more often called by their first name, men by their last name, even when they are of equal rank;

• Women make more use of vocabulary related to sewing and cooking, men to mechanics and sports;

• Some feminine terms are derogatory or non-judgemental (contrast, for example, ladies' man and man-eater);

• Many negative terms for women have no masculine counterpart, and even when the counterparts exist, they are often little used. Nymphomania, for example is widely used to describe the condition of a woman who is considered sexually active and eager. The masculine equivalent is satyriasis is rarely, if ever heard (Doyle, 1998).

Lei (2006) argues that sexism in language can be also showed in the feminine noun grade which can only be obtained by adding certain bound morphemes to the noun. This means that these feminine nouns are formed from nouns referring to men. The following examples substantiate this claim:

• Man- woman

• Prince – princess

• Pount – countess

• Hero – heroine

• Mayor – mayoress

• Conduct - conductee

A conclusion can be drawn from these examples that, in the beginning there were no words specifically referring to women without them connected to men, hence that made the English language sexist as it does not have specific words for each sex and the words have to be formed from the male perspective (David, 2020).

Lei (2006) echoes the same sentiment when he said that the English language is one of the sexist languages in the world as it does not possess a third person singular pronoun which is gender-neutral, instead it only has masculine pronouns, 'he', 'him' and 'his' which are generally used to refer to both

men and women. This is wrong since as it is confusing and inaccurate and at the same time, makes women invisible.

The semantic derogation of women

Women would suffer linguistic discrimination as it is demonstrated in the examples below on two different usages of the same word:

"He is a secretary", i.e. he works for an organisation. "She is a secretary", i.e. She does typing and general office work for a person (Pauwels, 1998, p. 59). Another example, "He is a professional", i.e. a highly qualified worker. "She is a professional", i.e. a prostitute (Spender, 1985). Language is sexist because men have had the power to determine the meanings it encodes, and these meanings embody men's perceptions of reality rather than women's (Cameron, 1998).

Contrary, Lopez and Morant (1995) consider that language cannot be inherently sexist because it is an instrument to express thoughts, not an ideology. The problem is that men have power over women and this supremacy is reflected on language. Eckert and McConnel-Ginet (2013) argue that, we say 'Mr' and 'Mrs Jones' mentioning men before women and this is overtly determined by gender ideologies which imply that men are worthier and should be mentioned before women because men are seen as supreme to women.

Hartman and Judd (1978) observed that women were less visible than men in textbooks, thus depicting discriminatory practices against women as they are not equally represented.

To add to that, female candidates are associated with negative connotations at work, especially the word 'professional' which is generic for both men and women. However, the connotative meaning of the word 'professional' is only used for women to mean prostitute (Ochiengo, 2012). However, based on this argument, 'professional 'does not always imply prostitution as it depends in which context it was used as women can also be professionals in certain fields like academics and sports.

Fontecha and Catalan (2003) present a contrastive cognitive analysis of metaphorical usages of the word pairs, fox/vixen and bull/cow, with their Spanish counterparts to find out whether these examples of animal metaphors are equally conceptualized in English and Spanish and the analysis reveal that there is semantic derogation (imbalance for women in both languages). In other words, in the collected data of metaphors, women are more negatively depicted than in the case of metaphors referring to men. Semantic derogation in the two pairs of animal words analysed occur more in terms of referring to males (Fontecha & Catalan, 2003).

Balogun (2010) also conducted a research and posits that there are elements of semantic derogation in some Yoruba proverbs which refer to women and violate their rights and these proverbs are indicative of discrimination against women in Yoruba culture which clearly points to the oppression of women as these proverbs are very offensive and oppressive and make female referents to feel humiliated.

Schulz (1975) traces the semantic derogation of a term designating women in English showing that words such as hussy and spinster originally have neutral meaning or positive meanings however, now the interpretation has taken a negative connotation in a way that was unparalleled for words designating men. Those are sexist values which also influence the meanings of the terms which are already in existence in language (Schulz, 1975).

Miller and Swift (1976) see the elimination of Mrs and Miss in favour of Ms as a way of allowing women to be seen as people in their own right, rather than in relation to someone else. When women get married, they lose their surname and take on their husbands' surnames to show the relationship, but it also connotes a sense of ownership meaning that 'I have married you, now you belong to me'.

To level the play- ground in this aspect, men should also subsume their wives' surnames if they so wish without societal judgement. Patriarchy tendencies are highly pervasive and rampant in many African societies. Much teaching and education is still needed in African societies on the dangers of patriarchy which side-lines women at many levels (David, 2020).

Linguistic determinism

Weatherall (2002) argues that the opinions about linguistic sexism vary between linguists as some believe that sexist language characterises a sexist society, and others believe that sexist language influences society to be more sexist. Similarly, Spender (1980) argues that language enables sexist world-views and argues that those with power, in other words, men, have the ability to create language and at the same time the reality of the world.

Hickmann (2000) on the other hand postulates that linguistic determinism is the idea that language and its structures limit and determine human knowledge or thought as well as processes such as, categorization, memory and perception. Also, Mills (2012) contends that Linguistic determinism suggests the differences in the structures of languages which actually determine the 933 different views societies have of the world. In relation to that, Perez-Sabater (2015) concluded that women are

regarded by learners as society has perceived them. For example; a teacher gives an activity to the learners whereby the teacher begins the story with the first half of a sentence, then the students finish it. For instance:

Teacher: I saw a man working…

Student 1: …in an office…

Teacher: The man was…

Student 2: …very tall and strong…

Teacher: Next to him, there was a woman…

Student: …who was his secretary. This shows that the society determines what roles to give to men and women and how to describe them as shown in the above examples.

Naming and androcentrism

Bailey, LaFrance, and Dovidio (2018) define androcentrism as the propensity to centre society around men's needs, priorities and values and to relegate women to the periphery. It also positions men as the gender-neutral standard while marking women as gender-specific. They further provide examples of androcentrism which include the use of male terms like, he, images and research participants to represent everyone.

Additionally, Bem (1993) further argues that androcentrism places men at the centre of society making men's bodies, thoughts, and experiences the focus. This notion makes men to be seen as supreme whereas, women are understood as inferior to men. Additionally, Bem (1993) argues that a distinction should be made between androcentrism from male supremacy as she contends that androcentrism is not that man is treated as superior and woman as inferior, rather, androcentrism position men as 'human' and women as 'other' and androcentrism functions to uphold and reinforce men's greater societal power and it sustains gender inequality by disguising the maleness of male power under the rubric of the neutral standard (Bem, 1993).

Research conducted by Bahman (2017) on how man and women are represented in English textbooks and found out that there was gender inequality and gender bias in textbooks as women are/were under-represented. This is depicted by the fact that the occupational roles are not fair as men occupy mainly high-status roles whilst women occupy often low-status ones. A woman's place is mainly and primarily, in the roles of wife and mother.

Men are represented with a wider variety of occupations than women. High occupational roles like lawyer, surgeon or scientist are often assigned to men, and low occupational roles such as secretary, nurse, or schoolteacher are usually assigned to women. Another form of sexism is when different job titles are used for both women and men while the work done is the same, for example; assistant manager- manager's assistant, technician- operator, office manager- typing supervisor, administrator- clerk and chef-cook.

In the same vein, Raga and Woldemariam (2014) on the research done on Ethiopian women on the Oromo tribe concluded that there are certain words which are insulting to women. These words are believed to collectively dehumanise and damage their self-esteems. These are: empty, hollow, mule and sterile. These words show sexual insults against women and denote the female reproductive organ. In their culture, the word 'empty' means that, "penetrated before marriage" which was disgraceful for women because the society prohibited sex before marriage. The words 'mule' or 'sterile' refer to women's inability to reproduce which is also regarded as highly offensive for women because of the cultural values of children in the society.

Similarly, Sensales and Areni (2017) conducted a research on how Italian female ministers were represented in newspapers in comparison to their male counterparts and found out that women were named differently in media. The women politicians were named with their first names only, whereas the men were often named by their surnames. Women and men are equal in their jobs and should be represented equally not referring to their gender.

Another study carried out by Sultana (2011) claimed that patriarchal societies have been taught to think of masculinity and femininity in ways that condition differences as patriarchal system accepts that men have one set of qualities like (strength, bravery, fearlessness, dominance, competitiveness) and feminine qualities are (caring, nurturing, love timidity and obedience).

These words listed above are mostly used to differentiate between men and women, and words associated with women characters connote weakness and timidity which implies that women are subordinate whereas, men are regarded as brave and strong.

According to Amerian and Esmali (2011) on the research carried on the American Headway Series, the series has depicted women to be engaged in lower positions compared to those of men. According to the findings, women are associated with activities such as "going to party", "shopping", "travelling" whilst men's activities include "driving", "working or going to work", "studying or going to school" or engaging in social activities. These examples are discriminatory against women as they are represented in the textbook, that women can only do certain things.

In the same vein, the factor of titles manifestation of gender bias clarified the significant role the marital status of women plays in addressing a female whereas, there is no such a situation about males. There is a distinct between married females and unmarried females. The married ones are 'Mrs' and unmarried ones are either 'Miss' or 'Ms' which is not a case for men, as married and unmarried are just referred to as 'Mr'.

Cameron (as cited in Ehrlich & King, 2015) discusses terms such as 'penetration', 'screw', 'lay', all of which turn heterosexual sex into something men do to women. This makes them to be sexist and discriminate women and make women to be passive as they are the receiver of the action from men.

Moreover, Nagi (2014) claims that advertisements also portray women in various other roles such as decorative role, recreational role, independent career role, self-involved role and family role. However, stereotypical depiction of women through the choice of words in advertising is worrying because the majority of the women who read these advertisements are mothers with roles of nurturing their children. Similarly, Marco (1997) explains that male expressions such as, "man" or "spokesman" conceptualise women as part of men. There is a high number of terms used to refer to women which are pejorative like 'whore', which dehumanise them, but the same cannot be said or done to men, to trivialise them (Fowler, 1991).

Conversely, Jones and Reid (2010) point out that women are constantly portrayed in problematic and unacceptable ways as women are depicted in advertisements unrealistically and unequally as sex objects and lacking in abilities as they are represented alongside men or surrounded by men in print advertisements and commercials. These kinds of representations of women give or convey the idea that women have to appear in the presence of men and are dependent on men.

Hall (2014) argues that words found in a standard English dictionary to their use in everyday vocabulary concluded that things were named after men five times more than after women, and most words that are referred to woman have passive roles or were restricted to nouns for helpless young animals (e.g. chick, kitten and bunny) whereas words that referred to men indicated more active and described dominant male animals e.g. wolf, buck and stud. Moreover, it was also discovered that, regarding male-centred language, the usage of paired nouns such as 'uncle and aunt', 'brother and sister', 'boys' and girls' where masculine noun always comes first (Ansary & Babai, 2003, p. 9).

Lee and Collins (2006) concluded that although authors these days use various strategies to avoid biased treatment of the two genders, there is much room for improvement as women are still commonly represented and associated with home duties, have passive roles, and mentioned less frequently than men in both written and visual modes.

Women as the Marked Form

Mills (2008) suggests that many female terms are marked and indicate sexual promiscuity like the use of mistress, madam, and hostess whereas unmarked male terms such as bachelor which shows freedom and independence. Bachelor or spinster, though they have identical meaning when contrasted, but spinster has more negative connotations as it referring to an old or elderly woman who is unmarried, whereas, an old man who is unmarried is just a bachelor. This kind of interpretation makes women to be as 'the other' or not equal to men as such even though they are human beings.

The addition of the following suffixes to the words to make the occupation feminine, such as – 'ess', '-ette', '-nne' or '-trix. They usually have derogatory and belittling connotations on women, like 'sculptress' or 'jokette' (Thorne & Henley, 1975). Similarly, as Hartman and Judd (1978) allude that the occupational words which are not marked for the masculine sex such as 'sculptor', 'director', 'author' become more sexist when compared with their female counterparts: 'sculptress', 'authoress' and 'directress'.

Similarly, Mills (2008) believes that the terms 'actress', 'authoress', 'hostess', 'stewardess', 'poetess', 'comedienne', 'aviatrix' lack the element of seriousness about them. She commended that we should not make these occupations female by adding the above-mentioned affixes, rather we should mention the words 'female' and 'male' before the occupations, like male steward or female steward.

"In English lexicon, one of the most obvious evidences of the sexism is the affixes which lead to a view of women as a derivation from a male term" (He, 2010). This is done by adding a feminine suffix like '-ess' and '-atte', for instance 'actress' referring to a female character in a movie or play or 'usherette'. This type of word-formation implies that women are derived or come from men and the addition of the suffix often attaches a meaning of triviality, of lesser status or dependence and shows that women are afflicted to men and this can be termed as a kind of linguistic discrimination against women.

Endearments and diminutives

A diminutive is a term used in morphology to refer to an affix with the general meaning of 'small', 'little'. The formant is a suffix which performs the function of the meaning modification and usually the suffix adds semantic features, for instance, manageress.

The formation of diminutives and endearments is sexist as it makes woman to appear small and below man and it makes women to feel les human and not important than the men.

Arikan (2016) conducted a research on "Angela Carter's The Bloody Chamber" employing the feminist stylistics approach and found out that females are named differently in Carter's stories. The female

narrator's name is not mentioned and she is called names such as 'Madame', 'My little nun', 'Baby', 'My little love', and 'My little child'. Whilst, man on the other hand, get names like, 'The beast', 'The tiger's bride', 'My husband' and 'My purchaser'. These attributes denote how women are seen as lesser than men because of what is called "linguistic determinism" where language is produced as a consequence of sexism in community, men are perceived differently compared to women. The use of diminutives is often used to refer to and address women, for example Maggie and Winnie, and some terms of some occupational titles used for females are morphologically marked e.g. 'actress' and 'women doctor' whereas marked forms for men are very scarce and rare, e.g. 'male secretary'.

Lei (2006) argues that women are discriminated against through sexist language using words and proverbs. Lei (2006) explains that the common forms of sexism in English are the use of suffixes, -man, -ette, -ess, -trix in occupational nouns and job titles and these trivialize and denigrate them and their status. In the same vein, Herman (1995) demonstrated that sexism and hatred for women are too pervasive in society and this pervasiveness is at its peak at the lexical level. The practice of referring to women as belonging to men is more relevant in society than the other way around, hence, women are more often referred to as 'John's girlfriend', 'Bill's wife', but not 'Selma's husband'. Terms addressed to men or boys with female connotations similarly downgrade, as in 'sissy' whilst masculine connotations attached to female terms like 'tomboy' seem more favourable because it is derived from men.

Contrary to these findings it is reported that there is success in making language gender neutral in English language of the use of Ms instead of Miss and Mrs substituting the generic term with the expressions such as someone has to be careful, he or she should make sure that everything has to be careful, he or she should make sure that everything is right.

Moreover, there has also been an introduction of gender sensitive terms like saying: person to person instead of man to man, police officer instead of policeman, business executive instead of businessmen, chairperson of chairman, human resource instead of manpower, artificial instead of man-made, layperson instead of layman (Lei, 2006). The introduction of those inclusive words reduce sexism in language as they are not based or said from the male perspective and they are including all the genders, male and female. Gender free language also minimises the use of generic nouns and pronouns for all the human kinds which are regarded as the norm.

2.1.4.2. Syntax level
Ready-Made phrase

Adedimeji (2003) defines a proverb as an adage, saying, maxim, precept, saw or any synonym of such that expresses conventional truth.

Mills explains that "there are phrases which are pre-constructed and which convey sexist meanings" (Mills, 2005, p. 98). Nakhavaly and Sharif (2013) in their research "On Sex Discrimination in Persian Proverbs" concluded that discrimination and derogation against women can be reflected in proverbs as they impact the social concepts greatly and oppress against women as opposed to men. This is shown in the following Persian proverbs; 'When Satan in trick his own gets stuck to near woman goes'. This example shows that women are not only accepted, but humiliated and affronted by being considered as more wicked and filthy than Satan, in a way that when Satan gets stuck in tricking and misleading human beings goes to woman to get help and guidance.

Additionally, sexism in language is also shown through the use of proverbs such as "seven women in their right senses are surpassed by a mad man" which means that a mad man is clever and has more sense than seven women put together (Lei, 2006).

In the English language, English proverbs can reflect the culture, life, customs and thinking of a particular society in a certain period, however proverbs can be sexist and discriminate against women and this is substantiated by the following English proverbs:

1. Women are made of glass.

2. Woman is made to weep.

3. It is no more pity to see a woman weep than to see goose go barefoot (Zhang, 2018).

The first proverb regards the woman as glass. The glass is glittering and translucent, which can be beautiful decorations in most cases and in the eyes of men, these characteristics are in line with the nature of women. The other two examples, women seem like crying, and men think women seek sympathy and assistance by their tears. These proverbs portray women to be weak and fragile. Other examples are: Every woman would rather be beautiful than good. The more women look in their glass, the less they look to their house. These examples above all mention the fact that women pursue beauty and it is regarded as the source of evil. It is believed that the standards of men choosing a spouse are always gentle and beautiful which makes them to be in a passive position, therefore they have to take men's fancy in order to obtain the favour and protection of them (David, 2010).

A study carried by Sarac (2016) found out that there are very common expressions and idioms that depict the inferiority of women. These expressions include "spoon enemy" which means that women only eat when men have worked and brought food home and they drink without producing anything in terms of working and buy food or drinks like men do. This is sexist as women also work just like men and they are able to support men the same way men support and provide for women.

Asiyanbola (2007) concurs with other scholars that some proverbs associated with women bring out inadequacies with regards to gender prejudice against the female race. The study found out that, some Yoruba proverbs are sexist. This is substantiated by the following example: "If you woo a lady at a party, she will go astray when she becomes your wife". This proverb is a warning to men to be careful of the source through which he obtains his wife. It is to say that, when such lady is married, she will go back to her ways. This makes the proverb to be sexist as the same cannot be said for men, although the same characteristics are applicable to them too.

According to OHA (1998) who studied the Igbo language showed that the representation of womanhood in Igbo proverbs are mainly negative: women are typically portrayed as being senseless, morally debase, devilish, childish and weak. This is because of male-oriented rhetoric in Igbo proverbs that signify prejudice and hostility toward women in social discourse.

Similarly, Kehinde (2002) compares semantic derogation in English and Yoruba languages which ignores women by allowing masculine terms to be used specifically to refer to males and generically to refer to human beings in general. The semantic derogation of women exists also in the use of metaphors as women are more negatively depicted than in the case of metaphors referring to men. Men are frequently referred to as studs, bucks, wolves, foxes and lynxes whereas women are referred to with metaphors as chick, bird or kitten.

Moreover, Wang (2012) reflects a study on Chinese and English proverbs to prove that these proverbs show a deep-rooted gender biased ideology in society where men are superior to women. Women are subordinates to men, men are stronger than women and both of these languages include obvious discrimination and derogation to females that is subordinate and negative.

A study carried by Lei (2006) indicates that English proverbs are sexist in the sense that they discriminate women and negatively represent them. This is substantiated in the following example; "He who follow his wife's advice will never see the face of god".

This proverb clearly shows wicked which underlies by which men stretch their prejudice towards women. Here follows a list of some sexist proverbs from the English language:

• A neck without a head, buttocks without a hole and a girl without shame are not worth admiring or marrying.

• A woman has even cheated the devil.

• A woman is like a lemon, you squeeze her and throw her away.

• Seven women in their right senses are surpassed by a madman.

• Women have got long hair and short sense.

• A woman's tongue crack bones.

The above examples of proverbs make the women to be victims of evil intentioned proverbs. Since the proverbs are supposed to teach and instil wisdom and traditional values in society, many of them especially the ones relating to women are sexist as they connote negative conduct, behaviour and lack of moral values in women. The use of such proverbs, which are not only common in the English language, but in many other languages including African vernaculars making society look down on women as the proverbs connote negativity towards women instead of instilling wisdom and values. These types of proverbs can birth disrespect of women towards the male gender especially their husbands and partners in the society because of the pictures these proverbs paint in their minds.

Metaphor

Metaphor, according to Brown (1962), is "a tool for drawing inferences predicated in perceived structural parallels between two subjects belonging to distinct domains." According to Montashery (2013), metonyms and metaphors are used to discriminate against women. For instance, the expression "Nicole is a block of ice" describes a woman who has no interest in sex or a specific type of sexual activity that males provide.

The terms "sugar cheeks," "sugar lips," and "sweetheart" are all metonyms and divisions of women's bodies. These are employed to describe women, and images of women that have been broken down into anatomical components are much more common than equivalent portrayals of men.

In the same vein, Montashery (2013) argues that metaphors influence people to think about certain scenarios in particularly stereotyped ways as men often tend to call their wives, girlfriends or partners these words: honey, sweetie, sugarplum, sugar cake, flower, kitten, baby bear, lover pie, cherry and peach. These names make women to be considered as sweet food to be devoured by men or as aesthetic object to be enjoyed by men or as a pet to play with by men.

In a similar study, Shen (2006) studied the Chinese language which is an ideographical and non-gender language and explains that this language expresses gender-related messages linguistically.

Through the analysis, one can say that many Chinese metaphors bear negative sexual and moral overtones to describe women. It is that women are called 'bird' or 'chick' when they are young and attractive, but when they are old, they are called and referred to as 'pig' or 'dog', in contrast to their male counterparts who do not have such referring terms.

Additionally, Rodrigues (2009) on the study he conducted on English and Spanish, discovered that in both languages' metaphors representing women in the guise of chickens, bitches or vixens and this offers a window on the role given to women in these societies which consider women as inferior and subordinated to men.

Transitivity choices

It is regarded as sexism when active and passive roles of men and women are depicted differently especially when it starts with passivity and with activity on the side of females. According to Arikan (2016) on the research of the book The Bloody Chamber, female characters are depicted as passive recipients of the male action, for instance, "my mother had been reluctant to see her girl whisked off by a man so recently bereaved", "He had invited me to join this gallery of beautiful women", "My father lost me to 'The Beast' at cards", "My father abandoned me", "His skin covers me entirely and his touch both consoles me". From these examples of transitivity choice of who does what to whom, Arikan (2016) believes that these sentences make an ideological message of traditional fairy tales where stereotypical females are pictured as passive victims.

Doaga (2009) carried out a study on "Linguistic Choices and Gender Roles in New Nigerian Literature on A love Like A Woman's" revealed that the author used transitivity patterns to represent women as in the following examples; "Obi stretched out his arm again – to link it back, but felt two hands holding her tight. He took her into his arms, and held her close. He took her by the hand again". These examples present Obi the man carrying out the liberating, protective action and the women receives it, hence the passivity as she is presented as passive, docile inert, acted upon as if she is lifeless matter. The transitivity in the above example is shown by the fact that the man was carrying out all the actions and controlled the whole process while the woman behaved like an obedient lamb and passive.

Simpson (1993) argues that women are a group of people with no rights, a group that has been completely excluded and eliminated from language, but incapable of developing even the simplest systems of their own. Wareing (1999) explains that women and men do not develop the same speech styles due to their segregation of earlier stages of their lives. This can lead women to be excluded from language as the problem of exclusion has started earlier in their lives, hence the passivity choices.

Darweesh and Ghayadh (2016), claim that the conception of pregnancy is being described differently from a male perspective in slang terms. For example, the expressions 'to get someone pregnant' 'to get someone in the family way' denote impregnating is something which a male does to a female rather than it is being seen as a female activity. Whilst, female describe pregnancy as a passive one as in, 'I am expecting' or 'I am pregnant' where a state is referred to rather than action.

Glick and Fiske (1996) postulate that there is hostile sexism which encompasses a derogatory depiction of women and negative feelings toward them in order to justify male power and men consider women as sexual objects. Since, men are accorded with the language power, most of the actions are carried out by men and women are receivers.

Women are also discriminated against via newspaper reports that state for example that "ten survivors, two of them women", but it is not common or rarely used in case of men. This is sexist towards women as it implies passivity of women. Furthermore, Logel et al., (2009) believe that women who are in the fields which are mostly dominated by men like mathematical and engineering suffer from stereotypes and sexist language from men. For example, according to the study carried out by Loge et al (2009) confirms that the male colleagues refer women to stereotypes such as, "after work she went home to cook for her husband". This sentence shows that women are obliged to cook for men. Also, Shaw (2009) believes that there is set of linguistic features that are routinely and stereotypically associated with famine and masculine speech at work place whereby men always regard men as passive and carry out actions onto them.

In addition to that, Coffey, (2012) claims that women are regarded as passive compared to men. For instance, *if a man and a woman are at the zoo, when a gorilla sees the wife and gets excited*. The man says, *lift your skirt and tease him. Get your breasts out*. The above examples are regarded as jokes and humorous; however, they are sexist and show the passivity of women. It is notable that the woman is only discussed in terms of her relation to the man as his wife, and her actions are merely implied through the imperative of the man's discourse (Coffey, 2012).

Furthermore, it is reported that men also infringe on women's right to speak in a conversation involving men and women as it is reported that men interrupt women more and also do take considerably long time to encourage them to continue speaking through particle markers in the conversation. These men's techniques eventually turn off women from taking active part in conversation women eventually choose to be listeners (Coates, 1986).

In addition to that, Ferguson (1986) assume that women are thought to be more passive than men who initiate a sexual act and men succeed in business and politics because they are more assertive and confident compared to women who are submissive whereas if a woman succeeds in male spheres, she then considered aggressive and unfeminine.

Jokes and humour

Pratama (2018, p.65) argue that humour and jokes are sometimes sexist towards women. For instance, "If a boy is harassed by a male doctor, he cries, however, if a boy is harassed by a female doctor, he will be happy". This humour has two accounts, the first is the assumption that women are

weak and easy to cry. This is not relevant as everybody has the right to cry and it does not show weakness and the second one is that even men can be traumatised because of unwanted sexual encounters.

After carrying out a study on jokes in women's magazines, Coffey (2012) concluded that not only women are subject of sexism language, but men too especially through jokes. This claim is substantiated by this example "What do you do with a bachelor who thinks he's God's gift to women"? The reader's inference of humour in this joke relies on the use of the verb exchange alluding a semantic field of purchasing manipulating the meaning of gift. On the other hand, for this joke to be amusing, the reader needs to reject the positive connotations of the word "bachelor".

Hence, when we consider the positive cultural connotations of bachelor: as Baker (as cited in Coffey, 2012) a corpus study of the words *bachelor and spinster*, bachelor usually imply a positive discourse whilst spinster imply a negative discourse, although they are all referring to someone (male or female) who is unmarried.

Moreover, in her study of sexist humour, Sunderland (2007) suggests that there are a range of possible feminist responses to sexist humour, that one can reject it outright; critically engage with the presuppositions or implied meanings, engage in critical enjoyment of the humour or reclaim the jokes to make the original focalisers, men the object. She further suggests that jokes are interpreted as subverting sexist humour directed at women as the jokes often rely on stereotypes of female behaviours.

Gender stereotyping is the process of categorizing and classifying groups of people based on a sole criterion – their sex. Thus, certain behaviour and personality attributes are expected from the members of this group, for instance, the stereotypical representation of women as chatterboxes and endless gossips as opposes to men who are rational, strong and silent (Graddol &, Swann, 1989).

Gender stereotyping can be found in various modes of discourse and on both the institutional and individual levels and sexist humour is the type of humour that represents women negatively and regarded as another discourse tool that depicts man as norm and woman as problem research (Crawford, 2003). Hence, under the disguise of benign amusement such humour facilitates tolerance of sexism and discriminatory behaviour among men (Woodzicka & Ford, 2010).

In addition to the information given above, Davies (2004) maintains that sexism works with reference to an institutional status other than the personal or individual as in the example of this joke; "What do Barnsley girls use as protection during sex"? In that joke, there is an assumption that the hearer will infer that girls from Barnsley are renowned for their promiscuity and roughness. For those who

tell and laugh at sexist jokes, the world play is seen as being more important than the sexist beliefs which underpin the joke.

If the tables were turned and that joke would refer to men, it will be regarded as an honour when men sleep around with different women and father many children. Hence, it is still a common practice especially in Africa societies where polygamy is endorsed and chiefs or headmen still have other women besides their wives.

2.1.4.3. Discourse level

Fragmentation

Results have demonstrated that although the female bodies are almost equally fragmented, they are depicted differently as female characters are introduced in terms of their physical attractiveness and sexual availability while their male counterparts are vocalised via their colours, physical deficiencies, skills, personality traits and the level of power they possess whether physical or social (Al-Nakeeb, 2018). In the same vein, Kappeler (1986) was concerned about the word and the image representation of women in pornographic literature and visual arts and argues that women in pornography are being deprived from their subjective beings and reduced into objects.

However, Guldin (2002) argues that fragmentation does not cause unit loss, it rather accentuates the individual characters and the importance of each of their organs in which aspects of culture are imagined to reside. Elias (2018) affirms that women are represented as sexual objects in society as the media like newspapers, depict them as sexual objects and, in most cases, their costumes, postures of their image are ascribed to sexual related and the same is not done to men.

Similarly, Risdaneva (2018) asserts that females' portrayal in the media can be both visual, whereby the visual one includes the exposure of sensual figures of women that seem to characterise women as sensual beings rather than as intellectual ones whilst the verbal one deals with the use of language in representing women and this can be seen in poems, novels, songs, editorials, news reports and plays. Women are negatively represented and objectified in advertisements compared to men (Dhanyshree, 2015) as they are portrayed as sex objects. For example, an advert of a young bride conjuring images of conjugal bliss as she washed the underwear of her husband.

Nuraisaiah et al., (2018) believe that the meaning of certain words changes and this is sexist towards women. For instance, the word 'bitch' refers to a female dog, but it can be used to offend women sexually.

In contradiction, Morguson (2012) argues that fragmentation of the female characters fiction indeed serves their empowerment, their understanding of their wholeness and their survival as individuals. I

am not echoing with Morguson's sentiments as fragmenting a female body into its parts is sexism as it is not done men. A woman does not need her body to be fragmented, depersonalised and reduced into parts as an object to be empowered or understand herself. Ideas as such, are the ones preventing the rooting out of sexism and patriarchy in the society.

Furthermore, Woldemariam (2018) maintains that fragmentation is the representation of women fragmented into anatomical elements like: eye, face and breast. He further says that it also happens when comparing parts of the female body with nature such as rose, sunlight, star, nightingale, hence women are described as passive, natural and consumable.

Characterisation

Women actors and characters are represented differently as Mulvey (as cited in Gauntlet, 2002) argues that men constantly lead the stories, while women are typically represented as 'passive', 'sexy' and 'erotic objects' and have very little relevance to the story apart from the erotic of men's desire.

Women and men are depicted in various roles in any society as it is stated by Thorne and Henley (1975) that every society uses sex to one degree or another in allocating tasks, activities, rights and responsibilities. Hence, women and men are found in different occupational roles and the area which discriminates between women and men is referred to as occupational visibility.

In addition, according to Hartman and Judd (1978) the most pervasive sexism is the shunting and pushing of women and men into stereotypical roles and stereotypical roles assigned for women are usually 'household', like cooking, baking, polishing, mending, sewing, washing and child care.

It also emerged that females are not manifested fairly in some English textbooks as Ansary and Babai (as cited by Otlowski, 2003) found out that men were more visible than women in the textbooks they studied. Similarly, Lee (2014) found gender inequality and gender bias in the textbooks and women were under represented. Moreover, Farooq (1999) claims that males are depicted as having occupations which are considered as responsible and respectable such as prime minister, employer and editor whereas females are represented as having limited and unstable occupations such as part timer or stereotypical jobs like a stewardess.

In the same vein, Sunderland (2006) states that different job titles are used for both women and men, even if the work is the same. This is believed to be another form of sexism, because the terms which are used for males have positive connotations, but the ones which refer to females do not have positive connotations. For instance, in the following examples, male is called a technician whilst a female is called an operator, a male is called a chef and a female is a cook. The same can be said with waiter (male), waitress (female), actor (male) and actress (female).

A similar study was carried out by Amini and Birjandi (2012) who found out that women are associated with stereotypical occupational roles like mother, whose job is to stay at home, bring up children or do household chores like cooking, cleaning and washing dishes and clothes. In addition, Denopra (2012) on a research titled, "A feminist stylistics analysis of short selected short stories by Kerima Polotan-Tuvera" revealed that women characters differ from men characters through their respective character descriptions as women character descriptions pertain to their thoughts, emotions, experiences, vulnerability towards men and their physical characteristics, whilst men characters are described according to their physical strength, personalities, attitudes that dominate women.

Moreover, Gill (2003) establishes that given the power of advertisement in disseminating cultural beliefs, biased portrayals of women assert and maintain the male dominance and social roles held by women are also depicted in a limited in a limited number especially in media making women to be seen as an underperforming group and these are incorrect and confining stereotypes which are troubling. However, these findings are contradicted by the post-modern feminism who convey a different notion on the issue saying that the strategies of portraying women as free, liberated and emancipated as this feminism postulates women's liberating changes, for instance, the portrayal of the lone women does not symbolise weakness or society depended anymore (Kate et al., 1999).

Conversely, McRobbie (2007) has a different feeling on derogatory words which are demeaning to women that in post-modern feminism women are educated to reclaim a dirty name like 'slut' or 'bitch'. Moreover, Woolf (1990) reports that in the 19th century there was little improvement which saw the increase of women starting writing fiction for themselves and focusing only on limited themes probably because women did not engage in some activities and lacked experience to write about men. Hence, in the 19th century, women were portrayed in literature as people in subordinate positions-following the fact that most of the themes in literature produced in that century was written by men who wrote about women in that era and they constantly portrayed them as insignificant beings.

Finally, Riaz and Tehseem (2015) conducted a research that focused on sexual representation of women in media adverts and identified the negative portrayal of women, most frequently as sex object. This study, used Mills' Feminist Stylistics theory and Fairclough's model to highlight the underrepresentation of women in news, literature, television, and film entertainment and their theory is that the media devalues women and objectifies them to the diminished level of being a sexual object.

Esmaili and Amerian (2014) studied Iranian high school English textbooks and found out that the textbooks follow a cultural-based ideology in which there is no room for female visibility is tolerable and this leads to occupational stereotyping. These occupational roles such as doctor, lawyer and

engineer refer to males, but secretary and nurse and model refer to females. It was also discovered that occupations for women are often restricted in the traditional service and entertainment jobs, such as waitress, nurse, secretary and actress occasionally including a token of a professional job such as teacher or doctor (Porrecai, 1984).

Patriarchy, which pre-supposes the natural superiority of male over female, shamelessly upholds women's dependence on and subordination to man in all spheres of life. Consequently, all the power and authority within the family, the society and the state remain entirely in the hands of men. So, due to patriarchy, women were deprived of their freedom over themselves as well as their property (Sultana, 2011).

The term women's subordination refers to inferior position of women, their lack of access to resources and decision-making women and to the patriarchal domination that women are subjected to in most societies (Millet, 1977).

Hartman (1981) argues that both house work and wage labour are important sites of women's exploitation by men because the field of paid work occupational segregation is used by organised men to keep access to the best paid jobs for themselves at the expense of women. Moreover, in the traditional western culture, women are considered to be unable to work outside the home.

As a vulnerable group in the society, the value of women can only be reflected through their marriage and this kind of social pattern between male and female not only deprive women of opportunities to display their talents, but also makes them become the accessories of men, losing the speaking right at home (Yan, 2003).

Additionally, men need to go out, find jobs and work and support their families as traditionally, a man supposed to be the one supporting the family even though that has slightly changed as women are also working and supporting their families just like men in the contemporary world. Many words are filled with the colour of masculinism, for example the English word "history" can be understood as "his-story", but for women they stay at home and do some trifles of no great importance in men's eyes. Therefore, words associated with household chores are often used to describe women which are also a reflection of gender discrimination in English language (Yan, 2003).

Graham (1975) with the help of some lexicographers analysed five million words from children textbooks in the United States and found out that although there are more women than men in the world, these textbooks contained over seven times as many references to men as women and more than twice as many references to boys as compared with girls and there were three times as many wives mentioned as husbands indicating that the main characters or speakers in the text were male.

Similarly, Coles (1977) examined five of the most widely used sets of adult basic education materials. From 150 stories, it was found that men were mentioned three times more than women and in addition, 39 of the totals of 61 females were housewives, whilst 106 of the totals of 192 males had 73 different occupations and his study found that males mostly occupied skilled or managerial positions and were viewed to be breadwinners but females on the other hand, were nothing more than housewives or workers.

Hamdam (2010) believes that men in textbooks are portrayed as the dominant characters in the labour market despite the fact that nowadays women hold diverse positions such as government ministers, members of parliament, police officers and taxi drivers. Based on Hamdam's findings, it shows there is a subtle change in occupational roles between men and women, even though it is subtle, it posits a great significance to women who have been side-lined for many decades in terms of occupational roles as sex was used to give jobs and women were never considered.

Furthermore, the study conducted by Rashidi et al., (2014) titled *The Critical Discourse Analysis of the Representation of women and Men in Bozorg Alavi's Short Stories* aimed to study men and women's use of language to investigate whether their languages imply their social status and each short story is studied for discursive structure in the texts, reflecting special linguistic features and this results that men and women have different social status. For example, if an action is used for a man while a relational was used for a woman and this shows that men have higher status than women since, man is the actor whereas the woman has a static and fixed position.

Also, the analysis of the stories has seen that the men are most of the times the actors of the actions especially in the transitive sentences, men are the actors and women are the affected, where women are the actors in fewer non-transitive sentences which shows that they are actors who cannot affect men, but the action is affecting themselves and this shows women's lower status in comparison with men who are actors in more sentences and even when they are actors, they affect women. Male and female roles are still debatable even in our households as even children feel that there are certain chores which are specifically for boys and girls.

For instance, if you tell a boy child to cook or wash dishes, he is likely to tell you that, is not his job, but girls' jobs. Same applies to girls too. Similarly, at schools when you give an activity which involves sports especially soccer, girls will complain saying that soccer is only for boys and that will make them fails as it is not an area of interest for them. One wonders, stereotypical are so deep rooted in even in the 21st century's children minds.

However, based on the literature read, a conclusion can be made that since culture and language are interwoven that is how patriarchal practices are passed from generations to generations through

culture as it is carried passed on to the next generation through language use (communication) (David, 2020).

Even though it seems that a sexist language reform is un-accomplishable, Rajneesh (2012) suggests that there are other systems that can be focused on in an attempt to purge away sexist mentality which includes thoughts, ideologies of the people of the society and also making people realise the implication of their language use in either continuing the sexist culture, or helping in eliminating it.

Focalisation

As cited from the previous study, focalisation can be either external or internal to the story. The purpose of focalisation is to provide a means of identifying consciousness through which a fictional text event is presented in a text and its relevance of this area of analysis to gender is that it has to manipulate the reader's sympathies by means of the vision which is presented and the evaluation which is implicit in that representation (Mills, 2005, p. 143).

Fernandez-Garcia (2016) points out that the representation of women in politics has shown that women leadership is often coupled with their supportive roles beside men and often defined by their relationship with a man. The analysed plays are written in that manner where women characters are known through their relation to men. Sadiku is known through Baroka because she is his senior wife and Baroka's most trusted wife as she is the first wife and responsible to look for younger wives for her husband. In the same vein, the protagonist in the play, Sidi is known because of Lakunle and Baroka who all showed interest in marrying her because of her beauty and youthfulness.

2.1.5. Related studies in the field of feminist stylistics

With the publication of Mills *Feminist Stylistics* in 1995, many researchers around the world started using it as a tool to investigate the representation of women in different texts. Ruth Page (2010) looked at the potential of feminist stylistics for exploring gender politics which works in different online texts. The online texts that she chose for her study were from a sex blog by Zoe Margolis. Based on Page (2010), the writer of the blog claims a feminist stance for her work, but deep analysis of the language which is used for sexual experience suggested that this feminist stance had limitations. Women are portrayed as "the acted up participant" by the verbs which Margolis used for sex acts (p.81). In addition her discourse of feminist deliverance is very limited; it fails to handle many oppressive sexual practices which are used in real world (p.81). Thus, Page (2010) demonstrated that feminist stylistics is very useful tool to analyse different texts.

Qayyum et al., (2019) used feminist stylistics to study characterisation in Doris Lessing's *A Women on a Roof.* Their study reveal that female characters are represented negatively compared to the male characters, stating that some people might argue that the writer has done so for the sake of realism.

The representations of women negatively show how the real world perceives of women and that need to change in order to bring change in the thinking of people.

Arikan (2016), used feminist stylistics to analyse and study fairy tales. She chose Angela Carter's *The Bloody Chambers* for her research. It is a collection of rewritten fairy tales which are based on tradition. The analysis adopted Mills three levels as she proposed in 1995. Arikans found that in those fairy tales, Carter realised the power of language in producing sexism and deconstructs sexist theme in traditional fairy tales by providing alternatives tales. Thus, Carter (1981) constructed a new system where women are powerful, brave cruel and even evil. Arikan (2016) concluded that both Mills (1995) and Carter (1981) had the same objectives.

Another study on feminist stylistics is written by Supriyadi (2014) from Gadjah Mada University. His article, entitled "Masculine Language in Indonesian Novels: A Feminist Stylistic Approach on Belenggu and Pengakuan Pariem", analyses the texts which basically used masculine languages including words, phrases, clauses, sentences, and discourses using feminist stylistic approach. At the word level, for example, the Pengakuan Pariyem novel presented the female character as 'babu' (a servant) and the male character as 'master'. The word 'babu' is repeated more than ten times and in this case, it can be intrepreted that 'babu' is identical with a woman (Supriyadi, 2014).

Another study on feminist stylistics had been done by Radzi and Musa (2017) which they published in a form of a journal in February 2017 titled "Beauty Ideals, Myths and Sexism: A feminist stylistics analysis of female representations in cosmetics names". This paper intended to investigate gender representation through advertising language from a feminist perspective. It explored the naming devices at word and sentences level features and rhetorical devices. The study found that noun phrases are dominated by pre-modifiers that function as adjectives to describe the cosmetic nouns. The notion of gender is also represented in different clause types in which women are not encouragingly depicted, while the stylistic features and rhetorical devices stereotypically prescribe to women only.

In another study, Al-Nakeeb (2018) looked at the use of fragmentation in Yemeni novel. The analysis made use of a mixed approach. The study found that male and female bodies are equally fragmented in this novel. However, male and female characters are portrayed differently. Female characters are constructed with regards to their beauty and sexuality; contrarily, the male characters are presented with the help of their colour, physical deficiencies, skills, personality features, and their social and physical power. In a similar study, Al-Nakeed and Mufleh (2018) took up three Yemeni novels and examine the collocations and collocation networks of characters in those novels. They summed up that all the male characters along with one female character are cheerful, expressive and lively.

However, most of the female characters are represented as victims; they are depicted as unimportant and depended upon others.

Namibian researchers had also done research using feminist stylistics framework. Absalom (2019) used feminist in a qualitative study that aimed to analyse two Namibian plays titled God of Women by Francis Sifiso Nyathi (2012) and The Woman and the Ogre by Keamogesti Joseph Molapong (2002). The study looked at how the two authors represented women in their plays. Absalom (2019) concluded that both Molapong and Nyathi represented women negatively. The authors also represented women as voiceless and powerless, which is against Mills (1995) objectives.

David (2020) in her study titled *"The Representation of Women in Wole Soyinka's The Lion and the Jewel and The Trials of Brother Jero"* examined the plays expending Mills (1995) three echelons of enquiry, which embraced lexis, syntax and discourse. They concluded that women are represented through lingos, which are sexist and hidebound. Women are represented negatively compared to their male counterparts. Women are also represented as receivers of actions as male characters carried out most of those demanding tasks/actions in the plays in comparison to women. Following transitivity choices, David (2020) concluded that male characters carry out actions and female characters are acted upon. Women are given stereotypical jobs such as homemakers, paltry traders, hawkers, child bearers and care givers to their husbands and children whereas the male characters were given important roles such as schoolmasters and chiefs. Women are not given those arduous roles, as the patriarchy perceives they are not capable of carrying out those roles because of their emotions and simple minds.

Finally Woldemariam (2018) study on improving sociolinguistic competence through feminist stylistics confirms that the discrimination of gender through language exist, as one of its major finding was that inferior positions are given to women figures in the two poems studies and in the poems, men are visionary and resourceful while women are emotional.

Having mentioned the review of related studies on feminist stylistics above, the researcher then explains the difference this study and the related studies. This study focused on analysing language and gender in the selected poems using feminist stylistics, that is the analysis of the representation of women at word level, the roles of women in the society at phrase/sentence level and finally the gender issues communicated in the selected poems at discourse level from the selected poems: *Mother by* Bronwen A Beukes*, There's depth in mother's strength by* Anne-Marrie Issa Brown Garises*, Unconditional Love (a letter to my mother) by* Gloria Ndilula *What's wrong? By* Saara Kadhikwa*, Stir not my dear one by* Anneli Nghikembua*, You broke me, Daddy by* Jane Mungabwa*, Domestic worker by* Ina-Maria Shikongo*, Dear perpetrator by* Tulipomwene Kalunduka*, Violence by* Kina Indongo*, Let*

me be by Saara Kalumbu*, It never happened by* Veripuami Nandeekua Kangumine*, Perm blues by* Maria-Oo Haihambo*, Hail to the queen by* Zemha Gawachas*, Darkness by* Tuli Phoenix*, and This is not a Poem* by Omaano Itana from *My Heart in Your Hands: Poems from Namibia.*

2.1.6. Language and gender

According to Shashkevich (2019), linguistics researchers try to identify words and phrases that may unintentionally affect how we and others see the world. He claimed (ibid) that a study revealed how a seemingly innocent statement like "girls are equally good as boys in arithmetic" can covertly reinforce sexist prejudices. Due to the sentence's grammatical construction, it is implied that guys are more likely than girls to be talented in arithmetic. Therefore, the language we use contributes to the oppression, injustice, and discrimination of women.

One of the first social scientists to distinguish between the concepts of gender and sex was Ann Oakley (1972). According to her (ibid), gender corresponds to the biological separation of sex into male and female, but it also includes the separation and social evaluation of masculinity and feminity.

People's perceptions of the world heavily depend on gender. Additionally, it affects how people create, comprehend, and interpret writings. The term "gender" is helpful in feminism stylistics because it emphasizes the fact that, despite some similarities, men and women generate feminity and masculinity differently (Baladjay, Nisay, Rio, & Tigas, 2016).

Coates (2013, p.4) defines gender as a term used to describe social categories based on its sex. Graddor and Swann (1989) added that general understanding of this word is seen as referring to "a social difference between male and female". Sex refers to 'a biological difference' which reveals that man and a woman are different from each other because of their biological category (Siregar et al., 2020). Thus sexism is said to be a problem initially raised by feminist and not by linguists since feminist see that language is always biased towards women and that men seem to be the norm (Graddor & Swann, 1989).

The term 'gender' in feminist stylistics is used to mean difference between women and men relational and not an oppositional way (Mills, 1995). Although it is clear that women are systematically discriminated as a group in a variety ways, feminism, according to Mills, (1995), implies commitment to changing the social structure to make it less oppressive to women and for that matter, to men.

Shazu (2014) stated that language is accommodating enough for any kind of change and space so that sex-biased expression or utterance can be made sex-neutral: chairman- chairperson, salesman-salesclerk, actor, etc. The extreme power structure of dominance in the structure and the use of language can also be avoided by initiating some change in language. So language itself is not sexist,

but it is the people who use languages may be sexist or not (ibid). Without change in language, sexism will not be directly tackled (Spender, 1993).

Coates (1998, p.413) describe women's language as weak, unassertive, tentative and were represented as losers, and victims. However, Holmes regarded women's speech as politer than the men's.

According to Talbot (1998), there are two points of view on how gender and language interact. The first point, which in her opinion is the weaker one, is that language reflects society. In contrast to men, who always use the title "Mr" regardless of marital status, women distinguish their married status by using the titles "Miss" and "Mrs," for instance. Her (ibid) stronger opinion is that language actually causes gender divisions rather than just reflecting them. Therefore, the terms "miss" and "Mrs" do more than just reflect society; they also foster and maintain inequality.

The usage of "he" and "man" as gender-neutral pronouns, according to feminists, obscures the significance of women and diverts attention from their existence. Fighting the language that makes people less inclined to think about women certainly adds to this invisibility, which has been a major feminist endeavor for many years (Saul & Diaz-Leon, 2018). Therefore, it is possible to see how the usage of gender-neutral language contributes to women's underrepresentation.

Herman (1995) demonstrated that sexism and hatred for women are too pervasive in society, yet this pervasiveness is at its peak at the lexical level. He (ibid) provides a number of aspects of linguistics sexism practiced against females, as listed below:

- The use of pronouns in education material tends to be preferred by men, apart from the generic use of 'he' which is most evident outside linguistics.
- The publishing house editorial habit eliminates women's identity when they refer to women, more to their husbands.
- The use of address forms and naming practices such as 'ette' for as 'Miss and Mrs' distinguish based on their sexual availability because there is no appropriate contrast for men.
- The practice of referring to women as belonging to men in more prevalent in society than vice versa, thus women are often referred to a 'John's girlfriend' 'Bill's wife' etc.
- Terms intended for men or boys with the connotation of women also experience the same ranking downgrade as 'sissy' 'effeminate' etc., while the masculine connotation attached to the term girl like 'tomboys' seems to be more beneficial.

Researchers in sociolinguistics also think the formation of language difference is due to the unequal status of males and females (Dong, 2014). For thousand years the concept of men outside and women

inside has dominated people and men are regarded as superiors of the status and power. They govern the external world and go out to earn money while women are considered to be the weak and only do activities in the family (ibid).

2.1.7. Representation of women in literature

According to Qayyum et al,. (2019) in modern world our actions and thinking are greatly influenced by the characters literary from literature such as poetry, drama, novels and short frictions.

Siddiqui (2014) stated that the representation of women in literature does not only appear in the documented literature but it had been in orature too. He (ibid) collected a number of jokes which represented women negatively. There are so many jokes that make fun of mother in-laws, representing them as a prying and cruel creature while men are given the positive attribute of innocence, wisdom and helplessness. These kinds of jokes are portraying a bad picture of women and a good one for men.

He (ibid) added that fairy-tales represent women as sentimental, weak, irksome, and wicked while men are presented as powerful and dominant. As children are expected to reproduce/retell these fairy-tales and jokes, they grow up with the stereotypes that the fairy-tales and jokes said. Which lead to people being oppressive and discriminating women.

In Namibia traditional tales retold by Davis (2017), women are represented as gossipers such as in Nyambe and Kahundu tale (p.13). They are regarded as thieves, "In Stolen Water", Muremi stole water and made Makisi drank the water which made the spring to dry up (p.64) and in Baobab Tree, women are considered to be ill-mannered, and selfish. Nendyalimwe's daughters could not follow instruction as given by the mother and they were swallowed by a Baobab tree, when an old lady told their mother, she poured hot porridge on the old lady (p.74). These oral narratives show how the societies perceive and represented women.

In Persian literature textbooks women presence is pale as they are written by men and for men (Ronak, 2020). Female characters speak less frequently and with shorter sentences. Thus, the message in Persian literature textbooks is only made for men and women are not part of the audience.

Not all male authors represent women in a negative way. In Ngugi wa Thiogo's work, women are not submissive but he portray them in a positive qualities. Others authors such as Dambudzo Marechere in "The House of Hunger" present women especially African women as prostitutes, sex objects and as men's properties.

The representation of women in the Namibian literature

Carballo (1994) stated that in all literary works language is used in a certain way in order to conjure up images, events, places, and characters that represent something concrete and something apparent in today's reality. These different elements all ties up to present the reader with a theme which is a nutshell all the various representations merging them into one or two sentences which will not only provide the reader with a general overview but also endure as a manifestation of the author's beliefs and convictions about certain events that have occurred in the past.

Women have been represented differently in literature. Firstly, women are represented negatively in Namibian literature. Sifiso Nyathi in his novel "*The Other Presence*" (2008) for instance writes about Kachana, a woman character who is described as a loose moral. Kachana is known to drink excessively and keeps company to men. Hence, this demeans women, as the author does not mention of the men who keep Kachana company as being equally bad or unbecoming as they were also supposed to take the blame for being in each other's company.

In the recent years, poets have portrayed women in a positive way. Malaba (2015) showed in his study that Namibian women are surprisingly represented well in the recent literary work such as poetry. In the selected corpus women are represented as very powerful, very assertive, and brave enough to carry out tasks that were traditionally stereotyped as men's tasks. In the poem "For Grandma who crossed the thirsty land", Kahengua present his grandma Taureondja Kamutenja, as a heroic figure. The strength of his grandmother is captured powerfully in the image of suckling the "father, son and daughter" from "the same thirsty nipple". Thus, Kahengua reverses the belief that women are weak and vulnerable, instead they are denoted as fighters and heroines who are capable of freeing even the worst of situations.

Women are not just represented negatively in literature but also in customary laws. In Ovawambo custom practice, a husband is the 'owner' of his wife (Soiri, 1996). That's to say women were regarded as properties for men, the more women he has, the higher status he gets in the community, and in some of Oshiwambo tribes this still exists (ibid).

2.1.8. Gender roles in society as represented in literature

Throughout history, the central role of women in the society has ensured the stability, progress and long-term development of nations (Gran, 2019). As a diverse country, Namibia has different cultures, and what can be observed is that women and men are taught their gender roles through the use of specific cultural practices, for instance female initiation, male initiation, genital mutilation and many others which reinforce patriarchy and power relations (Husselmann, 2016). According to Ambunda and De Klerk (2003), gender roles, i.e. the characteristics, and thus duties and responsibilities

attributed to members of the two sexes by virtue of the fact that they are male or female, are most prominent within the sphere of the family household. As language used to represent women was biased (Vymakesisri, 2019) this contributed to the construction of gender roles by the society (Absalom, 2019).

The bulk of the characters were given traditional gender roles and had typical gender behavioural features, according to Copenhaver's research from 2002, which examined how gender was portrayed and how gender roles were defined in a number of modern and postmodern American plays. Characters encountered limits that constrained their actions and limited their options based on their gender roles and the behaviour associated with those roles. As a result, these characters had to pay a price for their actions, with female characters suffering more severe penalties than male counterparts. The study also found that gender portrayal in contemporary plays adhered to established patterns more so than in postmodern plays.

The "Three obedience's and for virtues" of ancient China more exactly reflect women humble status (Dong, 2014). Their duty is to serve husbands, children, take care of parents' in-laws, do housework and they are almost unable to take part in social activities (ibid). This shows that women were or are still treated as slaves because of gender roles. They have limited time for themselves as they have to care and serve other people who are considered to be superior than they are. In addition, women were slaved and only play a decorated role in the society (Dong, 2014) as their main role is in the kitchen.

Hishongwa (1983) in her book titled "Women of Namibia" stated that although in many cultures women are not important, women played a very important role in society under customary and traditional laws. Although they did not take part in public discussions of political and legal affairs of the society, they were always consulted before decisions were taken (ibid). Thus they were trusted and respected as mothers and wise advisors of men, helping to keep them in authority (ibid).

2.1.9. Gender issues faced by women in Namibia

Even after 31 years of independence, issues of patriarchy, tradition and gender based violence remain oppressive forces in the lives of both rural and urban Namibia. Women in Namibia continue to face obstacles in achieving equal treatment compared to their counterparts. Although Namibia has a national gender policy and action plan that advocates for equality among the citizens, women are still dragging behind due to various issues such as poverty, lack of education, child marriage, lack of sexual rights, gender based violence and many more.

Although authors like the late Neshani Andreas wrote about Mee Ali to promote gender equality and Mee Kauna, who rejects tradition and refuses to grieve the end of Tate Shange's beatings and

humiliation, to criticize gender-based violence and abuse (Andreas, 2001). The feminist novel "The Purple Violet of Oshaantu" is about daily revolt fueled by modest human triumphs in the fight for dignity amid a repressive but widely accepted status quo.

According to Mukaiwa (2016), The Purple Violet of Oshaantu addresses topics that continue to be crucial to women's lives in Namibia today. In his play "The Show Isn't Over Until...", Hangula (2001), among others, highlighted the gender inequalities that women experience by portraying them as sex objects for their male counterparts. In the play, Judy, a job seeker, experienced sexual harassment from her male potential employer, Simon. "I can give you the job and we can do every day, at work, in the restroom, in the car, on the way home, and even in hotels," Simon said when she revealed her plans (Act 1, scene 1, line 878). Simon's words here prove how he perceives women, as mere sex objects that can be used anywhere. Thus, women are faced with issues such as sexual harassment, rape, poverty and unemployment in the country.

In Namibia, there has always been a problem with violence against women. The high prevalence of violence against women and girls, including rape and murder by intimate partners, alarmed the UN Committee on the Elimination of Discrimination Against Women (CEDAW) back in 2015. The Committee was especially worried about the frequent withdrawal of cases by female victims of violence and the low incidence of conviction of those who commit violence against women. (CEDAW/C/NAM/CO/4-5). In fact, 1 in 4 Namibian women have experienced intimate partner violence, and only 14.9% of survivors have turned to the police for assistance (Namibia Press Agency, 2019). It is difficult to achieve gender equality in Namibia because of the numerous challenges that women confront there.

Namibian cultures and traditions have contributed to the issues women are facing in Namibia (Ambunda & de Klerk, n.d). They stated that (ibid), women in marriage are dependent and they have to follow the decisions and directions from men. As if that is not enough, women lose control over their possessions to their husbands upon marriage. They (ibid) added that women in many Namibian cultures are not allowed to own properties and do not have control over family finances. Thus, women are at risk of poverty, exploitation and gender-based violence.

2.1.10. Gender issues faced by women

Although the first women's right convention was passed in 19-20 July 1848 during a Seneca Falls Convention organised by Elizabeth Cady Stanton and Lucretia Mott (Muir, n.d), women are still treated like they have no rights at all. They are faced with many issues such as lack of education, violence and abuse, period poverty and stigma and many more.

Women are faced with gender based violence/violence against them. United Nation Declaration of Violence Against Women (1993) defined violence as …"any act of gender based violence that result in physical, sexual and psychological harm or suffering to women including threats of such acts, coercion or arbitrary deprivation of liberty, whether in public or private life". Based on WHO (2021) estimate published indicates that about 1 in 3 (30%) of women worldwide have been subjected to either physical or sexual intimate partner violence or non-partner sexual violence in their life time.

Lockdown during the Covid-19 pandemic and it's social and economic imparts have increased the exposure of women to abusive partners and known risk while limiting their access to services (WHO, 2021). In South Africa alone, the first week of lockdown the South African Police Services reported receiving 2300 calls for help related to gender based violence (Amnetry international, 2021). By mid-June 2020, 21 women and children have been killed by intimate partners in the same country (ibid). In Namibia, 5961 gender based violence cases were reported as from September 2019 to September 2020 with 74 murder cases (Amakali, 2021). This shows the sharp increase in GBV in Africa during Covid-19.

Trafficking of women and children is one common organised crime against women which seems to have defied the police, immigration authority and .the Nigerian government (Newell, 1997). Women's Right Watch, a Nigerian non-government organisation, reports that various tortures that victim especially women go through ranged from forced sex, slavery insanity to murder (Imann & Adekunle, n.d).

Women are faced with discriminations too. Some of the well-known scholars also discriminated women in their work. Foucault (1978) in his book "History of Sexuality" claims that male had the right to be in his kingdom. Using the concept of religion: God as the creator of Earth, using the noun "He" as a male (Batular, 2019).

According to Verma and Mulami (2018), in India, working women still face gender bias at work. They are considered to be weak and only capable of bearing lesser work pressure. In many families, the women salaries is given to her husband, father-inlaw or elder member of the family and in that way she will still be depended on somebody (ibid).

Based on the gender role theory (O'Neil, 1941), men who strongly belief in masculine gender norms, particularly with regards to providing for one's family, may be more likely to perpetrate violence if they feel these norms are being violated. In addition Goode (1971) believes that women are abused by men who think they lack power to obtain power in the relationship. For instance, if a woman works and provides for the family while the man does not, she is likely to suffer abuse as the man will feel his power of being the provider is being taken away from him.

Rapport et al., (2002) believe that women are faced with these issues because gendered organisation do not support women's advancement effort as their policies are based on traditional gender stereotypes. Traditional and cultural stereotypes are major contributions to gender issues faced by women (ibid).

2.1.11. Poetry in Namibia

Since the beginning of time, poetry has been used in Namibia in a variety of forms, including praises, melodies, and storytelling. However, due to illiteracy, the recorded poetry gained popularity both during and after colonialism. Since Namibia's independence, a lot of poetry, theater, and autobiographical writing have been published there, the most of them in English, according to Mwiya (2017).

Namibian poetry celebrates the country's natural beauty, stands in awe of strength of its people, expresses anger at the inequality and injustices present in its society and imagines idyllic dreams and hopes for the better future. Namibian poems display rich poetic nuances, vary in length and form and give a textured view of the poets and the environments they represent, a true reflection of Namibian diversity, and a glimpse into their soul (Iizyenda & Kinahan, 2020).

Writing has given many Namibians, especially women, a voice. They now serve as the voice for those who lack one. Because they have long been unable to act on their aspirations or rebellions, Namibian women have demonstrated that women have a unique and complex connection to language. They have used language to interact with and shape the world (Barreca, 2013). Writing gave women a platform to speak out against the prejudice, exploitation, gender issues, and other concerns they deal with on a daily basis.

2.1.12. RESEARCH GAP

A research gap is a subject or issue that has not been addressed by any of the studies or research currently being done in a particular field (Wolf, 2019). Even though the subject of feminist stylistics has grown throughout the world, Namibia is still having trouble because there are so few feminist stylistics publications published there. Due to the rarity of language and gender studies in Namibian literature, there is a void in these works. As far as I'm aware, no research has been done in Namibia on language and gender in female poetry. So, this research sought to close this gap.

2.1.13. THEORETICAL FRAMEWORK

Grant and Osanloo (2014) define the theoretical framework as the blueprint for the entire dissertation inquiry, that serves as the guide on which to build the study and also providing the structure to define how the study is philosophically, epistemologically, methodologically, and analytically approached as well the dissertation as a whole (p. 13).

Feminist stylistics was the framework used in this investigation. Mills (2002) divides her inquiries into the various three levels of analysis to create what she refers to as a toolkit. Mills (2002) gives questions for analysis at the levels of the word, phrase/sentence, and discourse in addition to inquiries about the text's factual information. With the use of this toolbox, the researcher was able to thoroughly examine the elements of the chosen poems, especially the ones that are prominent and recurrent. The need for feminist stylistic analysis to be conducted is motivated by issues of gender inequality and social injustice that are communicated via texts (Mills, 1998).

feminist stylistics offers insights and knowledge of underlying meanings, allowing for a complete study of texts to be offered that reveals how texts portray and characterise women in particular, even though not all feminist analyses of texts highlight the oppressive nature of texts towards women (Mills, 1998). Feminist stylistics illustrates the connections between language, ideologies, and dominance and is heavily influenced by Halliday's social-semiotic theory. It suggests a framework for analysing the poetry at three different levels: word, phrase/sentence, and discourse.

Thus, feminist stylistics is advantageous as it can be used to analyse any literary text of any type (Lilian, 2007). It was applied by following all the three levels suggested by Mills, such as lexical, syntactical and discourse level to analyse language and gender in the selected poems. This toolkit enabled the researcher to make a detailed analysis of language used in the selected poems to understand the representation of women, their roles and gender issues portrayed in the poems.

Chapter Summary

To sum up, this chapter provided understanding on feminist stylistics, an approach which framed this study as well as validations as to why it best appropriate for this study. Literature was reviewed with much attention given to areas such as language and gender, gender roles in the society as represented in literature, representation of women in literature as well as poetry in Namibia. The next chapter focused on the research methodology the study adopted to obtain the data.

CHAPTER THREE

Research Methods and Procedures

3.1. Introduction

This chapter covered the methodologies that were employed in the study. It contained details on the research design, research paradigm, method, population and sampling procedure, and techniques for data analysis.

3.2. Research approach

This research was a desktop study that used a qualitative approach. According to Maree (2010, p. 51), qualitative research is a research methodology that focuses on understanding the processes and the social and cultural circumstances that underpin distinct behavioural patterns and is primarily concerned with the "why" issues of the study. Cresswell (2002) added another definition of the qualitative approach: an approach for investigating and comprehending the significance that individuals or groups assign to a social or human issue (p.32).

In order to prevent the researcher's intellectual biases from distorting the collection, interpretation, and presentation of data, qualitative designs aim to convey data from the study subjects (Seliger & Shohamy, 1989, p. 124). The research objectives which were created in accordance with the study's goals, guided the choice of the descriptive design.

According to Merriam (2009, p. 13), "qualitative researchers are interested in understanding the meaning people have constructed, that is, how people make sense of their world and experiences they have in the world". Both a narrative and a descriptive interpretation could be made of these encounters. The qualitative approach is also predicated on an interpretative philosophy that aims to investigate the symbolic and meaningful content of qualitative data. Based on Maree (2010), qualitative research is the kind of method that aims to determine how participants interpret particular characteristics by examining people's perceptions, beliefs, values, emotions, and experiences in an effort to approximate how they build the phenomenon.

3.3. Research paradigm

A paradigm is a shared worldview that represents the beliefs and values in a discipline and that guides how problems are solved (Schwandt, 2001). Patton (2002) explains that a paradigm is a way of describing a worldview that is informed by philosophical assumptions about the nature of social reality (known as ontology what do we believe about the nature of reality?), ways of knowing known (known as epistemology – how do we know what we know) and ethics and value systems (known as axiology – what do we believe is true).

This study followed the constructive paradigm, as it aimed to unload and interpret the representation of women in the selected poems using a feminist stylistics model of analysis. The representation of women through words, representation of gender roles through sentences, and gender issues at the discourse level were accurately interpreted using this paradigm.

The interpretive paradigm is related to concepts that undress the understanding of the world as others experience it. Reality is created by individuals and needs to be interpreted to discover the underlying meaning of events and activities. In the ontology of what is reality, the interpretivist believe that it is

socially constructed (Creswell, 2003; Mertens, 2009) pointed out that there are as many intangible realities as people are constructing them. Reality is therefore mind-dependent and a personal or social construct. For instance, patriarchal practices are still in existence in Namibian societies today because patriarchy is embedded in culture and is manifested through literary works such as poetry and this helps to interpret them through the representation of women focusing on the three levels of analysis which are; the level of lexis, syntax, and discourse.

3.4. Research method

Text analysis demands for more in-depth explanations of each linguistic detail, demonstrating how it influences the text as a whole. "My Heart In Your Hands: Poems from Namibia," which had a study population of 141 poems, was sampled for this study using fifteen poems. The poems were intentionally sampled. To choose the representativeness of the database, a purposive sampling approach will be used. The sample varies depending on the conditions, target audience, and reasons of production.

Few qualitative data gathering and analysis methods, like content analysis, are more organized and deductively oriented. Content analysis is described as "the process of summarizing and reporting textual data-the essential contents of data and their message" by Cohen (2011, p. 563). Flick (1998, p. 192); Mayring, "More strictly put, it defines a strict and systematic set of methods for the rigorous analysis, evaluation, and verification of the contents of written material" (2004, p. 266). According to Hodder (1994), content analysis is a technique employed in the social sciences to examine the content of the "written texts and artifacts" that could be loosely referred to as mute evidence (Hodder, 1994). According to Babbie (2010), content analysis is the "examination of recorded human communications, such as books, websites, paintings, and legislation. "As a result, content analysis is viewed as a technique employed in the humanities to examine and confirm meaning and authenticity. Content analysis is described as "a research technique for establishing reproducible and valid inferences from texts (or other meaningful matter) to the contexts of their use" by Krippendroff (2004, p. 13), as quoted in Cohen et al. (2011).

3.5. Selection criteria

The researcher selected fifteen (15) poems namely: *Mother by* Bronwen A Beukes*, There's depth in mother's strength by* Anne-MarrieIssa Brown Garises*, Unconditional Love (a letter to my mother) by* Gloria Ndilula, *What's wrong? By* Saara Kadhikwa*, Stir not my dear one by* Anneli Nghikembua*, You broke me, Daddy by* Jane Mungabwa*, Domestic worker by* Ina-Maria Shikongo*, Dear perpetrator by* Tulipomwene Kalunduka*, Violence by* Kina Indongo*, Let me be by* Saara Kalumbu*, It never happened by* Veripuami Nandeekua Kangumine*, Perm blues by* Maria-Oo Haihambo*, Hail to the queen by* Zemha

Gawachas*, Darkness by* Tuli Phoenix*, and This is not a Poem* by Omaano Itana from one anthology containing 141 poems from different poets, using purposively sampling.

Purposive sampling, according to Creswell (2013), is a sampling technique used in qualitative research in which the researcher specifically chooses study sites based on how well they contribute to an understanding of the study's main phenomenon and problem. According to Alvi (2016), in purposive sampling, the sample is approached with a specific goal in mind. The requirements for the elements that must be included in the study are established in advance (p. 30). The poems were chosen as a result due to the fact that Namibian women wrote them on the experiences, roles, and gender-related issues that affect women. The chosen poems also addressed the goals of the study.

3.6. Research instrument

3.6.1. Content analysis

The research approach used for the study was content analysis. Content analysis is described by Maree (2010, p. 101) as a systematic method of qualitative analysis that detects and summarizes message content. Maree went on to say that the phrase "content analysis" refers to a research technique used to evaluate and code textual material by methodically assessing text to draw a repeatable inference (e.g. documents, oral communication, and graphics). Additionally, Chunga (2015) provided a succinct explanation of content analysis as a technique for qualitative research design that may be used to analyse texts, create interpretations, and provide detailed descriptions of people in order to reach a well-informed decision (p.14).

Although content analysis has some limitations, one of which is its inability to offer a single interpretation for a particular text, according to Neuman (2011), this means that each researcher's interpretation of the poems in the current study is unique. According to Neuman (2011), content analysis cannot judge the veracity of a claim or assess the artistic merits of literature. It makes the text's content visible, but it cannot explain the significance of that content.

According to Mushonga (2018), content analysis has its advantages despite criticism that it offers many readings of a same text. For instance, it can demonstrate to the researcher how readers from various cultural backgrounds comprehend and take in the book's message. By equating the messages in the poems with actual events like gender inequality, women's oppression, and other issues that exist in real life, the content analysis approach also helped to explain the messages in the poems.

Moreover, through content analysis, this study managed to analyse the selected poems in a way that meaningful interpretations were drawn from the poems which enabled the researcher to draw an informed conclusion upon which this study was based on. The content that the researcher analysed

in this study was from the selected poems from the anthology titled "*My Heart in Your Hands: Poems from Namibia*".

Based on Leech and Short (2007, p. 32), the foundation of stylistic analysis is the use of a checklist. In order to analyse the chosen poems using a feminist stylistics perspective, this study developed a checklist. The checklist included examination at the word, phrase, and discourse levels—the three levels of feminist stylistics analysis outlined by Mills (1995). The checklist included potential significant language tools for each of the three levels of feminist stylistic analysis. As a result, the checklist was employed as a research instrument to identify the linguistic techniques that reveal how women are represented in the chosen poems. The checklist was helpful in identifying these strategies without ignoring the current issue because it is impossible to know in advance which aspects will be important and which won't.

3.6.2. Data analysis

Analysing data entails examining the information gathered and drawing conclusions (Kombo & Tromp, 2006). Based on the goals of the study, the themes in the chosen poems were discovered using the content analysis checklist. In order to determine how the poetess used language to depict women's roles in society, represented women characters, and communicated gender issues in the chosen poems, the researcher examined the themes in the selected poems using the outlined model of feminist stylistics at the word, sentence, and discourse levels. The researcher then evaluated how well the feminist stylistic method had worked in analysing the language and gender in the chosen poems.

The feminist stylistics framework served as the basis for the analysis of the chosen poetry. By splitting her inquiries into distinct levels of analysis, Mills (1995) organizes a toolset. Mills (1995) gives questions for analysis at the levels of the word, phrase/sentence, and discourse in addition to inquiries regarding the realistic information of the text being analysed. The researcher was able to conduct a careful examination of features thanks to this toolbox.

Analysis at the word level

The gender bias that can be detected in the use of particular words or lexical items was the focus of this level of study (Mills, 1995). According to Mills (1995), word analysis can only be comprehended and carried out after first looking at the broad, theoretical, and specific manifestations of sexism. Finding instances of sex-specific pronouns, the incorrect usage of generic words, address phrases, and derogatory depictions of women can all be used to explore word choice (Mills, 1995).

Syntactic Analysis

Since their meanings are not contained just inside the words themselves, Mills (1995, p. 128) advises that words be analysed "concerning their context." According to this justification, phrases and

sentences should also be considered while analysing texts. Based on earlier research, Mills (1995) proposes a set of standards for analysing texts at the phrase level. When analysing phrases to possibly uncover traits that are significantly gender-biased, the analyst should be alert for ready-made phrases, presupposition and inference, metaphor, jokes or humour, and transitivity choices (Mills, 1995).

Analysis at the discourse level

Analysis can still be taken further by examining discursive structures that may be seen as gendered above the sentence level. By analysing patterns and structures in texts, Mills (1995) demonstrates how words and phrases can be connected with gender beliefs using discourse analysis (Mills, 1995). This is in accordance with a broad discourse theory that defines content as "something which is the negotiation of textual elements and codes and forces outside the text which impact both the construction of the text and our interpretation of what is written" (Mills, 1995, p.159).

3.7. Ethical clearance

To perform the research study, the researcher got approval. The Namibian University of Science and Technology provided permission and ethical clearance. The researcher objectively interpreted the anthology because the research was based on a critical examination of "My Heart in Your Hands: Poems from Namibia," an anthology of poems. The poems were not utilized for anything other than the study as a result, and the researcher recognized the usage of all the materials.

Major Findings and Discussions

4.1. Introduction

This chapter presents how the selected poems: *Mother by* Bronwen A Beukes*, There's depth in mother's strength by* Anne-Marrie Issa Brown Garises*, Unconditional Love (a letter to my mother) by* Gloria Ndilula *What's wrong? By* Saara Kadhikwa*, Stir not my dear one by* Anneli Nghikembua*, You broke me, Daddy by* Jane Mungabwa*, Domestic worker by* Ina-Maria Shikongo*, Dear perpetrator by* Tulipomwene Kalunduka*, Violence by* Kina Indongo*, Let me be by* Saara Kalumbu*, It never happened by* Veripuami Nandeekua Kangumine*, Perm blues by* Maria-Oo Haihambo*, Hail to the queen by* Zemha Gawachas*, Darkness by* Tuli Phoenix*, and This is not a Poem* by Omaano Itana from "*My Heart in your Hands*" portrayed women, showcases the roles of women in the society and how they communicate gender issues.

The data was collected using qualitative research design by adopting Sara Mills' Feminist stylistics three parts model to analyse the selected poems. The focus of the study was on the representation of women at lexical level, how women's roles are portrayed in the selected poems at syntactic level and finally how the poems communicated gender issues at discourse level. The researcher analysed the selected poems using the three-part model by comparing and contrasting the 15 selected poems. These poems are written by different female poets and were published in one anthology titled "*My Heart in Your Hands: Poems from Namibia"* in 2020.

My Heart in Your Hands, is a platform for poets in Namibia to speak out. It lays bare the heart of nearly 100 poets who have with courage, honesty and love, spilled their thoughts, tears, rage, regrets, love and laughter onto the pages of this book (Iizyenda and Kinahan, 2020). The poems selected from the anthology are written by women and they are about issues faced by women such as sexism, abuse and many more.

4.2. Analysis at word level

4.2.1. Sexism in language

In the Namibian history, women have always been seen and perceived as inferior, weak, subordinates, dependent and belonging to "Other". It is a common practice that the African societies are structured in a patriarchal system where women are powerless, voiceless and their input is not valued as that of men. This includes Namibian women, as they are born in a patriarchal society where they are stereotyped just because they are women and these stereotypes are evident in history and in literary

works for many writers including poets. Many women writers have been standing up against the patriarchal system in Namibia through their work, however sexism is still evident in their poems as some of the words used are discriminatory and unfairly treated women as weak, fearful and inferior.

Mills (2005) argues that "a sexist language use, conscious or unconscious on the part of the speaker, which may alienate females (and males) and which may lead to the establishment of an environment which is not conductive to communication and effective social interaction". However, Lakoff (1975) affirms that sexism in language merely reflects sexism within a society and is a symbol rather than a cause of sexist language. Correspondingly, fiction also depicts real life situations as authors tap from societal norms and practices. Sexism is common in many societies in Namibia as it is also represented in the selected poems for this study. The use of sexism in the selected poems is a reflection of the patriarchal society the writers or poets live in.

Some of the poems used sexism language and here is the analysis of the sexism in the selected poems. The following language was used in the poem to represent women:

Mother by Bronwen A Beukes

"I know not why you're sad dear Mom"

"Don't cry a million tears for me"

"And burst into this world you fear"

In the first line, the poet represents women as emotional. "I know not why you're sad dear Mom" shows that women are always sad without a reason, they put their emotions first and they do not share with others why they are crying, the child inside her is stronger than the women, thus the child comforted her "Don't cry millions tears for me". This shows that, women are weak and inferior that the unborn babies encourage and comforts them not to cry for them.

In the last line, the poet used the word "fear" to represent women as fearful. Women are portrayed as scared of the world they live in that they do not want to bring or give birth to children to come and feel the pain they feel and face the stereotypes and discriminations that women are faced with. Thus, women are inferior as they cannot survive in the world as men can and they tend to be fearful as they are weak and emotional.

There is depth in Mommy's strength by Anne-Marie Issa Brown Garises

"And I'm scared she'll sag beneath my yoke"

This poem represents women as weak. The poet used the word *"sag"* to show the weakness of women that they can be able to sag beneath the problems and issues they face in the world because they are weak. Although the heading says there is depth in mommy's strength, the poet went to prove that women do not have any strength at all as they can be able to sink under the issues they are faced with when their strength is tested.

As the mother is emotional, she cannot bring up her children the right way thus, the children are away from her, as shown by *"I yearn to be home but we're all set out; rooted apart*." The narrator wants to be united but as the mother is way too emotional they are displaced and away from home. This supports the stereotype that women are emotional and they do not fit to be good leaders, and the poet used the word sad to show that they mother isn't a good leader as she failed to raise and lead her children in the right path.

Hail to the Queen by Zemha Gawachas

"Displaced power"

"Poverty and defeat"

"Women like me write poetry for all the women hidden in me"

"We sing through war"

"Flawed and still standing"

Women are represented as inferior. *"Displaced power*" the patriarchal system has displaced its power on women causing them to be oppressed and suppressed. Although they try to resist the patriarchal system, they are inferior. Women are defeated by the patriarchal system as they are poor.

Women are represented as poor, inferior and voiceless. "Flawed and still standing" the word flawed means having a weakness in character, so women are portrayed as weak although they are trying to stand up against the patriarchal system. "Women like me write poetry for all women hidden in me" this shows that women are voiceless thus they write poetry to speak and stand up through literary work. Women writers thus write to give a voice to the voiceless and to stand up against abuse/raptured of women and the oppression as not even the justice system is standing up for them.

Stir Not My Dear One by Anneli Nghikembua

"Insults that spur out in arrows"

"Arrows that barrel into my delicate heart"

"For a heavy hand, many a time thudded my body"

"The heavy hand that holds other village women"

"To toil the fields and sing off our pains and burdens"

Women are represented as victims, marriage wreckers and voiceless. In the first three examples, the women are portrayed as a victim of abuse. The husband abuses her verbally and physically. She is brought forward as inferior and weak too, although her husband is drunk she is abused because she is weak and cannot defend herself.

Women are portrayed as the cause of other women's misery. Although the man is married, he sleeps with other women and the wife is unhappy as she is abused because of this. Women can do anything to destroy each other's home even when they know well that the man is married. Women are also represented as voiceless. Being an African woman, the female character cannot say anything about the husband's infidelity, as she has no voice. Due to the patriarchal system, she is abused and oppressed but she cannot say anything as marriage is for better or for worse. The narrator uses the term "My truly, "for better, for worse" to show that women have no right to divorce as they have sworn in church and they have to endure and accept everything they get in marriages as African women.

You Broke Me, Daddy by Jane Mungabwa

"I am cold"

"Couldn't you see that instead of hard blows, mama's cries and booze, all I needed was a daddy to hold?"

Women are represented as cold, weak and oppressed. "I am cold" is used to show the unfriendliness, emotionless and heartless of women who lack paternal love. They jump from one man to the next, looking for affection and coldness just like the father is, which represents women as sluts or loose. The female character is oppressed and inferior, she watches her mother being abused and oppressed by her father but she cannot do anything as she is weak and inferior.

Domestic Worker by Ina-Maria Shikongo

"I am that little fairy that just kissed your cheeks"

"Five years have passed and I am still where I started"

"A slave to the machine is what I have become..."

"Where is the justice and pride in earning ninety Namibian Dollars a day?"

Women are exploited and oppressed. Although she works hard, she is compared to a little fairy as her work is recognised but she is regarded as worthless. She worked for five years and still no improvement; she is still not getting money that would help her improve here living condition. Women are an enslaved by their roles, as they work for low wages they are as good as a slave that they work for long hours just for N$90 a day. Women are also oppressed by the justice system as they just look at women being exploited but they do not say anything.

Dear Perpetrator by Tulipomwene Kalunduka

"You told me you wanted to shower me with sweets"

"I tried calling Mama and Papa, Hoping that they could remove the shackles you chained me with"

"You stole my life because money was way more important than the growth of a little girl"

Women are represented as materialistic in the first example. All she was concerned with is the sweet she was going to receive and did not tell anyone who she was going with. Through the female character women are more concerned about the materials or properties that they will receive rather than their own lives.

Women are represented as inferior and weak. As the young girl was raped and caged before being killed, she couldn't fight or try to shout for help. This shows that women are inferior and weak that they cannot fight for themselves rather they wait for someone to come to their defence. Thus, the female character called her parents hoping they would come and help her out.

Women's lives are also represented as worthless. "You stole my life because money was way more important than the growth of a little girl" this shows that women are worthless thus money is seen as more important than their lives. The body parts of the female character were sold and the remaining inside were thrown away as garbage, left to the dogs as she is worthless.

 Violence by Kina Indongo

"Uses force to break all your locks"

"Like bloodied nose, like that time you tried to defend yourself"

"How he shoves you out of your own body"

Women are represented as inferior. They are powerless and men use their physical strength to oppress and suppress women. Their locks are broken down by men as they have no power and they

are weak. Although they try to fight back, they are defeated as they are weak and men beat them to an extend of almost killing me as they regard women as their properties and due to the patriarchal system has given men the power to oppress and exploit women the way they want.

Darkness by Tuli Phoenix

"She feared darkness within"

"Her pain used to have a shrine within her lifeless body"

Women are represented as weak and fearful. The word "Feared" shows that women are weak and fearful of the darkness. They are represented as inferior to pain as pain had a "shrine" which shows that women are inferior that their body are taken over by pain that they cannot control their bodies no more.

This Isn't a Poem by Omaano Itana

"I know I made a promise not to miss you too much"

"It was never my intention to lie at the feet of your tombstone, bleeding, trying to couch up our memories"

Women are represented as untrustworthy. Although the female character promised the deceased she still missed the deceased. The poet portrayed women as people who cannot be trusted as they cannot keep their words.

Let Me Be by Saara Kalumbu

"I am not short nor thin by choice"

"I am not dirty nor black by choice"

"I was born black, I will die black"

"I am not dull nor ignorant"

"I crossed valleys with bullets in my face, not by choice"

Women are oppressed and discriminated. They are discriminated for being short and thin. Women faces body shaming every day thus the female character is discriminated for being short and thin. They also face racism, as they are discriminated based on the colour of their skin. Although they are born black, their sense of belonging is questioned and they are oppressed through the colour of their skin.

They are oppressed by the patriarchal system that they do not get proper education. Women are considered dull, ignorant and narrow minded as they lack education but they are not all that, it is just that they are not exposed to education as they are supposed to look after the family as their place is in the kitchen.

4.2.3. The semantic derogation of women

There are some female specific concepts which are different from that of male specific terms and are used to refer to someone of lower status and frequently overlaid over sexual connotation, for instance master and mistress (Mills, 2005). The sematic derogation of women was used in the following poems.

You Broke Me, Daddy

"I'm cold"

"I sought your affection in the beds and arms of men and women who are cold like you,"

The first example, the narrator used derogatory word "cold" to refer to women and men. According to the *English Oxford Dictionary*, to be cold is when lacking affection or warmth of feeling; unemotional. From the above explanation, the narrator gets affection from women who have no feelings, no emotions and abusive just like her father. Through this adjective the narrator represent herself as unfriendly, emotionless and love to be abused by other people who have no emotions or sympathy just like her father.

The fact that the binary term "*men and women*" used in the second example, the narrator is expressing that men are more superior to women in the society and will always remain secondary even in the use of language. In the English language the elements of which comes first is generally seen as the most important in the information processing, thus women in this case are seen as less important.

Domestic Worker

"I am that little fairy that just kissed your cheeks"

The word "little fairy" to show that the women's work is regarded as small but magical, although her work is recognised but she isn't, being a woman in this world their work is more important than they are.

Dear Perpetrator

"You stole my life because money was way more important than the growth of a little girl"

The word "little" implies something small or rather not enough in this case, although the ten-year-old is big enough is brought forward as worthless and less important to have her alive. Through her, women are not human enough that's why she is killed and sold because money is more important than women.

4.2.4. Female experience: Euphemism and taboos

Dear Perpetrator

"I was only 10 years old when your archaeological tool examined the evidence in my temple"

Within this category, Mills (1995) explains the idea that some common concept in the women's lives may be difficult to talk about expect in endocentric terms that represent the experience from a male point of view thus she considers this category of analysis to look at euphemism and the ways that many arrears of women's lives are surrounded by linguistic taboos

In African cultures, certain aspects about women are tabooed subject, surrounded by especial language use. In the example above the female narrator does not mention the sexual parts of men and women. She does not mention sex in a direct way but uses "your archaeological tool" for the male reproduction parts and "examined the evidence" referred to sex and finally "my temple" is used to represent the female genital part. It is evident that women are not allowed to say out loud the reproductive parts of human as she will be considered disrespectful or she has no respect for herself thus women tend to use different words to talk about sex as culturally they are not allowed to talk about it.

4.3. How syntax is used to show the roles of women in the society

4.3.1. Metaphor

Mother

"For I am keen to leave this sac"

"And burst into this this world you fear"

In the two lines are metaphoric as they describe the role of women as to bear children. The word 'sac' is used to represent pregnancy and 'burst' represent giving birth and the pain women go through to bring children in this cruel world. The use of the word burst which means to break open or apart suddenly and violently due to an impact or internal pressure represent the painful labour women go through to bring children in this world and they have no say as they have no sexual rights. Thus the narrator uses terms that show that women cannot decide if they want to bring children into the world or not as they have no sexual rights.

There's depth in Mommy's strength

"To my sapling"

"Though I am of age I wilt when exposed"

"I yearn to be home but we're all set out; rooted apart"

"And bare her flowers (and fruits)"

"And I hope my sapling to be of even depth, so collectively- "

The poet used metaphors to show the role of women as to bear and care for the children. "My sapling" refers to children and 'bare her flowers (and fruits) refer to children too. The narrator wants to give the mother grandchildren. As women supposed to care and bring up the children in a right way, the narrator and her siblings are 'rooted apart' which means they are divided instead of being together thus every time she is exposed to harsh conditions she 'wilt' as she still depends on her mother's strength.

Hail to the Queen

"Women like me climb summits, defy step and seed"

"Women like me are born with a sword in hand"

"Word that births planes and plans"

"My word secretes a crimson ointment to anoint my wound"

"Women like me write poetry for all the women hidden in me"

"We sing through war"

The first line is metaphoric as it refers to women being rebellious and resisting the patriarchal system against women. The role of women in their society is to stand up for other women and fight the oppressive system they have been facing. The second line *"Women like me are born with sword in hand"* also means women are born to resist, to stand up and fight for their rights and to be equal to men.

"Word that births planes and plans" is metaphoric that shows that women have power through words which symbolises literary work, women can have a voice through writing, they can change their future through words and those words can travel around the world just like planes in order for them to conquer the patriarchal system.

"My womb secretes a crimson ointment to anoint my wound" refers to giving birth, women give birth to heal and to find happiness as they find strength in their children. Through labour women are transformed into superior people and to see the world from their children's perspective. Women are blessed and redeemed through giving birth and having a child is the first step of changing the world for women.

"Women like me write poetry for all the women hidden in me" the phrase "women hidden in me" is metaphoric as it a way of giving a voice for other women. The female narrator writes poetry to stand up and speak for other women who are abused and raptured as they cannot speak up for themselves and as the patriarchal system does not allow them to speak thus the narrator uses poetry to write about their issues and give them a voice. Women are given a voice against the displaced power, poverty and defeat by the system.

"Reconciling miracles to ourselves", women are uniting their plans, hope and the way they want to see things through writing. As they cannot stand still and wait for miracles to happen they have to create them themselves and that is only possible when they reconcile among themselves as women. They have hope that miracles might happen and the patriarchal system will change; the oppression, exploitation, abuse and other issues that they are facing change in their favour but it is just by miracle.

"We sing through war" this is a metaphoric people do not sing through the war but they fight, but in this case women are not fighting as their everyday lives feel like war but they rather rejoice and sing. Women see have hope that the patriarchal system will end one day and they will be treated equal as men. Through singing and rejoicing they forget about abuse, stereotypes, oppression and exploitation that they are faced with and hope for the better tomorrow.

Stir Not My Dear One

"Insults that spur in arrows"

"Arrows that barrel into my delicate heart"

"To toil the field and sing off our pains and burdens"

The first two examples show that, women are submissive because they are verbally abused and psychological controlled by men to prevent them from standing up against the patriarchal system. The insults are hurtful that women lose their self-esteems and confidence.

The second example shows the role of women to care and provide for the family. Women have to work hard for them to provide and put food on the table for their children although they might be in

pain. They have to 'sing off' they have to rejoice and have hope that one day their pain and burden will end.

You Broke Me, Daddy

"I am cold"

"I sought your affection in the beds and arms of men and women who are cold like you"

These examples are metaphoric as "I am cold and cold like you" does not mean someone with fever but rather means someone emotionless. The female narrator is represented as heartless, unfriendly and emotionless just like the father. Women's role is to seek for affection in different beds and arms of different people. Through this the poet brought women as dependent thus they need love from different people to feel loved.

Domestic Worker

"I am that little fairy that just kissed your cheek"

"What kind of a society are these cities breeding"

"A slave of machinery I have become…"

The first example, is metaphoric the roles of women are considered magical and they can touch people's lives with their work but they are not valued as they are inferior. The roles are to care and cater for people but in the process of this they have become slaves of people and the tools they use and she has no time to care for herself.

The second example is metaphoric. Women are the one that raise and care for the children but in this case they are failing thus the poet says "What kind of a society are these cities breeding" so women are not upbringing their children the way they are supposed to do thus they are compared to cities. In Oshiwambo culture, if a child is not well behaved the mother is to be blamed as she has failed to raise her child well and the poet is doing the same.

It Never Happened

"Your grandmother was just supposed to sew your broken arm from when you fell from the Baobab tree in the backyard"

"She's talking about mending your heart too"

Women's role is to take care of the family. The grandmother cares for the grandkids and she supposed to heal and mend them. So women's roles are to heal and mend broken arms and hearts and help the sick but their hearts are heavy because of the oppression from the patriarchal system. Through women's roles, they help out people and heal them as they cannot heal themselves and no one can be able to mend their hearts.

Perm Blue

"Meme worked on my crown"

"She taught me how to nurture it, to let no one disrespect it"

Women's roles are to care and empower other women. The female character taught her daughter how to not allow people disrespect her hair and how she can style it. Women's roles are care and nurture their daughters and look after them until they can do it themselves.

4.3.2. Ideology

According Mills (1995), ideology is a set of statements which have certain conceptual links, but which individual subjects will negotiate, affirm or resist. An ideology is a dogma that guides thoughts, actions, and language use. Every individual and culture subscribes to different ideologies that reveal their daily lives and how they use language. This study acknowledges some sexist ideologies found in some of the selected poems.

We live in a man's world and men are considered superior to women, and as such there is a sexist ideology that dictates that the male is the more valued child. In *What's wrong?,* the narrator questioned the stereotype of not having a boy child.

"What's wrong with having a girl child"

"One after the other, with no son in sight or last?"

These examples show that a boy child is important in the African culture than a girl child as women are considered to be inferior and they cannot be the heir of the family, therefore only a son is considered as heir of the family as they are superior and have authority than girls do.

Another sexist ideology is that which grants a man the right to physically harm women; this ideology is illustrated in *"Stir Not My Dear One, You Broke Me, Daddy, Dear Perpetrator and Violence.* These poems portray the men in a household as a symbol of abuse, the sexism realised in this notion is how the man is seen as the disciplinarian that punishes women for being kind and for standing up for

themselves which in many cases leads to domestic violence and passion killing as the men are made to think that women are their properties.

In *"Stir Not My Dear One": "For that heavy hand, many a time thudded my body"*.

You Broke Me, Daddy: "Couldn't you see that instead of hard blows, mama's cries and booze, all I needed was a daddy to hold?"

In *Dear Perpetrator: "I begged, but all you did was suffocate the words in my throat with your sweaty palms"*

"Forcefully caging me"

"You disembodied the frame it took me 10 years, 4 months and 2 weeks to build"

"You broke me"

"Shattered me"

"Demolished me"

"Leaving my insides for the hounding dogs to shred and further diminish"

In *Violence: "Uses force to break all your locks"*

"Like bloodied nose, like that time you tried to defend yourself"

"How he shoves you out your own body"

These poets show how women are subjected to physical abuse and no actions are taken against such men especially in marriages. The narrator of *Dear Perpetrator* uses the ten-year-old girl character to show how heartless, and ruthless men are and how women's lives are lost for being kind and trusting. In addition, married women are abused for standing up for themselves as they are considered to be voiceless and men want them to be like that forever.

Furthermore, the poems also portray the different ideologies surrounding the gender roles of women in society, which is one that accords women as sole disciplinarians for children. It makes women to be the ones responsible for the wicked behaviours of the children, thus without men from the blame. The sexist ideology infuses not only in the thoughts, actions, and use of language of the men in the society alone; it is now deeply-rooted in that women have been made to think that taking care of the home and children is merely their responsibility.

In *There is depth in Mommy's love:*

"I yearn to be home but we're all set out, rooted apart"

"With mommy as our only common; it's gloom"

"I hope to be home someplace else, well rooted as mommy had intended"

In *Domestic worker:*

"What kind of a society are there cities breeding"

"No respect for the elders, for the people"

In *Blue Perms:*

"She taught me how to nurture it"

"to let no one disrespect it"

In the first example, the narrator is a woman and she is sad that her siblings and her are not united and they do not get along as they were raised by a woman, the only thing they have in common is a mother. Although she has raised them well and wanted them to have a better life, they are doing the opposite and now they rooted apart, which is sad.

In *"Domestic worker,* women are blamed for their children's behaviour. They are blamed for the society they are breeding without men being involved, so women should bring up children with respect and when their children start misbehaving they are blamed or called failed parents as they have failed to raise their children according to the patriarchal system.

Finally, in *"Blue Perms"* the mother taught her daughter how to nurture her natural hair and to let no one disrespect her hair and her roots. The narrator portrays women as the one that support children to be disrespectful when they are disrespected and to stand up against people.

Another ideology on gender role assigns the women to domestic workers. Instead of being seen and treated as equals in families and marriages, women are sometimes seen as quasi-servants whose role is to keep the home and perform domestic chores for the husband, family and other people.

Unconditional Love (letter to my mother)

"You hurt so we don't have to"

"You starve so we can eat"

"You cry so we don't have to"

"You burn so we have heat"

Stir Not My Dear One

"The heavy hand that I fed"

"I sit and watch him eat, until he has had his fill"

"To toil the fields and sing off our pains and burdens"

Domestic worker

"I am not just a domestic but for how I will cover up my beautiful being with this uniform"

"Wake up, clean someone's house the come home…"

"Cook for eight people, phone my children then go to sleep"

Let Me Be

"Burt because of the water buckets"

"The palms of hands are hardened; my feet have cracked, not by choice"

It Never Happened

"Your grandmother was just supposed to sew your broken arm"

"Now she's talking about mending your heart too"

"Your heart is too heavy from the sadness" she says"

In *Unconditional Love*, women endure everything the world throws at them to care and provide a better future for their children and their family. Just like in *Domestic worker*, where women have to care and look for different families in order to put food on the table. Although the woman works long hours as a domestic worker, she has to come back home and cook for the family because cooking is her role and the family members do not care if she is tired or not, as a woman she has to do her chores no matter what.

Finally, in *Let Me Be*, women have to suffer, and walk long distances to fetch water for the family. Their palms of hands had hardened because of the work they do, as they are poor, their feet cracked due to long distances that they travel now and then to do their chores. In It Never Happened, women have the easier chores, just to heal and care the children and heal them. So their main chores are to care and look after the family. Through this ideology, women are exploited, and oppressed by their families through the gender roles that are assigned to them by the patriarchal system.

4.4. How gender issues are communicated at discourse level

4.4.1. Characterisation/role

Mills (2005) stated that characters are made as they are simply words which the reader has learned to construct into a set of ideological messages. In the selected poems, the narrator used characters to communicate the gender issues faced by women.

Mother by Bronwen A. Beukes

In *"Mother"* the female character is described with her emotions. The poet used the world "fear", "sad" and "hurt" to describe the female character. This show how the world is not safe place for women, they are sad as they are treated and discriminated. The word fear shows how they are scared of the world as they are inferior to the world. The poet expresses the unkindness of the world to women as they only see the hurt and toil in the world.

There is strength in Mommy's love by Annie-Marie Issa Brown Garises

Women are described as weak and emotional as they struggle to bring up children and raise them in the right way. Due to poverty and oppression women failed to unite their children as they have no husband. Children end up being displaced and away from her, broken and sad as they are not protected as they wish they could be.

Unconditional love (a letter to my mother) by Gloria Ndilula

The female character is described as poor and hardworking. The poet described the women through her role of baring children and taking care of them. However, women face poverty that they cannot even provide a good livelihood to their children, they work hard and sacrifice a lot to put food on the table but still they end up starving. This is indicated by *"You starve so we eat", "You cry so we don't have to" and "You burn so we have heat",* these lines show how women work tirelessly to provide and make life easier for their children. Thus, women are faced with poverty, exploitation and discrimination to make the world better for their children.

Hail to the Queen by Zemha Gawanachas

Female character is described as rebellious, oppressed, voiceless yet hopeful. The poem starts off with *"Women like me climb summit, defy step and seed", "Women like me are born with sword in hand"* which describes women as rebellious against the patriarchal system, women are fighting for their rights and equality as they are mistreated and discriminated due to the stereotypes. *"Displaced power"* the power in world is misplaced to suppress women and shut them down as they are considered weak and inferior. They are abused and murdered as male put misplace their angers on

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them. *"Poverty and defeat"* women are also poor and defeated as they cannot fight or stand up for themselves. *"Women like me write poetry for all the women hidden in me"* shows that women are voiceless thus the only way they can speak and resist the patriarchal system is through writing. *"Raptured and flawed but still standing"* are used to show the inferiority of women. They are weak, that they are forced to die by being killed but they are still standing and fighting against the system. They are faced with the war as the world is against them but *"We sing in the war"* shows that they are still hopeful that one day they are going to be free from the issues that they are faced with. As they sing in the war they create their own happiness through the hurt and harsh treatment they face.

What's wrong? by Saara Kadhikwa

The female character/narrator is portrayed as rebellious. She is standing up against the patriarchal system, discrimination and oppression of women. The narrator is assuring and encouraging a woman that is okay not to have a boy child, not to have a husband and not to be dependent as being a woman doesn't mean you have to live by the stereotypes that are put there against you. She is standing up against culture and religious, being abused is not okay but women should leave their spouses when being abused to avoid gender base violence that women are faced with.

Stir Not My Dear One by Anneli Nghikembua

Women are represented as weak, fearful and victims of abuse. The narrator described how the African women are abused: physically, emotionally and verbally by their husbands. They are fearful of their husbands as they are abusive and they cannot stand up for themselves as they are weak and the only energy left is to work in the field to provide for their family which is exploitation. "Insults that spur out in arrows" the women are insulted and violated by her husband verbally and "That heavy hand, many a time thudded my body" she is physically abused and she cannot fight back although her husband is drunk she is still weak and inferior to him. The infidelity of her husband is emotionally abusing her as she knows yet she cannot ask as she will be beaten. The only happiness she knows is when the birds are singing and when it is raining as it washes away the pain but as it gets dark, her fear comes back as the husband returns from the shebeens.

You Broke Me Daddy by Jane Mungabwa

"I'm cold"

"Couldn't you see that instead of hard blows, mama's cries and booze, all I needed was a daddy to hold?"

"I won't cry anymore daddy"

Through the female character, women are portrayed as inferior, victims and cold. The narrator witnesses the mother being abused, which made a cold, she has no affection and she has no feelings thus she went to look for it in the bed of men and women to make her father proud. She and her mother are victims of abuse as she is psychological abused by witnessing the mother being abused and the mother is physical abused. She is weak and needed her father's love which shows that women need men to complete them. She is represented as a monster because of the lack of paternal love.

Domestic Worker by Ina-Maria Shikongo

"Five years have passed and I am still where I started"

"A slave to the machine is what I have become…"

"Where is the justice and pride in earning ninety Namibian Dollars a day?"

Women are exploited and enslaved by others because they are poor. The female character worked for five years but there is no change, she works hard yet only gets paid ninety Namibian Dollars a day which is not right and the justice system is not doing anything to help women. She works as a slave that she has been enslaved by the tools and machineries that she uses. Although she works she is poor and leaving in a bad environment as she uses the bucket to bath in the room as outside there are men who are targeting women. She is not just exploited but lives in fear for her life as she cannot afford a better living condition to move out of the dangerous location. She also faces sexism and racism from people in the city.

Dear Perpetrator by Tulipomwene Kalunduka

"I was only 10 years old when your archaeological tool examined the evidence in my temple"

"Why did you take advantage of my excitement when your taxi dropped by that day?"

"I begged, but all you did was suffocate the words in my throat with your sweaty palms"

"Forcefully caging me"

"They could remove the shackles you chained me with"

"You disembodied the frame it took me 10 years, 4 months and 2 weeks to build"

"You felt the need to steal them when you broke down the wall into tiny bricks"

"Exposing different parts of me to your friends"

"Selling each and every one of them a piece"

"You stole my life because money was more important that the growth of a little girl"

Through the character of a 10-year-old girl, women are faced with different issues. She was raped as her temple was examined by the man without her consent. This shows that women are mostly raped by people they trust and they know well thus she knew and trusted the taxi driver who raped and killed her. Her trust and kindness was taken advantage of by the man. She is tortured as she was caged and chained, which is bad. Women are kidnapped and tortured because of money by people that supposed to protect and look after them as a 10-year-old cannot defend herself, the man used his physical power to forcefully cage and disembodied her.

Women are regarded as property that one can sell. Her body was mutilated and sold for money, "You stole my life because money was more important that the growth of a little girl" they are not worth as they can be sold anytime. "You did not even have a decency to give me a proper funeral" even when she was dead she was regarded as worthless by the killer that her body parts were left to dogs, women are not respected thus her body was throw away like refuse.

Violence by Kina Indongo

"Uses force to break your locks"

"Like bloodied nose, like that time you tried to defend yourself"

"How he shoves you out your own body"

"and turns you into a riot"

"Three thousand village women"

"Blooming in your chest"

"arms and legs lead heavy with bruising"

"Wailing mothers with missing daughters"

"As you too become another memorial of tragedy"

"the women in this country prefer to die in silence"

Through the character of women portrayed in the poem, women are faced with violence and abuse. "Uses force to break your locks", men use physical force to rape and abuse women and when women try to stand up and defend themselves, they are beaten until the men cannot control their emotions

and feelings. The women represent the women in the villages who are abused without standing up for themselves as their arms and legs will be bruised for days. In addition, women are killed by men whom they trust and loved without their parents knowing where they are thrown or buried. Women are psychological abuse as they do not get closure when their daughters are killed. Finally, women are still voiceless as they cannot stand up and speak up against the abuse they are faced with as no one is supporting them. Thus, they prefer to die in silence as there is no proper protection for them when they speak out which is wrong as women should feel safe and protected against any types of abuse.

Darkness by Tuli Phoenix

Women character is not just victims of men but they are victims of themselves too. As they are oppressed and suppressed they have endured, they have become enemies to themselves as their shadows overpower them and questions of identity. The narrator objectified the female character is she was observing her with her knowledge. *"Like a leaf swinging, gently dropping,* and *kissing the dirt"* the narrator used these words to describe the lifeless body of the female that committed suicide. Although the person is dead here should be respect but here the narrator does not respect the dead body of the woman at all.

This Isn't a poem by Omaano Itana

The female character is represented as inferior and psychological damaged. She found a loved one dead that she cannot forget about that image thus she wants to die too. She not loyal as she did not stay loyal to her words of not missing the deceased thus she is apologising for not keeping her promise and lying at the grave of the deceased.

Let me be by Saara Kalumbu

The female character/narrator is discriminated and oppressed. "*I am not short nor thin by choice" and "I am not black by choice*" show that the narrator has been discriminated because of her appearance and her skin colour, which made her speak up that is not by choice but she is African and she love being an African. Through the narrator's roles, we are told about the hardship of being an African woman. She is thin and short because of the hard chores that she has to do, she is uneducated as her place is in the kitchen and not at school thus she is discriminated for being black, dull and thin. The African culture has oppressed her although she is proud of being African; she is tired of being discriminated.

It Never Happened by Veripuami Nandeekua Kangumine

The female character is represented as voiceless yet caring. The grandmother cares for the children and look after them, while the aunt character is represented as broken psychologically as she has residue of genocide in her eyes but she cannot say a word as she has no voice because she is a woman.

Perm Blues by Maria-Oo Haihambo

The female character is represented through her role of baring children and taking care of them. The mother gave birth to the daughter who she taught how to care for her natural hair and to put them in perms.

4.4.2. Fragmentation

Fragmentation has to deal with the objectifying, depersonalising, and reduced to its parts as the female protagonist is represented as a part unified conscious physical being and scene is not focalised her perspective (Mills, 2005). In this case, fragmentation will be used to analyse how gender issues are communicated through the female characters in the selected poems.

Dear Perpetrator

"I was only 10 years old when your archaeological tool examined the evidence in my temple"

"I begged but all you did was suffocate the words in my throat with your sweaty palms"

"While leaving my inside for those that have taken care of me"

"Leaving my insides for the hounding dogs to shred and further diminish"

"To cradle my little babies in my arms…."

"Parts of my being lay in a heavy coffin….."

The women body parts are not represented as a whole body, they are depersonalised like "my temple", "my throat", "my insides", "my arms" and "my being" show a picture of a helpless, suppressed and abused girl that had dreams but her life was cut short. The exposure of her inside to the dogs shows how women are seen as objects and worthless that she is not worth to be given a better resting place but she is throw away to the dogs as she does not deserve life.

Let Me Be

"I am not short nor thin by choice"

"I am not dirty nor black by choice"

"My umbilical cord is buried here in Africa, Africa my roots"

"My mindset is narrowed and limited"

"I crossed valleys with bullet in my face, not by choice"

"My eyes can't altar no word"

"The palms of my hands are hardened; my feet have cracked, not by choice"

The body parts of the narrator are represented to show the hardship, discrimination and oppression. The narrator is oppression, hardship and discrimination is shown through: "short nor thin", "my mindset", "my face", "my eyes", "palms of my hands" and "my feet" show how African woman suffer for being women. They work hard that their body are tired and shrinking by carrying heavy loads, she has to face discrimination for being black as people call her dirty and black wherever she goes. Finally, her eyes cannot show the oppression she has gone through but her hand and feet will show. Thus, her body parts show an image of oppressed African women.

4.4.3. Focalisation

When the researcher read these poems, the male characters were represented as the main cause of the issues women are faced with. In *"Stir Not My Dear One",* the narrator's husband abuses her psychologically, physical and emotional and the other characters in the poem are known because of him.

"Insults that spur out in arrows"

"For that heavy hand, many a time thudded my body"

"The heavy hand that holds other village women"

"Ow dear, I am an African woman"

The poem is told from the women's perspective and she is the centre of all the attention as she is abused, and exploited by her husband. Everything happening in the poem is caused by him and this is substantiated by the first pronoun I, to show that the woman is faced with the problems of abuse.

You Broke Me, Daddy is another poem that represents the female character as the receiver of harm and abuse caused by the male character. The father of the narrator abuses the mother in front of the narrator, which abused her psychologically. The women in the poem are abused. The mother is beaten as she is weak, she cannot fight back but rather cry as she is being abused in front of the children, the kids are broken that they did not get any paternal love rather adopted their father' s ways as the right way. They went to look for cold people, ruthless and abusive like their father as that's the normal life for them. They found peace and happiness in abusive relationship.

"Come and see daddy, come and see the monster that you with your cold demeanour mould."

"Couldn't you see that instead of hard blows, mama's cries and booze, all I needed was a daddy to hold?" This shows that the father did not pay attention to the child or give her love. All he cared about was abusing the wife and drinking alcohol which affected the daughter's life.

In *Domestic Worker* women are targeted by men. Men character is represented as drunkard that target and abuse women. *"Time to freshen up in my room…too many drunks in the neighbourhood who targeted women"*, this shows that women's safety is compromised by men. As they drink they target women in the dark as predators stalking their prey, making life hard for women to live freely, as their lives are threatened by men.

In addition, male characters are described as heartless and control how women should feel about the situation they find themselves and how they will die. For example, in *Dear Perpetrator* the female character who is only ten years old, begged the man to take her home after he had kidnapped and raped her as she was in pain but he hold her mouth with his palms to avoid the little girl to express her emotions. He forcefully caged her and disembodied her, which shows that men are heartless, evil and uses their physical power to overpower women and kill them.

Furthermore, in "*Violence*" the male character is represented as superior and abusive. "When his body says there has been another, uses force to break all your locks", this shows that male characters are superior than female characters are and they are the cause of the gender issues women are faced with. When women try to fight back they are beaten more as if they have committed a crime, the narrator indicates how village women are the mostly beaten as they are not able to stand up for themselves because of culture and religion thus they choose to die in silence as the justice system is not helping nor protecting them.

In *"What's wrong?"* the female character is represented as rebellious and resisting the patriarchal system. The female character is standing up against the stereotypes and breaking the silence of other women and the control of culture that oppress women. *"What's wrong with having a girl child"*

"One after other, with no son in sight or at last?"

"With no ring or heir?"

"What's wrong with being a career driven woman"

"With little or no time for nonsense or man?"

"Who packs her bags and belonging before it's too late"

These shows the rebellious of the female narrator, she is questioning the stereotypes and wants women to be happy when they have no boy child or no ring on their finger and not be desperate as culture says a woman needs a man to build a home but they can do that on their own. She finally spoke about abuse as women stay in their abusive marriages until it's too late that it is okay for them to leave through divorce is a taboo in many cultures but they need to stand up against stereotypes. *"If there is somebody who is wrong it is you and the like-minded"* this a way of showing the patriarchal people, discriminators and oppressors that if they do not want women to be free then its them who are wrong as there is nothing wrong in the women being rebellious against the patriarchal system.

4.4.4. How patriarchal system have widened the gap of inequality in the selected poems

The patriarchal system has widened the inequality gap between men and women. There is inequality division of labour. In *Domestic worker*, women are portrayed as domestic workers in the poems while men are taxi drivers in *Dear Perpetrator*. Women are oppressed through their jobs and they are given low wages like N$ 90 a day. The patriarchal system has considered men as superior and women as inferior. Women are then treated differently, they are abused and discriminated. Women raise their children while men go out to look for other women. Finally, a girl child is not considered as important as a boy child, which brings in the inequality between children (boys and girls) in the houses and in the society.

In *Let Me Be*, the female character is denied proper education as she must look after the family and take care of the house chores instead of attending school. This shows how the gap is created in education as women do not get proper education because they spend their time doing house chores. Their social interaction with other people is limited too as they must rush from work to home to do chores. For instance, in *Domestic worker*, the female character has to leave work and come do house chores such as cook for her family and talk to her children leaving a little time for herself. Hence, women do not get time to care for themselves as they spend most of their times looing after their family.

4.4.5. Effects of sexist language on women in the selected poems
The use of sexist language affected women in the poems negatively. Through the use sexist language, women became voiceless, powerless and inferior which lead to them being abused, discriminated, oppressed and exploited in the poems. Women are unable to defend themselves because they are women and the sexist language that is attached to them. In addition, women are considered to be dull

and narrow minded which implies that women can only do cheap labour or work that does not need one to be intelligence like house chores, domestic work, and raising children while men are given challenging jobs such as taxi drivers. Sexist language made women in the selected poems to be regarded as less human than men are.

4.4. Discussion

Through the analysis of the selected poems namely: *Mother by* Bronwen A Beukes*, There's depth in mother's strength by* Anne-MarrieIssa Brown Garises*, Unconditional Love (a letter to my mother) by* Gloria Ndilula*, What's wrong? By* Saara Kadhikwa*, Stir not my dear one by* Anneli Nghikembua*, You broke me, Daddy by* Jane Mungabwa*, Domestic worker by* Ina-Maria Shikongo*, Dear perpetrator by* Tulipomwene Kalunduka*, Violence by* Kina Indongo*, Let me be by* Saara Kalumbu*, It never happened by* Veripuami Nandeekua Kangumine*, Perm blues by* Maria-Oo Haihambo*, Hail to the queen by* Zemha Gawachas*, Darkness by* Tuli Phoenix*, and This is not a Poem* by Omaano Itana; it is clear that most of the poets did not challenge the stereotypical representation of women, but rather they revealed a disturbing pattern of oppression, exploitation, discrimination and abuse against women. It is clear from the analysis of the language of the fifteen selected poems using feminist stylistics approach that although poems are written by women, they are represented in a negative way as inferior to men and voiceless. The main question of this study was, to analyse language and gender in the selected poems paying more attention to the representation of women, their roles and how the poems communicated the gender issues in the poems written by different women. It is safe to say this research achieved this as the following representation of women, their roles and gender issues have been discovered form the selected poems.

Belsey and Moore (1997, p.1) speculate that "A feminist analyst does not necessarily read in order to praise or to blame, to judge or to censor, more commonly she sets out to assess how the text invites its readers, as members of specific culture, to understand what it means to be a woman or a man." Hence, it is necessary to note that through these representations may not have been purposely meant to reflect patriarchal bias by the poets of the selected poems, the reader reading from a feminist stylistics approach may find them inferring to patriarchal bias.

As it was discovered in the findings of this study, women are not represented equally to male characters but rather they are represented from a patriarchal perspective with stereotyped beliefs of women. In *Stir Not My Dear One* and in *Violence,* women are represented as wicked, although the male characters are married, other women sleep with them which lead to the wives of the male characters in the two poems to be abused by their partners. This shows that women are wicked and

can cause misery for other women. Even though education is not a measure for one's intelligence, in *Let Me Be*, women are represented as dull, ignorant and narrow minded as they are not well educated. Thus, the findings of David (2020) and Absalom (2019) were supported by this study's findings from the selected poems which agrees on the representation of women as victims, wicked, voiceless, inferior, emotional, and narrow minded.

The study found that majority of the poets represented women in the poems as "the other". The poets used language that placed women as second to men. The importance of paternal love was emphasised in You Broke Me, Daddy, as the narrator became cold as she did not get the father's love although the mother was there to give her love. The poet also used "*men and women*", which connotes that women are inferior and will always come second to men. This indicates that the maternal love is not important to a girl child but the paternal love is the most important. Moreover, in *What's wrong?,* the narrator questioned *"what's wrong with having girl children, One after the other, with no son in sight or last?"* this shows that a girl child is not that important than a boy child. Eckert and McConnel-Gnet (2013) who argues that we say Mr and Mrs Jones' mentioning men before women and this overtly determine by the ideology which implies that men are worthier and should be mentioned before women as men are seen as supreme to women. Thus, women will always come second as even a girl child is not seen as worth being heir of the family.

The findings of women being portrayed as inferior to men in plays and overview of gendered position of women in Namibia by Andima and Tjiramanga (2014) contributed to a better understanding of claim by Mills (1995) that "literature is one of the many form of writing which play a role in the construction of the subject and the reproduction of messages about what women and men are like in society (p.17). It is evident from the findings of the study, the poets being Namibians although they are all women, they represented women as they are perceived or appeal to the actual Namibian society.

Victims of physical, sexual, and verbal abuse is another representation of women characters that was found in the selected poems as the poets portrayed women going through violence at the hands of husbands and people they trusted. In *You Broke Me, Daddy*, the narrator's mother is abused by her husband in front of her child. In *Stir Not My Dear One*, the woman is not only physical but verbally abused by her husband and in *Violence* and *Dear Perpetrator*, the women are physical and sexually abused by people they trusted which led to their deaths. This abuse does not only lead to death but also convey a message of worthlessness to the victims. This is corroborated by this:

Patriarchy necessitates violence or the subliminal threat of violence in order to maintain itself. The most unsafe circumstances for women is not an unknown man in the street or even the enemy in the wartime, but a husband or lover in the isolation of their own home. (Edwards-Jauch, 2013, p. 396).

The second research question of this study was to seek how syntax is used to present the gender roles of women in selected poems. Ambunda and De Klerk (2003), state that gender roles are the characteristics, duties and responsibilities attributed to members of the two sexes by virtue of the fact that they are male or female. The study found that, the poets used different linguistic devices to show the roles of women in the society.

The poets used metaphors assigned to women characters to demonstrate their roles in the society such as being child bearers. In *Mother* the narrator used a metaphor carry a strong connotation that can be understood as child bearing, "*For I am keen to leave this sac, And burst into this world you fear*". In There is depth in Mommy's strength, the narrator said "And bare her flowers (and fruits)". Moreover, in *Hail to the Queen*, the poet used "My womb secretes a crimson to anoint my wounds". These are used to show that the role of women is to give birth and raise their children. Through birth is the only way women can heal her wounds and find a purpose for life.

Furthermore, some of the poets assign women characters/narrators to the role of domestic workers in their poems. In the poem "Unconditional Love (letter to my mother) the narrator used the phrase "You starve so we eat" that shows that women have to sacrifice everything even themselves to feed and raise their children. In *Stir Not My Dear One*, the female narrator cooks for her children and the husband "the heavy hand I fed" and "To toil the fields and sing off our pains and burdens". In addition, the narrator in Domestic worker used the phrases such as "Wake up, clean someone's house the come home…", "Cook for eight people, phone my children then go to sleep…" the poet also used metaphors such as "I am that little fairy that just kissed your cheek" and "A slave to the machine is what I have become…." that shows that women's work at home are magical but yet they are not appreciated rather they are enslaved through their roles as women.

Finally, in *Let Me Be*, "I am not short nor thin by choice, but because of the water buckets", and "The palms of my hands had hardened, my feet have cracked, not by choice, but for survival" these shows how women suffer to carry out the roles of domestic workers. So women have to do household chores for their families as a patriarchal system have fixed those roles in the society.

The placement of women as caretakers who perform all duties in the house, from cooking, raising children, fetching water and cultivating fields is unfair and it follows the patriarchal culture that suggests that women are suited for such services while men engage in social and political issues. Moreover, this result builds on Mills (1995) claims that the expectations and the traditional roles of women are instilled in the language of literature such as plays to serve as a reminder of women's gendered place.

The third research objective aimed to find out how gender issues are communicated at discourse level. Through characterisations, women characters in the poems are represented as victims. So women are faced with physical, verbal and psychological abuse as some of the poems show women being abused at the hands of their husbands and people they trust most. In *You Broke Me, Daddy*, the father of the narrator abused the mother in front of her. "*Couldn't you see that instead of the hard blows, mama's cries and booze, all I needed was a daddy to hold?*" this shows the physical and the psychological abuse women face in the real world.

Andima and Tjiramanga (2014) assert that despite the laws protecting the rights of women after independence, the notion that men are superior to women still continues to affect women in post-colonial Namibia. Much of the discrimination and oppression against women take place in their homes and this is perpetrated by their husbands, families and their communities. These areas of discrimination and oppression are usually based on long-standing cultural practices.

In *Stir Not My Dear One*, the female character is abused verbally and physical. "Insults spur out in arrows" and "For the heavy hand, many times thudded my body". Also in *Dear Perpetrator and Violence*, the abuse of women leads to their death. The 10-year girl in Dear Perpetrator was torture, killed and her body was mutilated, which shows the extend of the gender issues women face in the real world. These findings contradict with O'Neil, (1941), theory that states that men who strongly belief in masculine gender norms, particularly with regards to providing for one's family, may be more likely to perpetrate violence if they feel these norms are being violated, and Goode (1971) who believes that women are abused by men who think they lack power to obtain power in the relationship. Women are mostly abused because of the patriarchal system and as men want to show their superiority. For instance, in Dear Perpetrator, the male character abused the child because he sees her as worthless, and he used her body parts to get income which contradicts with O'Neal's theory.

Women characters are discriminated and oppressed. Woldemariam (2018) concluded in his sociolinguistic study that discrimination of gender through language does exist as women are regarded as emotional while men are resourceful. The findings of this study support Woldemariam findings as women in the selected poems are discriminated because of patriarchal system and the stereotypes. In *Let Me Be*, the narrator is discriminated for being "thin", "short" and "dull" because of their appearance and the lack of education. However in "What's wrong?" and "Hail to the Queen" the poets gave a platform for women to fight the discrimination and oppression they face in the world and they stood up against the patriarchal system by questioning the system and the stereotypes against women which is supported by Rapport, Bailyn et al, (2002) who believe that women are faced with these issues because gendered organisation do not support women's advancement effort as their policies are

based on traditional gender stereotypes. Traditional and cultural stereotypes are major contributions to gender issues faced by women (ibid). Thus, women have to stand up and fight against the stereotypes on their own.

Some of the sexist vocabularies used in the selected poems were also present in the previous studies' findings. The poets of the selected poems used sexist vocabularies such as "weak", "inferior", "wicked", "victims" and "domestic workers" which agrees with the findings of Absalom (2019) study where Neo's mother was a victim of abuse just like the female characters in the selected poems who were abused by their husbands and people they trusted. Furthermore, the use of emotional words such as "sad", "fear" and "crying" to show that women are emotional. This agrees with Woldemariam study on sociolinguistic study that concluded that women are emotional while men are resourceful. This affects the work women get in the society as their emotions are considered to have an effect on their work. Hence, these are some of the similarities sexist vocabularies that were used in the poems and the previous studies. The poets also used different sexist vocabularies to represent women. Women were represented as cold in You Broke Me, Daddy. The word cold shows how emotionless and feeling less women who have been exposed to abuse, which affects women's confidence.

In contrast, positive sexist vocabularies were used in the selected poems. Women are represented as providers, and survivors. In Domestic worker, the female character provides for her family than being dependent on a man. Furthermore, women are also represented as rebellious against the patriarchal system. They are standing up and giving other women a voice to speak up against, oppression and inferiority of women in the name of patriarchal system. Moreover, women are represented as selfless. Women in the selected poems care and look after the family by sacrificing their own happiness which shows the selfless of women.

All in all, these findings prove that indeed feminist stylistic is suitable to the study of poetry. Another conclusion that could be drawn from the outcomes is that Mills' feminist stylistics is still a significant method for discovering sexism in literal works such as poetry.

4.5. Summary

This chapter (chapter 4) was an analysis of the fifteen (15) selected poems: *Mother by* Bronwen A Beukes*, There's depth in mother's strength by* Anne-MarrieIssa Brown Garises*, Unconditional Love (a letter to my mother) by* Gloria Ndilula, *What's wrong? By* Saara Kadhikwa*, Stir not my dear one by* Anneli Nghikembua*, You broke me, Daddy by* Jane Mungabwa*, Domestic worker by* Ina-Maria

Shikongo*, Dear perpetrator by* Tulipomwene Kalunduka*, Violence by* Kina Indongo*, Let me be by* Saara Kalumbu*, It never happened by* Veripuami Nandeekua Kangumine*, Perm blues by* Maria-Oo Haihambo*, Hail to the queen by* Zemha Gawachas*, Darkness by* Tuli Phoenix*, and This is not a Poem* by Omaano Itana. Bound by feminist stylistics approach, the selected poems were analysed depending on the content found as per levels of Mills' model of analysis namely: lexical, syntactic and discourse, paying particular attention on the representation of women, their roles in the society and how gender issues are communicated in the selected poems. The last section of the study represented the discussion of the findings. Finally, the next chapter (chapter 5) will focus on the conclusion, and the recommendation of the study.

CHAPTER FIVE
Conclusions and Recommendations

5.1. Conclusions

The main aim of this research was to analysis language and gender in the selected poems from a feminist stylistics standpoint in line with the following objectives:

- To examine how lexis is used to represent women in the selected poems,
- To analyse how syntax is used to show the roles of women in the society and,
- To evaluate how gender issues are communicated at discourse level in the selected poems.

To answer these research objectives, the study analysed the selected poems: *Mother by* Bronwen A Beukes*, There's depth in mother's strength by* Anne-MarrieIssa Brown Garises*, Unconditional Love (a letter to my mother) by* Gloria Ndilula, *What's wrong? By* Saara Kadhikwa*, Stir not my dear one by* Anneli Nghikembua*, You broke me, Daddy by* Jane Mungabwa*, Domestic worker by* Ina-Maria Shikongo*, Dear perpetrator by* Tulipomwene Kalunduka*, Violence by* Kina Indongo*, Let me be by* Saara Kalumbu*, It never happened by* Veripuami Nandeekua Kangumine*, Perm blues by* Maria-Oo Haihambo*, Hail to the queen by* Zemha Gawachas*, Darkness by* Tuli Phoenix*, and This is not a Poem* by Omaano Itana from one anthology titled *My Heart In Your Hands: Poems from Namibia* following the feminist stylistics, a framework that allows one to see the way in which language contributes to the sexist stereotypes in the society. The study adopted a qualitative, desktop approach and the poems were interpreted through content analysis.

The study revealed that, most of the poets represented women as victims rather than survivors in the poems. In *Dear Perpetrator* the female character is represented as a victim of sexual and physical abuse at the hand of the person she trusted. Moreover, in Stir Not My Dear One and Violence, women are abused by their husbands in their homes. Furthermore, in Domestic worker and Let Me Be, women are represented as victims of oppression and discrimination. They are also discriminated and oppressed by their family members and by the society at large.

In addition, the poets used linguistics devices such as metaphors to bring to light the gender roles that women are expected to do by the society. They are represented as domestic workers and child bearers in the society, women are also given the role to provide and put food on the table for the family like in Domestic worker, the female character works as a domestic worker to provide for her family. Also, women are expected to raise their children, do household chores and work in the field to provide food

for the husband and kids. Hence, when there is no enough food women gave to starve for their family to eat.

Finally, language at discourse level was used to reveal and communicate gender issues faced by women as represented in the selected poems. Women are exploited, oppressed, abused and discriminated by the society and loved ones for being women. They are brought forward as narrow minded because they lack education and poor as they have to toil in the fields to make life easy for them. In Domestic worker, the female character worked for five years and she is still at the same level. *"A slave to machine is what I have become…", "Wake up, clean someone's house then come home… Cook for eight people,…" and " Where is the justice and pride in earning ninety Namibian Dollar a day?"* These show how women are oppressed, they have become slaves and after work she will still cook for the family, even though she is tired because she is a woman. Women are not just oppressed by the society but the justices' system have oppressed them too as they work as slaves and yet get paid as little as ninety Namibian Dollars. So, the patriarchal system is oppressing women and they are faced with many challenges.

5.2. Recommendations

The research is necessary to effectively improve the representation of women not only in poems, but in schools and universities as well so that educators (teachers and lecturers) are conscious of their language use and utilise and instil use of neutral or gender-free language in the minds of their student, in order to create an equal society where human beings are not judged by their biological appearance but by their characters.

Mills (1995) claims that feminist stylistics is the study of texts in order to interpret how gender is handled. The procedure is informed by feminist theories which aim at ending sexism in the society. Though the main purpose is to unpack female subordination and sexism against women through the use of language, it does not benefit females alone, but both genders, as it points out all sexist issues in the society. Hence, another recommendation is that researchers should investigate literary texts with the aim of exposing sexist issues against men too in order for the fight against sexism to be well balanced.

Although this study focused mainly on the presentation of female characters, their roles and gender issues that face them, Mills (1995) claims that feminist stylistics goes beyond the mere description of sexual discrimination in literary works, but broadens to include a study of the ways that point of view, agency, or transitivity are unexpectedly related to matters of gender. Yet some researchers can study Namibian poems through other feminist stylistic lenses such point of view, agency or transitivity.

The Namibian poets and writers should accord important roles to women characters, and not just give them roles of household chores, bearing of children and taking care of the family. Also, when describing women characters, they should be described in a wholeness and unity of their body.

This study further brings forward the need to do more analysis of literary work such as plays and novels written by women writers since this research only focused on poetry written by Namibian women. The possibility of the female literary works through the lens of feminist stylistics might reinforce the findings of the present study.

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ANNEXURE 1

Content Analysis checklist

Lexical level/word level

i. Representation of women in the selected poems through sexism in language used.

ii. The differences and similarities in representing women in the selected poems through the use sexist language.

iii. Analyse the use of linguistic determinism in the selected poems.

iv€. Effects of the sexist language on women in the selected poems.

v. Study the semantic derogation of women in the poems.

vi. How patriarchal practices in the poems have widened the gap of inequality between men and women in the poems.

Syntactical/sentences level

      i. Study the use of metaphor as well as jokes and humour in the poems.

      ii. Analyse transitivity choices as used in the selected poems.

Discourse level

1. Are parts of the poem gendered?
2. What sort of gender issues are communicated in the poem? Are they common in the society?
3. Analyse the gender issues. Are they described the same way?
4. Is realities reflected in the gender issues communicated in the poem

Annexure 2

Ethical Clearance Certificat

FACULTY RESEARCH ETHICS COMMITTEE (F-REC)

DECISION: ETHICS EXEMPTION

Ref: S001/2021

Issue Date: 04 August 2021

The Faculty of Human Sciences Research Ethics Committee (F-REC) of the Namibia University of Science and Technology reviewed ethical clearance applications of Master in English and Applied Linguistics (MEAL) students and exempt the under listed students for ethical clearance requirement as the research as set out in the application is deemed as desktop study research.

No.	Student Number	Full Names	Research Topic / Title	Supervisor (s)
1	216100127	Ashimbuli Naemi Ligola **Mobile: +264 81 846 4206**	Language and gender in *My Heart in Your Hands: Poems from Namibia:* A feminist stylistics approach	Prof Haileleul Z Woldemariam
2	9239723	Simasiku Virginia **Mobile: +264 81 206 1230**	A pragmatic stylistics investigation of speech acts *in The Oracle of Cidino, Checkmate and The Bride and The Groom*	Prof Haileleul Z Woldemariam
3	220118108	Munjanga Angellah **Mobile: +264 81 406 6306**	Exploring silences in child victims of rape *in The Sun Will Rise Again and The Kite Runner*	Prof Sarala Krishnamurthy
4	220012067	Geofrey Nyambe Sitali **Mobile: +264 81 217 9153**	A Sociolinguistic investigation into the Linguistic Landscape of Windhoek's Mandume Ndemufayo and Independence Avenue Streets, Namibia	Dr Niklaas Fredericks
5	218093837	Siyambi Julia Yintumba **Mobile: +264 81 692 3246**	A linguistic analysis of the advertising language used in selected print funeral insurance advertisements in Namibia	Prof Rewai Makamani
6	219038171	Justina R. Namupala **Mobile: +264 81 610 9072**	Politicising and Commercialising death and pain: An analysis of *The Uncertainty of Hope*, *We Need New Names* and *Khwezi-The Remarkable Story of Fezekile Ntsukela Kuzwayo*	Dr Juliet Sylvia Pasi

7	219036152	Lesheni Kristine Shikongo **Mobile: +264 81 209 3144**	Bodies scripted with violence: Resistance, Resilience and Coping Strategies in *Dante International*, *This is not a flowerpot* and *Blood Rose*.	Prof Sarala Krishnamurthy
8	215100344	Luise Ndapanda Shikongo **Mobile: +264 81 786 9475**	Exploring cyberfeminism and technology as recrafting tools of the girl child's image and identity in *Where the Lion Stalks, When You Dance with the Crocodile*, and *Americanah*	Dr Juliet Sylvia Pasi Dr Vida De Voss
9	200536877	Priscilla Penoshinge Junias **Mobile: +264 81 202 7402**	Gender Based Violence in *The Uncertainty of Hope* and *The Fading Sun*: A Feminist analysis	Prof Sarala Krishnamurthy
10	219033773	Semplisse MN Benhard **Mobile: +264 81 201 6009/+264 81 124 6237**	Trauma, Music and Resilience in *Crocodile Burning* by Michael Williams,	Prof Sarala Krishnamurthy
			Butterfly Burning by Yvonne Vera and *Dog Eat Dog* by Niq Mlongo	
11	219155038	Sesilia Kasiku Namakasa **Mobile: +264 81 241 0611**	Contested identities, race and culture: An analysis of *The Last Resort: A Memoir of Zimbabwe, Born a Crime: Stories from a South African Childhood* and *Negro Land: A Memoir*	Dr Juliet Sylvia Pasi Dr Vida De Voss
12	220017921	Vilho Mweneni Endjala **Mobile: +264 81 756 2983**	A comparative Critical Discourse Analysis of Affirmative Repositioning and Popular Democratic Movement Youth League position papers on youth empowerment	Prof Rewai Makamani
13	213099993	Aune Noomvula Kapewasha **Mobile: +264 81 323 2898**	A Functional Stylistic Study of Selected Namibian Short Stories	Prof Haileleul Z Woldemariam

We would like to point out that, principal investigator (s), are obliged to:

- maintain the ethical integrity of your research,
- adhere to the Research policy and ethical guidelines of NUST, and
- remain within the scope of your research proposal and supporting evidence as submitted to the F-REC.

Should any aspect of your research change from the information as presented to the F-REC, which could have an effect on the possibility of harm to any research subject, you are under the obligation to report it immediately to your supervisor or F-REC as applicable in writing. Should there be any uncertainty in this regard, you have to consult with the F-REC.

We wish you success with your research, and trust that it will make a positive contribution to the quest for knowledge at NUST.

Sincerely,

_____

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_____

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