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Department of Communication

A Feminist Stylistics Study of the Representation of Women in *The Lion and the Jewel* and *The Trials of Brother Jero*

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21 February 2020

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Dedication

This thesis is dedicated to my father and my siblings for their support and the unconditional love they have given me throughout the journey and completion of my Master of English and Applied Linguistics programme. I also dedicate the thesis to all the women who are discriminated and stereotyped because of their gender and everybody who is an advocate of feminism, specifically feminist stylistics. I am also dedicating this thesis to my late beautiful and wonderful mother Veronica Ndilula. This is for you mom.

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Abstract

*This study examined the influence that patriarchy has on society and how it has affected women's representation in literary works. Thus, the study focused on a feminist stylistics study of the representation of women in *The Lion and the Jewel* and *The Trials of Brother Jero*. The sole purpose and reason of conducting this research was to examine and evaluate the representations of women in the selected Nigerian plays by Wole Soyinka using a feminist stylistics approach. Specifically, this research sought to achieve the following objectives: to examine how lexis is used to represent women in the plays, evaluate how syntax is employed to represent women in the plays, and lastly to compare and contrast the women representation through discourse in the selected plays. Soyinka's plays are written to disclose and expose the subjugation of women by men as it is shown in *The Lion and the Jewel* and *The Trials of Brother Jero*. The conclusion of the findings is that women are represented through derogatory words and phrases which are connoting negativity and their sexual availability. Women characters in the plays are portrayed as sex objects for men as their bodies are reduced to different parts like hair, body size and breasts and this was not a case for the male characters as they were described and presented in terms of their appearances. As per the conclusions and findings, this study suggests that further research needs to be conducted for an effective improvement of representing women in literary works. It is also recommended that female and male characters should be given equal roles and it is imperative to employ the use of gender free language in everyday interactions.*

Key words: *Feminist Stylistics, Patriarchy, lexis, syntax, discourse, 'The Lion and the Jewel', sexism, the semantic derogation of women, endearments and diminutives, jokes and humour, transitivity choices, characters and roles, fragmentation and focalisation*

Table of Contents

Contents	Page
Authentication of the Thesis	i
Declaration.....	ii
Retention and Use of Theses	iii
Dedication	iv
Acknowledgements	v
Abstract.....	vi
Table of Contents.....	vii
CHAPTER ONE: INTRODUCTION	1
1.1 Background of the study	1
1.2 Statement of the problem	4
1.3 Research objectives	5
1.4 The significance of the research	6
1.5 The delimitations of the research.....	6
1.6. The limitations of the study	7
1.7 Definition of technical terms	7
CHAPTER TWO: LITERATURE REVIEW	9

2.1 Introduction.....	9
2.1.1 Examination of how lexis is used to represent women.....	9
2.1.2 Generic nouns.....	10
2.1.3 Generic pronouns.....	12
2.1.4. Sexism in language.....	14
2.1.5 The semantic derogation of women.....	18
2.1.6 Linguistic determinism.....	20
2.1.7 Naming and androcentrism.....	21
2.1.8 Women as the Marked Form.....	24
2.1.9 Endearments and diminutives.....	25
2.2 Evaluation of how syntax is employed to represent women.....	27
2.2.1 Ready-Made phrase.....	27
2.2.2 Metaphor.....	30
2.2.3 Transitivity choices.....	31
2.2.4 Jokes and humour.....	34
2.3 A discourse analysis of the representation of women.....	36
2.3.1 Fragmentation.....	36
2.3.2 Characterisation.....	37
2.3.3 Focalisation.....	43
2.4 Related studies.....	43
2.5 Nigerian plays/drama from a feminist stylistics perspective.....	45
2.6 Research gap.....	47

2.7 Theoretical Framework.....	47
a) Analysis at the level of lexis	49
b) Analysis at the level of syntactic/sentences.....	49
c) Analysis at the level of discourse	50
 CHAPTER THREE: RESEARCH METHODS AND PROCEDURES.....	 52
3.1 Introduction.....	52
3.2 Research design	52
3.3 Research paradigm	53
3.3.1 Constructive/Interpretivism.....	53
3.4 Research approach.....	54
3.4.1 Phenomenology	54
3.5 Text selection criteria.....	55
3.6 Content analysis checklist.....	56
3.7 Data analysis	57
3.8 Ethical clearance	59
 CHAPTER FOUR: MAJOR FINDINGS AND DISCUSSIONS	 60
4. Introduction	60
4.1 Representation of women through lexis in <i>The Trial of Brother Jero</i>	63
4.1.1 Sexism in language.....	63
4.1.2 The semantic derogation of women.....	67

4.2 Evaluation of how syntax is used to represent women in <i>The Trials of Brother Jero</i>	68
4.2.1 Metaphor	68
4.2.2 Transitivity choices.....	69
4.3 Representation of women through lexis in <i>The Lion and the Jewel</i>	70
4.3.1 Sexism in language.....	70
4.3.2 The semantic derogation of women.....	77
4.3.3 Endearments and diminutives	81
4.4 Evaluation of how syntax is used to represent women in <i>The Lion and The Jewel</i>	83
4.4.1 Metaphor	83
4.4.2 Jokes and humour	86
4.4.3 Transitivity choices.....	89
4.5 Comparison and contrasting of the representation of women through discourse in plays.....	91
4.5.1 <i>The Trials of Brother Jero</i>	91
(a) Characters and roles.....	91
(b) Fragmentation	92
(c) Focalization	94
4.5.2 <i>The Lion and the Jewel</i>	96
(a) Characters and roles.....	96
(b) Fragmentation	100
4.5.3 Discussions	103
4.5.4 Summary	108

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....	109
5.1 Summary of findings	109
5.2 Conclusions	111
5.3 Recommendations	115
References.....	118
Annex (Research tools/Checklist/content analysis).....	135

CHAPTER ONE

INTRODUCTION

1.1 Background of the study

For a long time, research has been conducted to explore the ideology of women discrimination socially, politically and economically by society by different authors, playwrights, advertisements and newspapers. Women are not only discriminated in social circles or political circles but also through the use of language. Women are referred to or they are represented through men's ideologies, just like in the word 'woman' itself, there is a 'man' part in it. Patriarchal ideologies in different societies in the world have fuelled the crisis of stereotyping women by using sexist language. Even though sexist language can also affect men, women are mostly affected because society deems them to be inferior and it is believed that men control language and it is man-made. The use of the terms 'he' and 'man' contribute to making women invisible, which obscures women's importance, and distracting attention from their existence. This is the reason why many feminist scholars object to the gender-neutral term as it still favours men, and maleness is regarded as the norm and females are just trying to fit in and as being a deviant version of men (Mills, 2005).

Earlier feminist advocates such as Simpson (1942), de Beauvoir (1949), Kolodny (1960), Woolf (1970) and Mills (1995) attempted to lessen the gap between genders by presenting them as equals in all spheres of life. However, male supremacy is still a reality in African patriarchal societies and women still suffer at the expense of men, as patriarchy still exists especially in rural areas where some cultural practices marginalise women (Andima & Tjiramanga, 2014).

Spender (as cited in Montashery, 2013) argues that from the feminist critique of language, a conclusion was reached that languages are sexist as they represent the world from the masculine stereotypical beliefs about the sexes and this is based on the belief that men traditionally had more power than women, hence men generally, have more power over language use.

In addition, some feminists such as Lakoff (1975) and Spender (1980) even argue that language is not only shaped in the interests of men, but is in fact man-made, thus women have had to see their experiences through the filter of the male view and they do not themselves play a role in the creation of new meanings. Similarly, in relation to the selected plays to be analysed, female characters are known through the male ones as a man has written the plays and the main characters are males and this will be substantiated thoroughly with more details at the chapter of the analysis of data.

Moreover, Hennebichler (2008) argues that the notion of the female form is seen as the marked term in the stylistics sense, whereas the male is seen as the unmarked term and these can be found in different affixes used for female terms like 'lady writer' as if the term 'writer' was per se the male form. The representation of women characters in the selected plays will be examined employing the fundamental concepts in linguistics and stylistics from a feminist stylistics perspective by adapting Mill's three-part model analysis at the level of lexis, syntax and discourse (Hennebichler, 2008).

The use of sexist language is dehumanizing to women. Men call women sexist names and the society has perceived it to be normal and the use of generic nouns and pronouns are defined literally and refer to men.

Nigeria is one of the African countries with prominent playwrights and it is rich in literature and this incorporates tradition, culture, music and dance. Onyeka (2013) argues that Nigerian drama has gained a prominent and permanent position on the world literary map especially with the winning of the Nobel Prize by Wole Soyinka in 1986. Furthermore, Onyeka (2013) claims that Nigerian dramatic literature draws its elements, form and content from the oral tradition and the rich artistic and cultural heritage of the people. The subject matter of Nigerian drama is drawn mainly from history, myth, legend, traditional values, belief systems and contemporary topics.

Nigerian drama is articulated and documented by Clark (1981) by grouping it into two genres; traditional and modern drama. The dominant plays are works of earliest playwrights like Soyinka, Clark, Ola Rotimi and Zulu Sofola. The plays written after the Nigerian Civil War are written by playwrights like Femi Osofian, Bode Snownade, Kola Omotosho, Esiaba Irobi, Tess Onwueme, and Onyeka Onyekuba Onyeka. The Nigerian playwright is not interested in art for art's sake, but uses his/her work to mirror his/her society as a better place for all. It is believed that some scholars when criticizing Nigerian drama complain that Soyinka is obscure and difficult, J.P Clark is pessimistic, Zulu Sofola maintains the status quo, while Femi Osofisan and his groups are revolutionary. However, there is a contradiction with the above statement as Soyinka's plays that are analysed in this study are presented clearly and they are just a reflection and representation of what happens in most African societies. The language used is in most cases not that difficult and they are easy to comprehend.

One common feature of most Nigerian plays is the concept of the total theatre, that is, the fusion of music, dance, folklore, myth, and traditional rhythms and values in these plays (Onyeka, 2013). The selected plays by Wole Soyinka are written in the same manner as they have music, traditional dance and rhythms. Additionally, it is argued that the Nigerian drama has its origins in the Greek drama and it is associated with dramatic dance and masquerade associated with religious festivals (Ferguson, 2013).

Nigeria has witnessed a steady development in modern drama consciousness that presently outline the literary dramatic and theoretical landscape of the country. Nigerian drama has always been an avenue through which people weigh the performance of the ruling class and it has remained a tool for appraising or condemning the class. Radicalism in Nigerian dramaturgical art is a product of socio-economic development in an independent Nigeria which started as a reaction against colonial domination in the works of the likes of Ngugi and Soyinka, and a pugnacious mental condition evolved out of the neo-colonial schism that characterises independent Africa (Afoloyan & Adeseke, 2012).

Hence, the playwrights in Nigeria like Wole Soyinka, used drama and plays to expose the society's evil practices and the aftermath of the colonial regime especially the subjugation of women in Africa and the challenges facing Christianity. Wole Soyinka did not only bring to light what is happening or being done by the ruling class, but also explained in his plays neo-colonialism where Africans are colonising their fellow Africans through patriarchy and the subjugation of women at the hands of men like their husbands who are supposed to protect them. Nigerian drama has evolved to deal with the contemporary issues happening in the country like politics which has brought instabilities to people's dreams.

Modern Nigerian drama as a form of modern Nigerian literature was borne in 1956 by the publication of a work by James Ene Henshaw (1956) titled *This is Our Chance* and ever since it has evolved into several forms and it is still evolving in contemporary times. It has evolved from oral traditions which are contained within the very fabric of the Nigerian life which include festivals, ritual dramas, incantations, singing, chanting, drumming, dancing and storytelling (Afoloyan & Adeseke, 2012).

1.2 Statement of the problem

Patriarchal practices are not only evident in political and economic spheres, but also in literary texts, hence women characters are still presented as the oppressed in fictional works such as plays. Despite several attempts to stop the oppression of women around the world by fearless feminist advocates, it is still happening in African societies, specifically in Nigeria. These two plays (*The Lion and the Jewel* and *The Trials of Brother Jero*) are typical examples of the depiction of the representation of women as they centre on the subjugation of women and discrimination at three levels of analysis of Feminist Stylistics. Hence, this is a problem which needs to be investigated and examined to create awareness for future playwrights to consider the position of women in society whenever they write and to show that literature can be used to show women's oppression.

Even though writers and authors try not to use sexist language to discriminate, belittle and stereotype women, there is still room for improvement in order to make sure women are not in any way or form discriminated against. Playwrights need to employ gender-neutral language; in order to represent women as equals to men.

The use of gender-biased language portrays women as inferior to men, thus they are treated as second citizens in society. If this norm continues, women will be forever invisible in political, social and economic dialogue. All people are equal and no one deserves to be discriminated as such. Sexist words and jokes against women should be avoided completely. It is a problem when women are represented and seen from the male lenses as this portrays women incapable of standing on their own as independent individuals. Authors and playwrights must be mindful when writing fictional work especially in their representation of women; this includes the choice of words that represent women, the tasks of women and men as well as jobs allocated to men and women fictional characters.

Literary genres should not portray women as the weaker sex; they should neither to be diminished because their role in society is immeasurable. The lexical use, phrases, meanings and speeches conveyed through these genres would disclose whether an author or playwright was sexist. Sexism through language use needs to be discouraged; men and women should be accorded the same respect and should be presented as equals in spite of their gender differences.

1.3 Research objectives

The main objective of this research is to examine the representation of women in Wole Soyinka's *The Lion and the Jewel* and *The Trials of Brother Jero* and specifically aims to:

- examine how lexis is used to represent women in the selected plays;
- evaluate how syntax is employed to represent women in the selected plays; and
- compare and contrast the representation of women at discourse level in the plays.

1.4 The significance of the research

This study is important as it contributes greatly to the escalating and growing body of literature in Namibia. This study is beneficial to the scholars, lecturers, students, and researchers who are interested in the plight of women as they are represented in a demeaning manner in different literary genres, specifically on how women are represented and depicted in the plays selected for this study. This study benefits students who are majoring in Literature and Applied Linguistics as a source of learning, especially those that are dealing with the same or similar topics. It is also likely to benefit the English language and literature lecturers and teachers to lecture and teach their students about the nuances within language use.

Moreover, the study is capable of motivating and encouraging faculty researchers to probe on studies that deal with feminist stylistics approach studies. This study also contributes to the body of existing literature in Literature Studies and Linguistics. It is valuable to future researchers as it aims to inspire future researchers to delve into Feminist Stylistics by analysing novels, poems, newspapers, magazines, speeches and journal articles. Moreover, it dissuades future playwrights to avoid using sexist language. The representation and depiction of women in these plays signifies the contribution this study could have on social and cultural aspects involving women, not only in Nigeria, but also in other African countries. This study is unique because it divulges how fictional work can contribute to a better understanding of women oppression.

1.5 The delimitations of the research

This study is limited to two Nigerian plays in English only with a feminist content as the scope of the study which is restricted to feminist stylistics theory, which was used in the analysis of the plays in this study. The plays analysed in this study are *The Trials of Brother Jero* and *The Lion and the Jewel* by Wole Soyinka. The study did not use and consider other linguistics sub-disciplines apart from feminist stylistic theory.

1.6. The limitations of the study

Despite the fact that the Namibia University of Science and Technology has granted enough time for students to carry out their research projects, however time is the most limitation in any study and this study was no exception as it was carried out on a part-time basis. Time was a barrier as the researcher needed to meet the required deadlines to submit the work to my supervisor. There was no enough time to meet all deadlines due to work commitments, hence there were occasions the researcher could not stick to the given due dates by the supervisor.

Time was also limited to do an in-depth and thorough review of the literature. Finding relevant articles of related literature was also a challenge for me as the topic under research is not adequately and sufficiently researched in terms of African plays. However, after many attempts of rewriting as per my supervisor instructions, I finally found relevant literature. Literature is fundamental to any study as it helps the researcher to interrogate his/her topic in-depth, without literature, scrutiny of issues surrounding the topic would be a challenge as it helps with the identification of the research gaps.

Distance was also a problem as my supervisor was based in Windhoek at the main campus and there were times I wanted to see him and discuss issues and comments pertaining to my study, but I could not meet him to discuss in depth the direction of the research. In addition to that, financial resources were also a challenge for me. Money was needed to travel to and from the library to access free Internet, and to purchase articles online. Feminist stylistics has three levels of analysis which were used in this study, namely lexis, syntax and discourse. However, some sub-categories under the levels like generic pronouns, generic nouns, linguistic determinism and schema were not analysed as there are no adequate information in the selected plays.

1.7 Definition of technical terms

Patriarchy - literally means the rule of the father or the patriarch and originally was used to describe a specific type of 'male dominated family' - a large household of the patriarch which included women, junior men, children, slaves and domestic servants all under the rule of this dominant male.

It can also mean male domination in public and private spheres in social structures in which men dominate, oppress and exploit women (Sultana, 2011).

Gender roles - Nagoshi et al. (2012) define gender role as how society expects an individual to behave depended and based on the fact of being born male or female and they are also what a particular society thinks one should do with one's life, including personality features, mannerisms, duties as well as cultural expectations.

Gender-free language - is an anti-sexist language which is a conscious choice by speakers to assure readers and listeners that they do not view the world as the male domain that it may appear to be (Mills, 2005).

Generic pronoun - According to Mills (2008) a generic pronoun is when he, him and himself are used to refer to both males and females.

Feminist stylistics - "it aims to make explicit some of the untenable assumptions underlying conventional stylistics and by not simply adding gender to its list of interesting elements to analyse, and to take stylistics into a new phase" (Mills, 2005, p. 13).

Sexism- Vetterling-Bragging (as cited in Mills 1995), defines sexism as when a statement is contributing to, encourages or causes or results in the oppression of women.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter focuses on the literature review of research works related to the topic at hand. It deals with interrogating summaries, books, journals, and publications on the topic, which also includes theses and dissertations. A literature review is not merely repeating what others have said about one's topic, but rather a report where the researcher criticizes and critically analyses his/her methodologies and findings. By so doing, a researcher, bridges and fills the knowledge gap other researchers might have left out or overlooked.

2.1.1 Examination of how lexis is used to represent women

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 playwright has used will aid the researcher to comprehend what he wants to put across and what he wants the reader to understand when reading the plays. By so doing, it will enable the researcher to analyse the work easily when the style used is understood clearly. For instance, if the playwright wrote the play from the male perspective, the researcher has to ask himself or herself why the play was told from that point of view and what message is the playwright trying to put across; and why male characters are focalized and not women.

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 considers 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).

2.1.2 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. This can be substantiated from the plays by the following examples, 'From the folds of his agbada he brings out his copy of the magazine and admires the heroine of the publication, pg. 18'. The word 'heroine' has a 'he' in it which is generated from the word 'hero' which is referring to men, hence the word is formed from the male perspective. Another example is from *The Trials of Brother Jero* when Chume told Amope, his wife that, "You are talking to a *man*". This implies that Amope because she is a woman, she has no right to talk to her husband to express her feelings because he is a man and simply because she is a woman, she does not have that right as man. These examples substantiated how language can be used which is discriminating against women.

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).

In the analysed plays, male characters are given titles like 'chief', 'prophet', and 'schoolmaster' whereas female characters are given titles like, 'housewives' and 'hawkers'.

These instances imply that women are not capable of doing some jobs like of being a chief as they are seen as male oriented or they can only be done by men. Hence, some titles like 'prophet', when it is used to refer to a woman, a suffix is added to connote that women are not equal to men as they are seen to be less than men. Thus, a woman prophet is referred to as a 'prophetess' and this indicates smallness which is not a true reflection of women as they are just human beings and equal to men.

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. On the other extend, the use of masculine terms can damage women's interests as they may feel left out.

2.1.3 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 carried out 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'. Furthermore, 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 more subtle, 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. 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
- count – 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.

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.

2.1.5 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 McConnell-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.

2.1.6 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.

2.1.7 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-esteem. 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.

2.1.8 Women as the Marked Form

Mills (2008) suggests that many female terms are marked and indicate sexual promiscuity like the use of mistress, madam, 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 ‘-ette’, 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.

2.1.9 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 less 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 is 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.

2.2 Evaluation of how syntax is employed to represent women

2.2.1 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. *Woman 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.

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.

2.2.2 Metaphor

Brown (1962) defines metaphor "an instrument for drawing implications grounded in perceived analogies of structure between two subjects belonging to different domains". Montashery (2013) contends that women are discriminated through the use of metaphors and metonyms. For example, the metaphor; "Nicole is a block of ice" refers to a woman who is not interested in sex or in a particular form of sexual activity offered by men.

Women's bodies are metonymized and fragmented by using the following phrases, "sugar cheeks", "sugar lips" and "sweetheart". These are used to describe women and these representations of women are fragmented into anatomical elements occur far more frequently do such representations 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.

2.2.3 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, Walton, Spencer, Iserman, von Hippel, & Bell (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 feminine 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.

2.2.4 Jokes and humour

Pratama (2018) 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 focalizers, 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.

2.3 A discourse analysis of the representation of women

2.3.1 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, Nababan, and Santosa (2018) believes 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.

2.3.2 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 analysed plays, female characters are given roles like senior wife in case of Sadiku as she is the senior wife of Baroka (the chief of Ilujinle) and Amope is a hawker.

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, Shaw & Garlock, 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.

Their study acknowledges the society's distinct perception of the male and female gender especially the advert of a shaving cream concluded that the representation of women in such ways is to attract buyers of these products. The study revealed the hidden sexist ideas in texts as it deviates from the usual norm of focusing on the obvious sexist remarks.

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.

The only place for women is in the house and their so-called division of labour is to do house work and take care of children.

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, Khormaei and Zarei (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 actional 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 transactive sentences, men are the actors and women are the affected, where women are the actors in fewer non-transactive 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, 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).

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.

2.3.3 Focalisation

Mills as cited from the previous study that focalization can be either external or internal to the story. The purpose of focalization 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.

2.4 Related studies

Several studies have been done by some scholars on feminist literary criticism and feminist stylistics. These include the studies by Innes-Parker (1995), June (2010) and Brown (2012).

According to Al-Nakeeb (2018) says that Innes-Parker (1995) does a literary feminist criticism of the thirteenth century western religious texts written for women known as anchoresses and finds out that the anchoress body, in texts these texts, is fragmented and reconstructed via the use of erotic and fertile metaphors and imagery.

Furthermore, June (2010) approaches fragmentation of the female body from a literary postmodernist perspective, her study concerns exploring how fragmentation has defined women's position in the United States and how recent multi-ethnic American women authors have embraced a disjointed post-modern writing style both to reflect and to resist their historical state of fragmentation (Brown, 2012). Brown (2012) considers a literary feminist perspective while analysing eight novels including visual arts such as, photos, collage, video, objects and argues that each of their novels or artworks rely on various dimensions of the black aesthetic to represent and meditate on the black body (Brown, 2012).

Another feminist stylistics studies are done by Jeffries (2007) and Montoro (2012). A study by Jeffries (2007) provides a critical discourse approach for the textual construction of the female body whereas Montoro (2012) does a corpus stylistic analysis of the genre *Chick Lit* to examine the stylistic and linguistic features that embody and project the narrative, sociological and feminist issues.

A feminist stylistics has been adopted and carried out to analyse a novel *Mann o Salwa* by employing the method of transitivity analysis and this is adopted from Mills (1995) that the analysis of transitivity choices is concerned with foregrounding the fact that for many women, some forms of pleasure maybe concerned with not being an agent (Kaushal & Shah, 2014).

Radzi and Musa (2017) carried out a study to explore the naming devices at word level, stylistic features and rhetorical devices in order to uncover the extent to which prevailing views of gender are maintained or challenged and examining how advertisers and copywriters use language to depict women and how language contributes to such depictions.

Their study found out that women are not encouragingly depicted and the stylistics features used in cosmetic names reveals traits that are stereotypically prescribed to women. Another study on feminist stylistics is by Supriyadi (2014) on “Masculine language in Indonesian Novels: A Feminist Stylistic Approach on *Belengu* and *Pengakuan Pariem*”, analyses the texts which used masculine languages including words, phrases and sentences.

2.5 Nigerian plays/drama from a feminist stylistics perspective

The articles I have read on Nigerian plays, I did not come across an article which analysed or have a feminist stylistics approach, and rather it was either feminism in general. According to Yesibo (2013) argues that male authored plays in Nigeria represent women poorly. They are portrayed as sex objects and mostly docile mothers and wives. He further says in the contemporary male texts, women are defined by man as an object of desire and an object of exchange as well as sex objects to please man. He captures African women as depicted by sexist writers like Achebe and Akwensi as created helpless, dependent, brutalised, concubines and prostitutes. Whilst their male characters are portrayed as strong and with important roles such as making decisions.

On the other hand, Odi (2018) argues that Nigerian plays written by women, like Irene Salami-Agunloye celebrates women’s strengths, valour and capacity to excel when they are given the space, respect and recognition for them to act. Her plays are influenced by the patriarchal society she grew up in, hence her plays have a strong feminist content to raise women up and give them a voice.

Adefutu (2018) argues that Nigerian male and female playwrights have written much about the plights of the African women whereby male playwrights are criticised for their celebration of the stereotypical negative depiction of Nigerian women in their female dramatic creation. Adefutu (2018) carried out a research about “A comparative study of female transgressors in Tess Onwueme’s *The Broken Calabash* and the *Reign of Wazobia: A feminist critical discourse analytical perspective*” whereby his analysis focuses on gender, relationality, prevailing ideological structures in the two plays.

Asen (2017) on the study she carried titled “A Feminist Analysis of the themes of bride price practice in Sutherland’s marriage” found out that the advancement of women rights has been opposed to the commercialisation of bride price as it reduces women to the same category as commodities for sale because of the practice of bride price. She says that this African practice has a negative effect on women to have low-self-esteem in women. In the same vein Zeleza (1997) echoes Asen’s sentiments that the practice of bride price is labelled as a circulation of women as currency or purchase price.

One can say that, some cultural practices are favouring men especially the bride price. When a man buys a woman by paying her bride price, technically you become his property and he can do anything he pleases like abuse, rape and you have nowhere to go as your family has practically sold you.

Osanyemi and Adedeji (2017) carried out a research of Ahmed Yerima’s play *Aetu* about “Representation of déjà vu and feminism: A psychoanalyst reading”. The study found out that this play portrays the pathetic and helpless of womanhood under the firm grip of patriarchal hegemony and neurosis of tradition of inheritance in African culture.

Odi (2019) says that in the play *The Wives Revolt*, Clark is concerned with the problems of African women and the portrayal of the problems within the context of the African society and humanity as a whole. Odi (2019) addresses the issues related to gender subordination and the need for balancing within the continental space in his play. This is because patriarchal dominance across cultures has placed women at disadvantaged positions as women are seen as the voiceless gender and forced to occupy the silent margins and in most cases declared invisible by laws and traditions promoted by men.

On the other hand, Ezenwanebe (2015) explores the women liberation struggles in *Hands that Crushed Stone* and found out that women are subjected to social and economic exploitation as they fight for freedom and women’s domestic labour.

The women are at the lowest level of socio-economic status as they struggle to make a living wage. This happens because women in African societies are regarded as the weaker sex and the society is patriarchal.

The Nigerian plays I have reviewed are not necessarily analysed with feminist stylistics, but rather using feminism. This showed that there is a gap since the plays are not analysed with feminist stylistics and this is the reason which necessitated this research to be carried out.

2.6 Research gap

Research related to applied linguistics is literally new especially on plays or drama. Hence, the literature review carried out did not find any research that was conducted on plays employing the feminist stylistics approach. Most researches that used the feministic stylistic approach analysed how women were represented in various texts types such as novels, magazines, newspapers articles and advertisements. There is no study that used a feminist stylistics approach to analyse the plays, specifically by Wole Soyinka.

This shows that there is a research gap when it comes to the analysis of Soyinka's plays using the Mills (2012) feminist stylistics theory to critically analyse how women were represented in the selected plays. Hence, this research was necessitated by a lack of literature on the topic analysed in this study.

2.7 Theoretical Framework

For this research to yield the desired results, the feminist stylistics approach as a theoretical framework was used to interrogated patriarchal tendencies that are depicted in the selected plays. The theory will be used following Sara Mills analysis (2005) which is described in her book, *Feminist Stylistics*.

Feminist stylistics is 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 (Montoro, 2015).

It is advantageous to use this framework as it can be used to analyse any text of any type (Lilian, 2007). The theory was applied by following all three levels as suggested by Mills; such as analysing the plays at the lexical, syntactic and discourse level.

Feminist stylistics can be defined as the 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 in the stylistics tool-kit (Montoro 2015).

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.

The important figures or scholars in the field of feminist stylistics are Sara Mills (1995), Simpson (1942), Annette Kolodny (1975) and Deidre Burton (1982). With the advent of feminism and critical stylistics in the late 1970s and 1980s, feminist stylistics established itself as a type of stylistics.

The development of feminist stylistics as a discipline began in 1995 in relation to *Feminist Stylistics* published by Sara Mills. Mills defines feminist stylistics as an analysis that identifies itself as feminist and which uses linguistic or language analysis to examine texts (Mills, 1995, p. 1). 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.

The theory was applied by following all three levels as Mills (1995) has explained them in her book, such as analysing at the lexis level, syntactic or sentence level and discourse level:

a) Analysis at the level of lexis

- sexism in language - a statement is sexist if it contributes to, or encourages or causes or results in the oppression of women.
- Linguistic determinism - suggests that the language of a culture shapes the way its speakers see the world.
- Generic pronouns - like he, his
- Generic nouns - Mankind, manpower, craftsman, fireman, postman, seaman, fisherman, ombudsman, salesman, postman

b) Analysis at the level of syntactic/sentences

- Metaphor- e.g. that man is a wolf.
- Selma is a block of ice.
- Jokes and humour- sexism may be disguised under the cover of humour.

For example, Why did the woman cross the road?

- That is the wrong question. What was she doing out of the kitchen?
- Transitivity choices - who acts and who is acted upon (who is affected by the actions of others) e.g. He held her tightly.
- Proverbs e.g. "Behind every successful man there is a woman". "The way to a man's heart is through his stomach".

c) Analysis at the level of discourse

- Characters/ roles - female characters are described in terms of their legs and parts of their bodies like lips, face and hair.
- Fragmentation - the female is represented as an object. Her body is fragmented in anatomical elements (lips, face, breasts, legs, cheeks, eyes).
- Focalization - Presenting men characters as the sole source of vision, information and judgment
- Schema - texts produce different visions of males and females.

Baker (2000) according to the study he did on "Style in Translation" says that various interpretations have been attempted to be applied by a number of translation scholars mostly with a view to elaborate criteria for quality assessment. Furthermore, she says that the notion of style in both linguistic and literary studies and traditionally has been associated with style of an individual writer or speaker, linguistic features associated with texts produced by specific groups of language users and stylistic features specific of texts produced in a particular historical period. Linguistic stylistics has focused on conscious linguistic choices because they are interested ultimately in the relationship between linguistic features and artistic function and how a writer achieves them (Baker, 2000).

On the study carried out by Woldemariam (2018) on improving socio-linguistic competence using feminist stylistics and critical discourse analysis concluded that language should be used properly in classes especially when addressing girls as a teacher can deliver gender free English with the objective of using languages in light of sexist language use, changing the structures and ways of thinking towards gender free language use, raising the consciousness of English Second Language students towards gender difference. Studies like this will enhance the use of gender free language and not to side-line women through the use of sexist language consciously or unconsciously.

CHAPTER THREE

RESEARCH METHODS AND PROCEDURES

3.1 Introduction

This chapter focuses on the research design and the methodology utilised in carrying out this research. The study utilised and engaged the concepts and aspects of research design such as the qualitative research as well as desktop research. These were deemed suitable for this research as they do not require any fieldwork or any involvement of persons, but rather archives from libraries and research sites. Additionally, the chapter analysed data through content analysis.

3.2 Research design

A research design is a type of inquiry within qualitative, quantitative and mixed method approaches that provide specific direction for procedures in a research design (Denzin & Lincoln, 2011). These approaches are also referred to as strategies of inquiry by some scholars.

Qualitative design was used to carry out this study. The researcher chose this design because it suits the analysis of data from written texts such as plays. This research was a desktop type of research whereby the researcher gathered data from written articles, journals, dissertations and theses. To collect and analyse data, content analysis was employed as it aided in the analysis of words and concepts that are related to the topic at hand. The researcher utilised a checklist of content analysis with statements based on the objectives of the research to help achieve the objectives.

Creswell (2014, p. 32) defines qualitative research as “an approach for exploring and understanding the meaning individuals or groups ascribe to a social or human problem”.

With that definition, this study sought to explore the representation of women characters as portrayed by the playwright by studying and exploring social and human problems caused by the representation of women characters in the selected plays.

Furthermore, Creswell (2014) explains that qualitative research relies on texts, image data and has a unique step of analysing data. This research also relied on texts to collect data of the selected plays. According to Creswell (2014) the intent of qualitative research is to explore the general, complex set of factors surrounding the central phenomenon and present the broad, varied perspectives or meanings. Through the studying of women characters representation in the selected plays, the research interrogated words and phrases used to examine how women are represented and exploited through the use of words than men.

Creswell (1994) maintains that qualitative is described as an unfolding model that occurs in a natural setting that enables the researcher to develop a level of detail from involvement in the actual experiences. Hence, it is constituted by purposeful involvement use for describing, explaining and interpreting collected data. It consists of systematic scientific inquiry which seeks to build a holistic, largely narrative, description to inform the researcher's understanding of social or cultural phenomenon.

3.3 Research paradigm

3.3.1 Constructive/Interpretivism

A paradigm is a shared world view 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 because it aimed to unpack and interpret the representation of women in the selected plays using a feminist stylistics model of analysis. The representation of women through words, sentences and discourse was accurately interpreted using this paradigm.

Constructivist/interpretivist paradigm is related to concepts that address 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 event and activities. The ontology of what is reality, the interpretivist believe that it is socially constructed as (Creswell, 2003; Mertens, 2009) pointed out that there are as many intangible realities as there are people constructing them. Reality is therefore mind dependent and a personal or social construct. For instance, patriarchal practices are still in existence in African societies today because patriarchy is embedded in culture and is manifested through literary works such as plays 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 approach

3.4.1 Phenomenology

Moss (2001) says that phenomenology has roots in the 20th century philosophical movement based on the work of the philosopher Edmund Husserl. It is a qualitative research method that is used to describe how human beings experience a certain phenomenon, like women and oppression and sexism in literary works like plays. Even though fictional characters are not human beings as such, they are written to portray real human beings in real life. This was chosen because it allowed the researcher to delve into the perceptions, perspectives, understandings and feelings of the characters. This study is a direct investigation and description of phenomena like women oppression and subordination and their experiences through literary work.

This research is a phenomenology study because it attempted to study the subject of feminist stylistics on the representation of women characters in the selected plays. It aided the researcher to discover information about women characters and to achieve a new understanding of the subject. Since this study did not involve any form of interaction with human participants, by reading the plays and using my intuition it aided me to see how women are represented by following Mills (2008) feminist stylistics three-part model.

The experiences of women through their representation in the selected plays will help to understand their experiences using phenomenology as it deals with the essence of experiences, and it will be suitable to be utilised to explore the patriarchal phenomenon and how it is experienced by women characters in the plays and it will aid this research to reach its objectives of exploring and evaluating the representation of women characters in the plays.

From the women's experiences through patriarchal practices, it will help writers to use gender-free language and avoid the use of sexist language of any kind; not only to women, but men as well as sexism can affect all genders. This phenomenon of patriarchal tendencies in the selected plays aided the researcher to understand the way women behave towards men and how patriarchy and women subjugation manifest in them (Neubauer et al., 2019).

3.5 Text selection criteria

Two plays were selected because of their significance in African literature. The two plays were written by one of the prominent playwrights in Africa. These plays were published in the 1960s. *The Lion and the Jewel* was first published in 1962 and *The Trials of Brother Jero* was first published in 1960 respectively. The selected plays were written by a Nigerian playwright Wole Soyinka during the British regime in Nigeria. They were written from a patriarchal perspective as it was influenced by the Yoruba cultural heritage where men are supreme and women are inferior. They are 57 and 59 years old respectively. This fact and the type of plays necessitated the feminist stylistics approach in analysing the plays and for this study to yield the desired results.

These old plays were written when feminist stylistics or the feminism movement was not in or popular on the African content as it was in America and Europe. These plays are two years apart and that serves as an advantage as it will help the researcher to compare and contrast the representation of women in 1960 and in 1962, dissecting the similarities and differences in lexical selection, syntactic/phrases used as well as the meaning conveyed through semantic choices. These plays were well received as they were written by a brilliant dramatist, important in Nigeria, if not in all Africa.

The playwright is helped by a profound command of the English language which is reflected in the intense poetic quality of his writing. He has a skilful use of idioms with a lively and musical flavour. These plays by Wole Soyinka are widely known and performed dramas. The critics say that he does not use the culture of his ancestors as a gimmick or even as an expert commodity, but as an inborn material for expansion (Ohaeto, 1993).

The main reason of choosing these plays was to analyse women's representation at the word level, sentence level and at the semantic level. The study also compared women representation through the three levels of feminist stylistics. My focus in the plays was the examination of women representation through lexis, the evaluation of women representation through the use of syntax (how sentences are formed to represent women) as well as to compare the semantic meanings to represent women in the two plays. I examined the use of generic nouns and pronouns, gendered sentences, metaphors, characterisation, focalisation and fragmentation.

3.6 Content analysis checklist

For the data collection, I used a checklist of content analysis. Content analysis involves a systematic reading of a body of texts, images, and symbolic matter, not necessary from an author or user's perspective (Krippendorff, 2004, p. 3). Krippendorff (2004) defines content analysis as "research technique for making replicable and valid inferences from texts (or other meaningful matter) to contexts of their use".

Further, it involves specialised procedures and techniques and provides new insights, increases a researcher's understanding of particular phenomena and informs practical actions.

The research techniques should result in findings that are replicable as it is more important than reliability; hence, techniques are expected to be reliable. The research must yield and give valid results, in the sense that the research effort is open for careful scrutiny and the resulting claims can be upheld in the face of independently available evidence (Krippendorff, 2004, p. 18).

On the other hand, Leedy and Ormrod (2001, p. 235) define this method "as a detailed and systematic examination of the contents of a particular body of materials for the purpose of identifying patterns, themes or biases. Content analysis review forms of human communication including book, newspapers and films as well as other forms in order to identify patterns, themes or biases. The method is designed to identify specific characteristics from the content in human communications. The researcher explored verbal, visual, behavioural patterns, and themes.

The procedural process for content analysis study is designed to achieve the highest objective analysis possible and involves identifying the body of material to be studied and defining the characteristics or qualities to be examined (Leedy & Ormrod, 2001). The content analysis will be used following the feminist stylistics three-part model by analysing the plays at the lexical level, syntactic level and semantic level. The content in the plays was used to analyse the plays focusing on the major themes representing women. The content analysis was used to examine how the women are represented through the choice of words used, their roles in comparison with their male characters.

3.7 Data analysis

Collecting data using content analysis aids the analysis of data. The focus of analysis was on the following: relationships between meanings of words and concepts, making inferences about the messages within the selected the texts (plays), the writers, characters, themes, culture and time.

To analyse the content, compare, and examine the selected plays, the researcher examined the following issues: 1. Examine how lexical is used to represent women in the selected plays;

- i. Representation of women in the selected plays through sexism in language used.
 - ii. The differences and similarities in representing women in the selected plays through the use sexist language.
 - iii. Analyse the use of linguistic determinism in the selected plays.
 - iv. Examine the use of generic pronouns and nouns in the selected plays.
 - v. Analyse how women are represented and used as a marked form in the plays.
 - vi. Analyse the effects of the sexist language on women in the selected plays.
 - vii. Find out how women are represented in the plays via the use of naming and androcentrism.
 - viii. Study the semantic derogation of women in the plays.
 - ix. Analyse the use of endearments and diminutives and the use of euphemisms and taboos to represent women.
 - x. How did patriarchal practices in the plays widened the gap of inequality between men and women in the plays?
2. Evaluate how syntax is employed to represent women in the selected plays
- i. Evaluate the use of ready-made phrases (proverbs) to represent women.
 - ii. Study the use of metaphor as well as jokes and humour in the plays.
 - iii. Analyse transitivity choices and use in the selected plays.
3. Compare and contrast the representation of women at semantic level in the plays.
- i. Study the similarities of women characters and roles in the plays.
 - ii. Study the differences of women characters and roles in the plays.

- iii. Analyse the use of fragmentation in the two plays.
- iv. Compare and contrast the focalization of the characters in the selected plays.

3.8 Ethical clearance

The researcher of this study complied with specifications and conditions in conforming to the ethical research requirements of the Namibia University of Science and Technology. The ethical clearance application form to carry out this study titled “A Feminist Stylistic Study of the Representation of Women in *The Lion and the Jewel* and *The Trials of Brother Jero*” was sent to the Faculty Research Ethics Committee (F-REC) before carrying out this research and permission was given to carry out the study where an ethical clearance certificate was provided to the researcher. The study referenced and acknowledged all the resources and documents hence no plagiarism was practised.

CHAPTER FOUR

MAJOR FINDINGS AND DISCUSSIONS

4. Introduction

This chapter presents how the selected plays, *The Lion and the Jewel* and *The Trials of Brother Jero* by Wole Soyinka examined the representations of women characters. The data was collected using a qualitative research design by employing Mills Feminist Stylistics Three Part Model to analyse the selected plays. The focus of the study was mainly on the representation of women through lexis, syntax and discourse. The researcher analysed the texts by comparing the two plays focusing on the Three-Part Model. These plays were written when Nigeria was still under the colonial regime of Britain and women's rights were not recognised or valued.

The two plays are selected to analyse and compare how Wole Soyinka represented women in literary works. These plays are two years apart and that time Nigeria was still under the colonial regime and the society was ruled by patriarchy. The researcher wanted to examine if there was a change on how women were represented in the select plays. This study indicates that women not only suffer verbal sexism, but also through literary works such as plays.

These two plays, *The Trials of Brother Jero* and *The Lion and the Jewel* were written by a Nigerian playwright, Wole Soyinka in 1960 and 1962 respectively. *The Trials of Brother Jero* is a satiric comedy play centring around Brother Jero who is a hypocritical prophet. He preaches on a beach which he obtained from an old prophet through fraud. Jero manipulates his followers by giving them false prophecies because he knows that they long for prosperity, status and money.

The female characters in this play are given stereotypical roles like Chume, who is a petty trader and is married to Amope who wants to beat her with no reason just because he is manipulated by Brother Jero.

The play represents women in a negative way as they are portrayed as people who are not friendly and likes to complain, for instance; when Amope is constantly complaining about the life they are living and wants her husband Chume to work hard like his old school friends and when she complained when Chume hurt her ankle when he suddenly stopped the bicycle they were riding. Jero has a weakness for women and instead of dealing with his own weakness, he is blames women for it by saying that women are daughters of discord or daughter of Eve as he compares Amope to the biblical Eve, implying that Eve was tempted by the serpent and she tempted Adam and fell for it as per the bible. Biblical characters of women who are termed to be wicked in the bible like Delilah and Jezebel and that means that the female characters are seen by male characters as wicked and betrayers. The female characters in this play are portrayed negatively as there is no single incident where they are represented in a positive light and the male characters blame women of being wicked and complainers.

The young girl in the play is presented as dirty and becomes clean after she takes a bath in the river and she becomes attractive to Jerobeam. This implies that the women in this paly are also portrayed to be untidy and lack hygiene. For the girl to be attractive after she took a shower connotes sexual desires of Jero and the availability of the girl. This is because when Jero saw her before the bath, he is very angry at her and after the bath she becomes attractive suddenly and draws his lustful attention to her. This implies that female characters are seen by men as sex objects.

The Lion and the Jewel is one of the best well-known plays by Wole Soyinka. It deals with how the 'Lion' Baroka hunts the 'Jewel' Sidi by letting her fall into trap. Sidi, the female protagonist is represented as the most beautiful girl in the whole village of Ilujinle. This came about when a foreign man took pictures of her and printed them in a magazine. This reduced Sidi to an object that two men in the play wanted to possess, and these men were Baroka (the lion) and the western educated Lakunle.

Throughout the play, women are represented and portrayed as objects and subordinates to men. Lakunle questions Sidi why she has to carry the pail on her head because to him it is not modern and only spiders do that. He is looked down on her because he was educated and she was not. Lakunle also reprimands Sidi for the way she dressed saying that she was exposing herself too much, especially to other men. It seems like Sidi could not decide for herself and did not know what was right or wrong. Hence, Lakunle viewed the female characters as weak and had simple minds. Such comments are derogatory and demeaning to women as they are sexist towards them.

On the other hand, this play focuses more on the competition between Baroka and Lakunle to win Sidi's hand in marriage. These two men who are fighting for Sidi are only seeing her for her beauty and she is a beautiful prize to be won. They only valued her for her beauty and her virginity, hence Lakunle got so upset after he learned that Sidi has lost her virginity to Baroka. Sidi is a jewel, a valuable object to them. They saw her as sexually attractive because of her youthfulness; hence in the play her body is fragmented into different parts and shown as an object to men. The female characters in all the plays were represented as passive and natural as they received actions from men and they were just passive recipients and vehicles of male problems.

Lakunle wanted to marry Sidi so that he could change her into a modern wife who wore high heels and lipstick, whereas, Baroka wanted to marry her just to prove that he was the chief and he could take as many wives and father many kids so that his home was complete. Marrying Sidi to Lakunle and Baroka is a symbol for power and superiority.

Even though, Lakunle wanted to marry Sidi badly, at the end of the play, a girl is seen dancing in his direction and he follows her. This implies that women were just seen as general objects that simply play a part in men's lives like their husbands. The male characters in these selected plays were selfish and only thought about themselves and they did not care about women's feelings.

4.1 Representation of women through lexis in *The Trial of Brother Jero*

4.1.1 Sexism in language

It is a fact that in African history, women have always been dismissed and perceived as weak, inferior, subordinate and belonging to the position of 'Other'. It is a common practice that African societies are structured in patriarchal systems where women are powerless and have no say or their input is not valued as that of the men. This includes Nigerian women as they were born and raised in a patriarchal country where they were stereotyped just because they are women and these kinds of stereotypes are evident in history and in literary works of many prominent authors and playwrights. One of the playwrights is Wole Soyinka whose plays stereotype women as they were written when patriarchy was common in the Nigerian societies. Hence, sexism is evident in his play as some of the words used are discriminatory and unfairly treated women as inferior.

Mills (2005) argues that "a sexist language is that 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 conducive to communication and effective social interactions." On the other hand, Lakoff (1975) affirms that sexism in language simply reflects sexism within society, and is a symptom rather than a cause of sexist language. Similarly, fiction also depicts real life situations as authors tap from societal norms and practices. Because, sexism is common in many societies, it is also depicted in the works that were selected for this study. Even though the women in the plays are mere characters, they are a true reflection of the real lives of people in communities they represent.

In the play, *The Trials of Brother Jero* the playwright was sexist when Brother Jero, the protagonist utters the following:

- i. "I had one *weakness* – *women*. Not my fault, mind you. You must admit that I am rather good-looking" (p. 8).
- ii. "The call of prophecy is in my blood and I would not risk my calling with the *fickleness* of women" (p. 8).

- iii. "It is a good job I got away from that wretched woman as soon as I did" (p. 16).
- iv. "Petrifier of the soul" (p. 17).
- v. "She is your heaven-sent trial" (p. 18).
- vi. "She is quite a sad case" (p. 18).
- vii. "Save us from trouble at home. Tell our wives not to give us trouble" (p. 20).
- viii. "I must pray for the soul of that sinful woman" (p. 21).
- ix. "Women are a plague" (p. 21).
- x. "I had a premonition this morning women would be my downfall" (p. 21).
- xi. "I have been tormented one way or another by the daughters of discord" (p. 21).
- xii. "You have no soul, wicked woman" (p. 26).

When one critically analyses the first sentence, one can see that the word *weakness* connotes sexism in the context it is used. It is sexist as Brother Jero blamed women for his problems. He had a 'wandering eye' where women were concerned. He bragged about his good-looks. Jero has a weakness of women because he thinks he is good looking and he cannot resist them; hence he has many women and they are blamed for his weakness as if they are the one with the problem. This is also implying that, when a man is good-looking, he should have many women and he should not control himself, but rather, women have to deal with it because he is not at any fault. However, if tables were turned and women have many men as men they are termed as *loose*, and they will be looked down and called names like *tramp*, *whore*, *tart*, *slag*, *slut* and *floozy* which is not a case with men doing the exact same thing as women.

The second sentence is sexist because of the word *fickleness*. Brother Jero says that he does not want to lose his prophecy calling with the fickleness of women, hence he kept away from them, (p. 8).

The word *fickleness* means unfaithfulness by virtue of being unreliable and treacherous (Advance English Dictionary, 2019). The use of that word implies that women in general are unfaithful, unreliable and treacherous.

It also implies that women are a bad influence to men as they are dangerous and can destroy one's career or calling. He continued to say that, "So I kept away from them. I am still single and since that day when I came into my own, no scandal has ever touched my name." That sentence means that, when Brother Jero had women in his life, his life was full of problems and disgraceful events because of women as he said that, since he left them, his life was trouble free. Women are perceived by the society as gossip mongers and spread lies and malice in the society. However, men can also cause scandal and they can be fickle. This is because of patriarchy as the society makes people to believe that only women can do or behave in a certain way or conform to certain societal traits whilst men do not do the same.

In the third sentence, Jero is calling women *wretched*. He implied that women are of very poor quality. Women have no value as they are physically characterised by misery, hence he wanted to get away from her. It also means that women are very unhappy and full of misery. Whilst the fourth sentence states that to have a woman in one's life would make life difficult as they petrify men's souls. Women make men's lives hard like stones; they prevent men from progressing further. The fifth and sixth sentences imply that, from men's perspective, women are sent from heaven to test men. The true sense of heaven-sent is an opportunity which is unexpected, which is very welcome and just happened at the right time. However, it is not the case here because of the word *trial* which connotes that heaven-sent women test men, and if something is testing you it would give you problems and restlessness.

You will not have a peace of mind and that is what Jero means. A woman comes to church who wants children, but Jero calls her or refers her situation to a sad case. He made fun of a serious situation of the woman who could not conceive instead of sympathising with her.

This is because in a patriarchal society set up, it is believed that when a couple does not conceive within a few years of marriage, insults will be heaped on the woman and blamed for not giving her husband a child. It is only the woman who is blamed for a childless marriage while the man is regarded not to contribute to the lack of child bearing in the marriage. This is attributed to the fact that in patriarchal societies, women are always the ones with infertility problems, but never men. Women suffer from insults and derogative words from the people closest to them like their in-laws as well as society at large. In Jero's case, who is a prophet as he calls himself, he was supposed to sympathise with the woman and give her the prayers she needed than ridiculing her.

The seventh sentence is implying that women are troublesome. Chume on page 20 is seen praying to God to save him from trouble at home. The word *trouble* in that sentence is referring to women. It tells the reader that women cause trouble in their houses. When one resorts to prayer it is because he/she is tired of the situation in which they find themselves in and one needs to seek divine intervention so find a permanent solution to their problems. This is the case of Chume in this situation as he was tired of the troubles his wife Amope caused him.

The remaining sentences are sexist because they discriminate against women and women are described from a male perspective. Women are described as sinful, a plague, downfall to men, daughters of discord and wickedness. There is nothing positive said about women in this play. In men's eyes, women are full of sin, while in the true sense all humans are sinners. Women are compared to a plague which implies suffering which sometimes can be deadly. Women are called wicked and daughters of discord. This means that women lack morals as they are sinful and they are disorganised and there is no harmony in their lives. The play is narrated from the man's point of view which is influenced by patriarchal tendencies. Hence, women are attributed to negative descriptions.

4.1.2 The semantic derogation of women

Some sentences in the play are derogatory because they connote someone of lower class, women particularly. These are:

- i. I am a prophet (p. 7).
- ii. My old master (p. 8).
- iii. The sisters of judgement Day. The heavenly Cowboys (p. 8).

The binary of the word 'prophet' is 'prophetess'. These two terms are etymologically connected, but there is a difference of male and female specific terms. The female specific term is used to refer to someone of lower status and frequently having overlaid sexual connotation.

The use of the sentence 'My master' is the semantic derogation of women as it connotes women as sexual objects of men. When you look at the binary of the word 'master' is 'mistress' which is implying a woman who is adulterous and has an ongoing extramarital sexual relationship with men. On the other hand, 'master' connotes someone with authority and power over others, or someone who is proficient in a certain skill of something. This is contrary to the binary of the word 'master' which is 'mistress' because of the connotations associated with it. One asks himself or herself as to why it has such connotations. The simple explanation which can be given is that the word is spoken from a male perspective and women's feelings were not considered and the damage the word could hold. It is also commendable to examine how the word 'master' is used in the play. It appeared on page 7 and 31 respectively used as 'my master' a woman is calling the man 'my master' which shows that the man has the power over the woman and the woman has to submit to him. She is more or less like a slave to such a man and that man can be someone very close to her like her husband or an uncle. This testifies how women suffer in a patriarchal set up.

The second sentence is about the judgement day. Women are referred to as sisters of judgement day. The judgement day in biblical terms means the last day when God will judge each person according to his or works here on earth. One can only imagine how would that day look like. It is the end of the world and it will be a dreadful day to some as when God judges you and you and you are guilty of sin, you will go to hell. In that sense, women in this play are regarded as human beings associated with bad and unpleasant things. Whilst men on the other hand, are compared to heavenly cowboys. If someone is heavenly, it means that they are godly, they are good, they bring good things to people. This shows that men are depicted as good and women as evil as per the playwright's representation of the characters in this play.

4.2 Evaluation of how syntax is used to represent women in *The Trials of Brother Jero*

4.2.1 Metaphor

Mills (2005) argues that when you use metaphor, you are drawing on a body of thought or background knowledge which might in fact skew your analysis or thinking for a particular object. The examples the play might not be necessarily metaphors, but they qualify to be analysed as such. These are:

- i. The first thing to meet my eyes was *a daughter of Eve* (p. 9).
- ii. You may compare that feeling with waking up and finding *a vulture crouched* on your bed post (p. 9).
- iii. How does one maintain his dignity when *daughter of Eve* forces him to leave his own house through a window? (p. 14).

The above sentences are metaphors in the sense that women are referred to daughters of Eve. Eve is the woman in the bible who made Adam to eat the forbidden fruit in the garden of Eden. In the biblical world and Christianity, it is believed that Eve brought abomination to the whole humankind. Hence, Jerobeam was disgusted when the first thing he saw was a woman. Brother Jero, seeing a woman believed that his day would not go well.

That is why he was comparing that feeling to a vulture in one's bed. A vulture is one of the largest birds which prey on other animals. In this case, the woman is compared to the vulture because in men's eyes she preys upon and exploits men. Preying and exploitation can be in any form, but when it involves women, it would be their sexuality. They exploit men sexually and prey on them.

4.2.2 Transitivity choices

The concept of transitivity choices is associated with Michael Halliday's work in systemic linguistics from the late 1960s onwards (Mills, 2005). Transitivity choices had to do with who acts (who is the agent/who is carrying out the action) and who is acted upon (who is receiving the action and affected by the actions of others) (Mills, 2005). Mills (2005) argues that there is a range of transitivity choices which are available and revolve around three sets of choices: material, mental and relational. Mills gave the following examples to explain transitivity choices. For example, 'She swam across the river'; those which take place largely in the mind (mental), for example, 'She thought about the situation'; and those which simply relate two elements together (relational), for example, 'It is rather cold'.

Here are examples of transitivity choices from the play, *The Trials of Brother Jero*:

- i. Some prophets I could name gained their beaches *by getting women penitents to shake their bosoms in spiritual ecstasy* (p. 7).
- ii. You must *take her home* tonight...And *beat her* (p. 23).
- iii. *Pack up your things* because we're going home (p. 23).

In the above sentences, all the actions are carried out by men; the woman is acted upon as she is the one receiving the action. Also, all the above examples fall under the material process intention as they affected the female body. In the first sentence, the women are made to dance and shake their bosoms to help the prophets gain their beaches. The women penitents do this whether they want to or not as their consent was not valued and respected. In the second sentence, Brother Jero is advising his friend Chume to take his wife home and beat her. Beating in patriarchal societies and families is considered normal and it was seen as a method for men to straighten their wives.

Brother Jero, who called himself a prophet advised such a barbaric act to be done to Amope, Chume's wife. It is a form of a cultural tradition to beat wives in African societies because women are regarded as properties of men.

The third sentence Chume commanded Amope to pack her things and go home. Chume forced her to do something against her will. She had gone to collect the money the prophet owed her, but because she is a woman, she had to do what her husband told her to do. All the three sentences were said by men to women. This shows that, whatever the woman had to do in the play, the man had to play a role in it, a bigger role for that matter, as women characters are seen and known through men. Women were not represented as independent characters they depended on man to make most of their decisions.

4.3 Representation of women through lexis in *The Lion and the Jewel*

4.3.1 Sexism in language

Sexism is evident in this play as the male characters see women characters as objects, uneducated, stupid, and as a weaker sex. The following sentences substantiate this claim:

- i. Sidi, it is so unwomanly. Only spiders carry loads the way you do (p. 2).
- ii. You said, Sidi if you were crooked or fat and your skin was scaly like a... (p. 2).
- iii. For that, what is a jewel to pigs? If now I am misunderstood by you and your race of savages, I rise above taunts and remain unruffled (p. 3).
- iv. For, as a woman, you have a smaller brain than mine. The scientists have proved it. It is in my books. Women have a smaller brain than men. That's why they are called the weaker sex (p. 4).
- v. Sidi, a man must prepare to fight alone, but it helps if he has a woman to stand by him (p. 6).
- vi. But, my bride-price must first be paid (p. 7).
- vii. A savage custom, barbaric, out-dated. An ignoble custom, infamous, ignominious shaming our heritage before the world (p. 7).

- viii. Ignorant girl, can you not understand? (p. 8).
- ix. But Bale is still feasting his eyes on the images (p. 11).
- x. From the folds of his agbada he brings out his copy of the magazine and admires the heroine of the publication (Sidi) (p. 18).
- xi. It is five full months since last I took a wife... (p. 18).
- xii. Baroka wants you for a wife (p. 19).
- xiii. Have you considered what a life of bliss awaits you? (p. 20).
- xiv. It is a rich life, Sidi (p. 21).
- xv. Baroka merely wants to raise his manhood above my beauty; he seeks new fame as the one man who has possessed the jewel of Ilujinle (p. 21).
- xvi. See, I hold them to the warm caress-unconsciously pushes out her chest (p. 22).
- xvii. Ah, I sometimes wish I led his kind of life, such luscious bosoms make his nightly pillow. I am sure he keeps a time-table just as I do at school. Only to ensure fair play (p. 26).
- xviii. Do any of my wives report a failing in my manliness (p. 28).
- xix. My manhood ended near a week ago. I wanted Sidi, that with a virgin young and hot within my failing strength would rise and save my pride. (p. 29.)
- xx. Toy-like hands that tantalized my eager senses. (p. 30.)
- xxi. What is the old hag gibbering? (p. 34.)
- xxii. I will have you know that I am a man as you will find out if you dare to lay a hand on me. (p. 34.)
- xxiii. Must every word leak out of you as surely as the final drops of mother's milk oozed from your flattened breast generations ago? (p. 35.)
- xxiv. I wouldn't demean myself to bandy words with a woman of the bush. (p. 36.)
- xxv. This is my plan; your withered face and I shall start by teaching you. From now, you shall attend my school and take your place with twelve- year-olds. For though you are nearly seventy, your mind is simple and unformed. (p. 37.)

- xxvi. But I know the ways of women and I know their ruinous tongues. (p.45.)
- xxvii. Among all shameless women, the sharpest tongues grow from that one peeling bark – Sadiku, my faithful lizard! (p. 47.)
- xxviii. This town-bred daring of little girls, awakes in me a seven-horned devil of strength. (p. 47.)
- xxix. As the school teacher tells me often, I have a simple mind. (p. 53.)
- xxx. Baroka is made a comic figure, held in kind of tolerant respect by his women. (p. 57.)
- xxxi. Sadiku of the duiker’s feet...that is what the men used to call me. I could twist and untwist my waist the smoothness of a water snake. (p. 58.)
- xxxii. Tell me the worst; I will take it like a man. (p. 59.)
- xxxiii. Do not unman me Sidi. (p. 59.)
- xxxiv. Too late for prayers. Cheer up. It happens to the best of us. (p. 59.)

The first sentence connotes sexism due to the use of the word *unwomanly*. In a patriarchal set-up, the society put up expectations from women. How they should behave and carry themselves and what they should do and should not do. Lakunle thinks that it is not woman like for Sidi to carry the pail of wood on her head. He even compares her to a spider. Are these expectations from the society applicable to men too, or only to women? The second sentence is showing that a woman can only be loved by a man if she was perfect with a slim body and with a beautiful skin. However, are these expectations applicable to men. Lakunle is making demeaning comments to women when he says that “what is a jewel to pigs”. This means that even if Sidi is beautiful, her beauty can be compared to a jewel to a pig which is known to be filthy and dirty. In their conversations, Lakunle referred women to savages and he will rise above taunts and remain unruffled because he is educated and the women in the plays are not educated. To call the women race savage is bad and uncalled for because a savage means woman is fierce and violent. That is derogatory and demeaning to the women race.

In the next sentence, Lakunle is down-looking women by saying that women have smaller brains than men. This implies that women’s thinking capabilities are low in comparison to men.

He says he got it from his books and scientists proved it. It is clear that, the statement is biased as all the people's brains are equal regardless of the person's sex. He continues saying that, because of their smaller brains this made them to be called the weaker sex. That notion has been embedded in the society for the longest time and it affects women negatively especially in holding high and leading positions and decision making even in their households. It is believed that only men can hold high positions and make big decisions in their families. This is because the society is made to think from the men's perspective and think that women are weak as they are often emotional and cannot hold big position or make decisions. It is common practice in patriarchal societies and households, where the husband is the only one who can make family big decisions, and in most cases without consulting the wife.

In their conversation, Lakunle says to Sidi that a man needs a woman to stand by his side. This is implying that women to men are just mere helpers to them, nothing else. They are not as equals in their union as husband and wife. Even though Sidi is demanding her bride price as it is customary to do so whereby a man who intends to marry a girl who is maiden has to pay a price for her to prove that she was still a virgin before getting married. Lakunle is against the idea of paying the bride price referring to it as a savage custom and ignominious.

He thinks he is too educated and cannot follow African traditional ways of doing things and he wants to westernise everything. Even though, a bride price is customary, it is discriminating against women and girls because it implicitly selling women and girls to their in-laws. It is making women to be like properties that can be bought by men. This in the end births ill-treatment of women because the man will have a self-entitlement towards the woman because he technically has bought her. She is his own property and he can do anything he pleases to her.

On the other hand, that bride price the groom's family pay does not help the bride in any way as it seen is a compensation for her.

In the event of the husband dies, the woman does not inherit anything and in some cases, she will even lose the homestead as the husband's family will take everything. That is what mostly happens in patriarchal societies. All of this are the aftermath of the bride price. The woman is bought and sold as an object. Lakunle is calling Sidi ignorant because she is demanding him to pay the bride price, which is customary. To call someone ignorant is wrong because she is a girl and uneducated.

Sidi's pictures were taken and printed in a magazine. Her pictures were viewed by men like Bale to satisfy their sexual desires. As it is said in the play, the Bale was feasting his eyes on Sidi's pictures. To feast on something is similar to eating as in a feast. Sidi's pictures are seen by Bale as food because men see women as objects to satisfy and please men's sexual desires. He even has the magazine under his pillow so that anytime he thinks of Sidi's beauty, he takes it out and admires her pictures and nods his head slowly in admiration of the little girls' pictures. Is there nothing else to women then the physical beauty? He further says that, it has been five full months without taking a new wife. Can you just imagine a man complaining of not taking a wife in five months, not even five years? By seeing Sidi's pictures, it provoked his sexual desires of wanting to take a new wife as women are seen from men's perspective and world as men sexual pleasers.

Hence, Sidi's pictures aroused such desires in Bale. On the next page, Baroka sends his senior wife Sadiku to tell Sidi that he wants her for a wife. That sentence is a commanding sentence as the sender is not asking for Sidi's hand in marriage and whether she is willing to get married to the chief or not. It is forceful.

This is because women's feelings in patriarchal communities are not considered as they are just there to fulfil men's sexual desires. Sidi is very young and Baroka is taking advantage of her innocence by using his old wife Sadiku. Even though Sadiku knows that what is Baroka doing is wrong, she cannot question it as the women in the community are made to think like that. Men's needs must come first before women. Sadiku continues by trying to convince Sidi to agree to Baroka's demands.

She says that “a life of bliss awaits you, and it is a rich life”. Does this mean only men can give women a blissful and rich? Can’t women do that themselves?

In patriarchal societies it is believed that only men can provide rich and blissful lives to women because women cannot do that themselves. It also shows that women are just there to be spoiled by men as they sexually satisfy them. This shows that in patriarchal set-up communities, woman should just marry a man especially the chief whether she likes it or not. It is not even considered if the girl is grown enough to be married and if she loves the man. The fact that Sadiku brings the message to Sidi does not bother her because it is a common and normal practice in their community that a senior wife should look for young wives for the chief and she had gone through the same process that she wants Sidi to go through despite her being very young and barely ready to be a wife.

Lakunle called Baroka, “The greedy dog” as he has so many wives already and this is not a problem in their society as polygamy in Africa is accepted. Women are treated as objects to satisfy men’s sexual desires. On the other hand, Lakunle only said that to Baroka because he feels bad if the chief makes Sidi his wife as he also wants her, but cannot have her as he has refused to pay the bride-price for Sidi. The bride price plays a significant role in African households as it signifies the pride and dignity of the woman, even though it also has negative effects on women as it puts them at high risk of brutality and treated as owned properties by men.

Sadiku even said to Sidi that she will live inside the palace when she marries the chief and will be his favourite. Sidi says that Baroka only wants her because he has seen how beautiful she is and wants to raise his manhood above her beauty. It is like he only wants Sidi for his sexual pleasures and raise his fame that he has the beautiful girl in the whole of Ilujinle village. A woman is seen as a trophy to men to be bragged about to other men. Sidi is self - consumed in her own beauty as she admires the fullness of her breasts as she unconsciously pushes her chest. She does that because the society has conditioned women to think that, your beauty is all that matters to please men. They do that without knowing that they are unconsciously presenting themselves to men to fulfil their sexual desires.

Lakunle is admiring the life Baroka lives sarcastically by comparing their bosoms to his nightly pillow and because he has many wives, he has to keep a timetable for a fair play.

This indicates that the men in this play do not have any respect for women at all. Women in this play are just represented as men pleasers. The male characters are so sexist as they only see women in a sexual light. A woman in the man's life does not bring in anything other than sex and satisfy him in bed. It is all about sex in this play. Baroka is even saying proudly that, none of his wives has ever reported of a failing manliness. This alludes that wives to men are there for sexual intercourse and bear children. As long as the man is able to have sex with his wives, either they are happy or that is not a concern for him. When Baroka realises that Sidi does not agree to marry him he came up with a trap to trick Sadiku and Sidi to fall in his demands. He says to Sadiku that he has lost his manhood nearly a week ago knowing that Sadiku will tell Sidi the news and she would want to come and mock him and by so doing she will fall straight in his trap. He only wants Sidi to revive his manhood and rise and save his pride because she is a virgin.

Again, here in those instances, the man is using the woman sexually to save his own pride. This play represents and portrays women as sexual objects who cannot keep a secret; hence Baroka lied to Sadiku knowing that she will run to Sidi and tell her the story. This can also be substantiated by Lakunle's words when he says on page 35, "Could you not keep a secret? Must every word leak out of you"? Women in the play are also treated as delicate beings as Baroka describes Sadiku's hands as toy-like hands that when they touch him, they tantalise his eager senses. This can be interpreted to mean that when a woman touches a man with her hands, she arouses him sexually. In most cases, whatever the woman does is connected to the sexual desires of men.

Another significant and major finding in this play which is sexist towards women is the fact that they are represented as uneducated and beneath men.

This is shown when Lakunle says to Sadiku that she is an old hag and a woman of the bush. The subordination of women in this play is shown when Lakunle threatened Sadiku that if she laid a hand on him, she will know that he is a man.

That sentence shows arrogance towards Sadiku because she is a woman because I am sure if it was a man, he would not make such comments it is only because he is addressing a woman who according to him is beneath him. A man can beat a woman, but not vice versa. Lakunle thinks that he is better than the women in the play, hence he even suggests Sadiku to attend school with his twelve-year-olds at his school. That's sexist as traditionally women are not allowed to go to school and get educated. Only men have that privilege of going to school. Women's place is in the house (kitchen) bearing children and taking care of the house and children. The rest of sentences are substantiating how men characters in this play are sexist. They are regarded as powerless and depend on men for their livelihood. They have simple minds and do things to sexually appease men. Even when Sidi lost her virginity, she commended Lakunle should "cheer up as it happens to the best of us". She is not bothered that Sidi was indirectly raped by a man who supposed to be her own father.

4.3.2 The semantic derogation of women

There are some female specific terms which are different from that of male specific terms and are used to refer to someone of lower status and frequently having overlaid sexual connotation, for instance master and mistress (Mills, 2005). The semantic derogation of women can be seen in the following sentences from this play:

- i. The *lion* and the *jewel*. (p. 1.)
- ii. High-heeled shoes for the *lady*. (p. 9.)
- iii. Beauty beyond the dreams of a *goddess*. (p. 10.)
- iv. More famous than that *panther* of the trees. (p.12.)
- v. The *Lion* sent me. (p. 19.)
- vi. Sidi, I bring a message from *my Lord*. (p. 19.)

- vii. What answer shall I give *my Lord*? (p. 20.)
- viii. Why did the *Lion* not bestow his gift before my face was lauded to the world? (p. 21.)
- ix. Tell your *Lord* that I can read his mind. (p. 22.)
- x. Tell your *Lord* that Sidi does not sup with married men? (p. 23.)
- xi. Baroka has several *concubines* and wives. (p. 23.)
- xii. *My Lord*, what did you say? (p. 29.)
- xiii. *My Lord*, I do not understand. (p. 29.)
- xiv. Take warning, *my masters*. (p. 34.)
- xv. What is the *hag* gibbering about? (p. 34.)
- xvi. You will have to match the *Fox's* cunning. (p. 35.)
- xvii. At this moment, your betrothed is supping with the *lion*. (p. 36.)
- xviii. The village *goddess*, reaching out towards the sun, her lover. (p. 51.)
- xix. The *goddess* of malicious gossip. (p. 62.)

Sidi is referred as the jewel in this play. Literally, a jewel is a precious stone, which can be cut into a beautiful ornament like watches. It is a gem. Throughout the play, the jewel references Sidi because she is young and very beautiful and becomes famous after her pictures were taken by the man (photographer) and published them in the magazine. Her consideration to be the jewel throughout the play is because of her beauty and prestige. Due to her youthfulness, she is seen as the most beautiful woman in the village of Ilujinle. Sidi is regarded as a jewel in this play as she is portrayed as an object to please men's gaze, Lakunle and Baroka whom are all need Sidi. The word *lady* is used to refer to women characters whilst male characters referred to as *lord*. Sadiku refers Baroka as *my lord* or *the lord* as shown in the above examples.

The initial use of the word *lord* conveys importance and prestigious whilst the word *lady* has negative connotations which are related to sexism. Baroka is called the lord by his wives to show the prestigious position he holds in the village of Ilujinle as the chief with many wives and it is obvious, he must be wealthy to be able to take care of his many wives and concubines.

To be called *the lord* also shows respect and a sense importance and to be distinct from other men. Baroka is a respected and important man in Ilujinle who is a ruler (chief) and has the supreme power. Even though lord and lady have equivalent meanings, however lord has retained its status whereas lady did not as it can be used of any adult female in certain contexts as you can refer to any female stranger as a 'lady', but it is not possible to use 'lord' for adult male stranger. Lady can be used to form compounds like 'dinner lady', 'cleaning lady' whereas it is not possible to say 'cleaning lord' (Mills, 2005). This implies that the word 'lady' connotes low status and sexuality that only one gender can do those types of jobs. On the other hand, if a man refers to a woman that you are my lady, it implies ownership as if the man owns you and the woman is his property.

The word 'goddess' is derived from the word 'god' which is referring to man and this shows that the word is naming women from the male perspective. Goddess is derived from the male term god. In religion the goddess is the female deity while a god is a deity. One asks why is there a distinction of names of two people serving the same purpose of a deity, why they have to be named depending on their genders? Is it because males were the first writers than females and things have to be named from their perspective? On the other hand, a goddess can also refer to someone who is attractive as in this case, Sidi who is referred to as a goddess. When men see her, they see a goddess as they are physically attracted to her in a sexual way, whilst a god can be regarded as a man who has supernatural powers and immortal.

Mills (2005) says that a goddess refers to a deity which belongs to a low-status cult and not an established religion, Page 85. This implies that women in this play are referred to as people of low status and associated with unusual things like a cult. If you belong to a cult, people will look at you differently as it is something known to be deviant from religion and it is secretive.

Women in the play are represented as concubines. A concubine is similar to a mistress and its gender pair is master. Master the male term has retained its power and prestige associations whereas the female term has acquired a sexual and non-prestigious meaning (Mills, 2005).

A mistress or concubine is a woman who lives with a man who is already married and has a lower status than his wife or wives and she is not married to him. In this case, Baroka is the master and he has concubines because he is the village chief and in patriarchy society it is accepted for women to be exploited sexually. As for them being concubines, they live with a married man who sleeps with them. That's all what they do, to sleep with men who are already married. Baroka is referred to as a lion, panther and a fox. When it comes to animal kingdom, the lion is known as the king of the jungle because of its prowess and powers it possesses. So, in this case, Baroka is the king of Ilujinle's women. When Baroka is called a lion is because he is powerful as he tires his women in bed as he tires his wrestlers. Hence, he still wants a wife at the age of 62 bragging that at his age none of his women are complaining about a failing in his manliness. As he brags that he is the strongest of them all (his wives) who still wearies long before the lion does (p. 28.) A lion is the strongest animal in the jungle and that is the male lion, whilst the female one is called a lioness. The addition of the suffix *-ness* connotes that women are little and powerless in comparison to men who are referred to as lions. Baroka is also referred to a panther, a black leopard which is known for its fastness in the jungle which is similar to Baroka's fastness when he climbs trees.

Baroka is also called a Fox. A fox is an animal which is known to be cunning and Baroka is also cunning as he manages to trick Sidi into his bait and managed to break her virginity after he told her that her face will be used on all the village stamps. He manages to woo her into his bed due to his cunning ways. This implies that the women in this play are portrayed as people of low status and they are beneath men. Young women like Sidi are loved and respected by men because of their youthful looks while the old ones like Sadiku as Lakunle referred to her as an old hag, a witch. This means that, when women are young, men need them because they are attractive sexually, but when they are old, they are seen in a different light as old and witches. If you are a witch, you are evil. Men characters are also portrayed as strong characters with power, prowess whilst women as weak and depending on men for survival. Women are also associated with negative traits of gossip, concubines and as men pleasers.

Sidi refers herself as a 'jewel', (p. 23) and that shows her arrogance towards other women in the play as she thinks she is above them and better than them just because her pictures are appearing in the magazine and that's kind of manipulation of Sidi's body as she does not know the reason behind the taking of her pictures.

4.3.3 Endearments and diminutives

The following sentences contain examples of endearments and diminutives:

- i. Sidi, my heart bursts into flowers with *my love*. (p. 6)
- ii. Sidi, *my love* will you open your mind. (p. 6.)
- iii. Swear you will be *my wife* and I will stand against earth, heaven and nine Hells... (p. 6.)
- iv. You'd be *my chattel, my mere property*. (p. 8.)
- v. Baroka wants you for a *wife*. (p. 19.)
- vi. *My Ruth, my Rachel, my Esther, Bathsheba* thou sum of fabled perfections from Genesis to the Revelations. (p. 20.)

- vii. Will you be Baroka's own *jewel*. (p. 20.)
- viii. Will you be his *sweetest princess*, soothing him on weary nights? (p. 20.)
- ix. My lord says that if you would not be *his wife*, would you at least come to supper at his house tonight. (p.23.)
- x. But though Sadiku, thy plain adorned hands encase a *sweet* sensuality which age will not destroy. Thou, art the *queen* of them all. (p. 31.)
- xi. Not even Ailatu, *my favourite*. (p. 39.)
- xii. Now, my *Sidi*, you have not caught this new and strange disease. (p. 49.)
- xiii. And now *my girl*. (p. 50.)
- xiv. Can you see it, *my daughter*? (p. 51.)
- xv. Does this please you *my daughter*? (p. 53.)

Men have a tendency of calling their wives and girlfriends affectionate names to show their love, affection and appreciation. These words are like 'my love' or 'my wife'. However, some words men use to refer to women is demeaning as they connote sexism and force. Even though calling the woman 'my love' is not wrong, but the way it is used in the text is more important to be the focal point of this analysis. In the above examples, the sentences contain the phrase 'my love'.

The way Lakunle used the phrase 'my love' is trying to lure Sidi to agree to marry him without paying the bride price. It is more of a forced love, thinking that if he uses those kinds of words, Sidi will accept his wedding proposal. It is not used in its true meaning of referring to your wife or girlfriend, but it is used to lure Sidi. It is not used honestly, but to trap and woo Sidi. It is a way to manipulate Sidi to think that Lakunle really loves her and he needs not to follow the cultural procedures of paying the bride-price.

Lakunle tells Sidi that when he pays the bride-price, she will be his chattel, his mere property. This implies that when a man pays the bride-price to the woman's family, she becomes his property. This means that when they get married the man owns the woman, just like a property and he can make her do whatever he likes and pleases. Hence, some women are abused and raped by their own husbands. Bride-price can also contribute especially if the man is from a patriarchal background.

Another way Lakunle used to lure Sidi to agree to marry him as when he calls her names which are not hers. This is a show off to Sidi as Lakunle is using names from the Bible to show that he knows the Bible and also to show that Sidi possesses similar qualities as the women from the Bible. Baroka, refers her youngest wife as 'my favourite', this is a way of exploiting his wife to do whatever he wants like plucking her out of his armpits on the pretence that she is the favourite wife whilst Baroka is planning to take a new wife. When he was trying to lure Sidi and to win her heart, he called her 'my daughter, my girl and my Sidi'. He did not really mean that as he is plotting and cunning against Sidi so he can have her in his bed. Finally, that is what happened. Sadiku, is referred to as the 'queen' by Baroka because she is the senior wife and responsible for finding young and new wives for the chief. Women characters are portrayed as sweet as if they are food to be eaten. This is because women are seen by men as delicate and satisfy men sexually, hence referred to as a sweetest princess to soothe Baroka every night, pg. 20 and 31 respectively.

4.4 Evaluation of how syntax is used to represent women in *The Lion and The Jewel*

4.4.1 Metaphor

Lakoff (1980, p. 5) describes metaphor as the essence of understanding and experiencing one kind of thing in terms of another. It is associated with a particular rule of transference called metaphoric rule that indicates the figurative meaning is derived from the literal meaning. Metaphor is a fundamental element in the way we structure our thoughts and words.

These sentences below, illustrate examples of metaphor from the play, *The Lion and The Jewel*:

- i. The *lion* and the *jewel*. (p.1).
- ii. A true village belle (p. 1).
- iii. You are stubborn as an illiterate goat (p. 2).
- iv. Old hag (p. 2).
- v. Sidi, my love, open your mind like the chaste leaf in the morning, when the sun touches it (p. 6).
- vi. Ignorant girl, can you not understand? (p. 8).
- vii. Bush girl, you are, bush girl you'll always be, uncivilized and primitive-bush-girl (p. 9).
- viii. I am the twinkle of a jewel, but he is the hindquarters of a lion (p. 23).
- ix. It is nothing he is called a Fox (p. 23).
- x. Did a slight unripened girl say this of me? (p. 28).
- xi. I scotched Okiki, Sadiku's unopened treasure-house demanded sacrifice, and Okiki came with his rusted key (p. 32).
- xii. The Fox is said to be wise so cunning that he stalks and dines on new-hatched chickens (p. 46).
- xiii. No Sidi, not simple, only straight and truthful like a fresh water reed (p.53).

The title of this play is metaphoric as it refers Sidi to a jewel as she is precious and valuable to these men in the play, Baroka and Lakunle as they all want to marry her because of her beauty.

Whereas Baroka, is the lion because of his strength, hunting abilities and the position he holds in the village is referred to as a lion as it is known as the king of the jungle, Baroka is also the king of Ilujinle

Sidi is referred to as the true village belle. A belle is a very beautiful and attractive woman. Sidi is a belle because every man in Ilujinle village wants her. Men call her a belle because her looks are sexually appealing. Whilst the old woman Sadiku is called an old hag which is implying an old woman who is a witch, but when she was young, she was attractive to men.

When Sidi refuses to marry Lakunle and do modern things women do like kissing, he calls her 'ignorant' and 'bush girl' because the way she is behaved was of a person who is not educated and from the bush, who was primitive. This means that women characters were portrayed as uneducated since when one is not educated, he/she would be regarded as ignorant and a person of the bush. Lakunle is educated and now looks down on women. It was a taboo for a woman to be educated back then, as her place was in the house (kitchen), to bear children and take care of the house, only boys were allowed to go to school. Lakunle calls Sidi stubborn as an illiterate goat. He calls her derogatory names just because she refused to marry him without paying the price-bride. This shows that men in this play are self-centred, selfish and egotistic as they only think about themselves and what they want. Baroka also refers Sidi as unripened girl as she refuses to be his wife. She is unripened because she is still a virgin; hence he wants her for himself despite being too young to be his own daughter.

Sidi calls herself a twinkle of the jewel. She thinks she is above all the girls in the play after the foreign man took her pictures and published them in the magazine. She is doing this unconsciously because she does not know that it is a ploy to give their village to the whites. Women are used to carry out dirty works as their beauty is used to deceive men and to manipulate young girls like Sidi thinking that she is the most beautiful girl in the whole village of Ilujinle. When Sadiku tries to convince Sidi to marry Baroka she says, 'You have brought great fame to your people'. She only said that to try convince her to accept Baroka's proposal. That is manipulation of a young and naïve girl.

On the other, Baroka is a fox because his cunning ways of deceiving and wooing young girls to marry him are similar to that of a fox when it hunts for food. Due to his cunning ways and deceitfulness he managed to woo Sidi into his bed and break her virginity.

Conversely, Sidi is not the only girl who fell into Baroka's trap of little suppers as Sidi says on page 23, "Can you deny that every woman who has supped with him one night becomes his wife or concubine the next"; meaning that inviting women for supper is one of his cunning ways to make them his wives or concubines. It is not just in the true sense of the word 'supper'. He is so cunning as he stalks and dines on 'new hatched chickens.

The new hatched chickens are referring to young girls he invites for suppers and later on become his wives or concubines just like what happened to Sidi. Sadiku is praising herself when she says on page 32, "she scotched Okiki, Baroka's father when she slept with him when she was a virgin". There is a sense of euphemism in that sentence because of the use of "unopened-treasure and rusted key", it is rusted because he is old. The woman's private parts are referred to as unopened-treasure because to men, it is their treasure, hence when they prey for young girls they are hunting their treasure. There is nothing celebratory when a woman sleeps with an old man, but because these women are conditioned to think like that. It is normal for them.

Women characters are portrayed to say the truth as it is indicated on page 53 when Lakunle is demanding the truth from Sidi if she was still a virgin (maid); whereas men are portrayed and allowed to lie and deceive women to get what they want, especially Baroka.

If it was a woman, it would have been a different scenario and she would be called demeaning names, but with men, such ridiculing instances hardly exist.

4.4.2 Jokes and humour

Mills (2008, 71) purports that jokes are an intricate way of presenting women as a "minority group" whereby, these jokes claim no responsibility to the exclusion of women as an unimportant group. Humour, on the other facet of the same coin, plays with the stereotypical knowledge for comic effect so as to hold women up to ridicule. Women are attacked with taunts which are ironically worded. By so doing, women are sapped by bitter sarcasm.

Examples of jokes and humour from *The Lion and the Jewel*:

- i. For that, what is a jewel to pigs? (p. 3).
- ii. You can longer draw me into arguments which go above your head (p. 4).
- iii. One leaf for every heart that I shall break (p. 13).
- iv. Hurray for the Lagos man! (p. 13).
- v. I am sure he keeps a time-table just as I do at school. Only way to ensure fair play (p. 26).
- vi. Must every word leak out of you as surely as the final drops of mother's milk oozed from your flattened breast generations ago? (p. 35).
- vii. I wouldn't demean myself to bandy words with the woman of the bush (p. 36).
- viii. From now you shall attend my school and take your place with twelve-year olds (p. 37).
- ix. Have you no shame that at your age, you neither read nor write nor think (p. 37).
- x. Do you mean there was no one to bar unwanted strangers from my privacy? (p. 38).
- xi. Is a man's bedroom to be made naked to any flea that chances to wander through? (p. 41).
- xii. The woman gets lost in the woods one day and every wood deity dies the next (p. 42).

On page 3, Lakunle is blaming Sidi on the way she dresses because she is running naked in the streets and attracts men's attention who call her bad names, lewd jokes and make tongue-licking jokes. Sidi was not listening to what Lakunle was saying as he was attempting to control her, even the way she dresses in the streets fearing that other men would take notice and attract her attention and he is even blaming her for the way men behave towards her on the streets. This is similar to how society, especially men blame women for being raped saying they were wearing skimpy skirts and shorts. The world has been against women for long and blamed and ridiculed for men's uncalled behaviours. Since, Sidi was not giving in to what Lakunle was saying about her dressing style, he called her and joked about her beauty by saying, 'For that, what is a jewel to pigs'. Sidi is the jewel in this play because of her beauty.

However, because she refuses to comply with Lakunle's demands, her beauty is compared to a jewel in a pig's nose. There is a similar saying in the Bible, Proverbs 11: 22 which says, as a jewel of gold in a swine's snout, so is a fair woman which is without discretion. When you put a golden ring in the pig's nose which likes to be in a muddy environment, the ring will not be beautiful and shining as before; it would lose its perceived value. The same thing happens to Sidi after she exposes her beauty to idle and shameless men in the village according to Lakunle and as such her beauty is considered lost.

Similarly, as King Solomon in the Bible is comparing a beautiful woman who is without discretion to that golden ring as the same thing that Lakunle did to Sidi, just as the golden ring is not beautiful in the pig's nose, a beautiful woman is not beautiful when she is not demonstrating discretion or using her judgement to act appropriately. Sidi's dressing choice is deemed inappropriate by Lakunle and he thinks she does not act properly in public; hence her beauty is lost. The implication is that the way she dresses makes her a bad person. He ridiculed her because of the choices she made just because she is a girl. In the same vein, only women's discretion is measured by their beauty in the play, bringing handsome to the equation. All human beings have discretion. It is evident that women should behave and dress to please men and some of these things have their roots from the Holy Bible as alluded to in the above argument.

Lakunle is educated and the author of this play makes him to look down on women; ridicule the way they reason and perceive things. It is evident on page 4, when he says, "You can no longer draw me into arguments which go beyond your head". That joke implies that because Sidi is a girl who is uneducated she could not hold a constructive argument because her thinking and reasoning abilities are limited because she is a woman who is termed to have a simpler mind according to Lakunle and her mind is not developed because she cannot read and write. The playwright represents the women characters as illiterate and cannot think beyond what they can see.

Women characters in this play are portrayed more or less like children who are still growing and depend on elders to think for them and to do things for them. They are portrayed as immature and idiotic.

On page 13, Sidi is praising her own beauty after seeing her beautiful pictures in the magazine and jokingly saying that each leaf in the magazine represents every heart she will break. Even the crowd of girls say, "Hurray for the Lagos man". Even though it denotes humour, it is ridiculing women's beauty as it has disguised sexism it portrays towards women. This is because even the girls themselves think that their beauty is for male gratification. Women are brought up to think that their beauty is not for themselves, but for men to find them appealing for their sexual satisfaction. Lakunle joked about Baroka keeping a timetable so he spends equal time with his many wives. It is derogatory to women as if that is the only thing women can offer in marriages. He is portraying women as sex objects for men.

Additionally, Lakunle jokes about women's lack of education. Whatever they say, he questions it as it is coming from the woman of the bush. Hence, Lakunle says something demeaning to Sadiku when she could not keep a secret on page 35. He even says he will not demean himself to bandy words of a woman of the bush and told Sadiku that she shall start attending school with the twelve-year-olds because her mind is simple and unformed. Even though it is said jokingly, it is sexist as it is demeaning and derogatory to women. It is sexist again as it only targeted one gender in the play. Jokes and humour about women in this play ridicule women and portrays them as below men and they are associated with bad omens like when Baroka jokes that a woman gets lost in the woods one day and every wood deity died the next morning.

4.4.3 Transitivity choices

Darweesh and Ghayadh (2016) argue that transitivity is concerned with the representation of who acts (who is the doer) and who is acted upon (who is affected by the actions of the doer).

This view of transitivity forms a coherent world-view that can quite easily be translated into concerns about the ways that language and ideology are interrelated (Mills, 1995).

These are the major findings in the play which shows the examples of transitivity choices and passivity where women characters receive the actions or are acted upon by their male characters.

- i. Not till you swear to marry me (p. 6).
- ii. Down on his knees at once. Covers Sidi's hands with kisses (p. 19).
- iii. Be a modern wife, look me in the eye and give me a little kiss - like this (kisses her) (p. 9).
- iv. Then, comes this licking of my lips with yours (p. 9).
- v. I kissed you as all educated men and Christians kiss their wives (p. 9).
- vi. Covers Sidi's hands with kisses (p. 18).
- vii. Oh, Sidi, let me kiss your tears (p. 59).

The female characters in this play are represented as the receivers of the actions or are acted upon by their male counterparts. They are represented as dormant and passive. In this play Lakunle tells Sidi to marry him when he says, "marry me". Sidi is the one receiving the action from Lakunle. Lakunle kisses Sidi. In all of these examples, the men are the actors and the women are the objects acted upon. All of these processes are falling under the material process intention by the male body. The women characters in this play are recipients of men's actions.

Even though, fiction tries to universalize transitivity, males and females are usually stereotyped that the male character can control his own fate and circumstances whilst, the female character is usually passive and helpless and ordained by fate and cannot be resisted, (Darweesh & Ghayadh, 2016).

To kiss someone is to show affection however, the representation of the female character in the play is passive compared to the representation the male character's actions, and also women are portrayed as not sexually active as their male counterparts.

This is substantiated by the examples given above whereby Lakunle is the only one carrying out all the actions like 'marry me', 'kiss me' and when Sidi was with Baroka, on page 53-54, Baroka pats Sidi on her head and Sidi just nods and agrees to everything Baroka was saying without any question or protest. This means that the author of the play portrayed women characters in that way to be dormant, passive and to be acted upon by their male characters because the play is written from a patriarchal point of view where women are regarded by man as the 'other'. They are seen from the male lenses and not as individual and independent human beings.

This passivity or transitivity choices is not only evident in fictional works like plays, but it is practised in real life as fictional work represents real-life situations. In the Oshiwambo culture, girls are brought up not to express their feelings (sexually) to their partners, husbands and boyfriends as it is perceived to be unwomanly to do so. If a woman is open to express herself sexually, a man can call her names such as 'slut' or 'loose' just for being open. However, it is totally normal for a man to express the same feelings, just because it is a man doing it. The society and the nation at large need to be made aware that people's expressions of feelings must not be confined by the gender of the person. All people are equal irrespective of their gender or sexual orientation.

4.5 Comparison and contrasting of the representation of women through discourse in the plays

4.5.1 *The trials of Brother Jero*

(a) Characters and roles

- i. Neatly bearded man, his hair is thick and high (p. 7).
- ii. I am a prophet (p. 7).
- iii. I helped him with a campaign led by six dancing girls from the French territory, all dressed as Jehovah's witness (p. 8).
- iv. A chief messenger in the local government (p. 11).
- v. Chume owns a bicycle and his wife has to rely on him for transport (p. 11).

- vi. He is going to be the first Prime Minister of the new Mid-North-East (p. 18).
- vii. Women are petty traders who sell wool, silk, cloth (p. 22.).

Mills (2005) states that characters are made of words as they are simply words which the reader has learned to construct into a set of ideological messages. In the play, *The Trials of Brother Jero*, men and women characters are described differently. Male characters are described in terms of their overall appearance, (Mills, 2005) as Jerobeam is described as a neatly bearded man with dark, thick and high hair. He is described as a man with power as he is a prophet even though deceiving his followers. Male characters are also given the most important roles and jobs in the play. The male characters are described as being prophets, chief messengers and prime ministers. Additionally, they are the ones owning bicycles and motor cycles as a form of transport.

On the other hand, female characters are described with typical roles such as housewives, petty traders by selling things like, wool, cloth and silk.

This representation of female and male characters is sexist since it makes women to rely on men financially as men are described as having well-paying jobs at the time unlike women. Men characters also own bicycles and motorcycles like Chume, Amope's husband and she has to rely on him for transport. This also shows that women characters are not independent and they have to rely on men for their daily needs.

(b) Fragmentation

Fragmentation has to do with the objectifying, depersonalising, and reduced to its parts as the female protagonist is not represented as a unified conscious physical being and the scene is not focalized from her perspective (Mills, 2005). The women characters' bodies are represented into parts like, eyes, cheeks and legs. They are not represented as a whole.

Examples of fragmentation in *The Trials of brother Jero*:

- i. Some prophets I could name gained their beaches by getting women penitents to shake their bosoms in spiritual ecstasy (p. 7).
- ii. A young girl passes, sleepily, clothed only in her wrapper (p. 14).
- iii. Clean, wet, shiny face and hair (p. 15).
- iv. A woman, sash tightened around her waist, wrapper pulled so high up that half the length of her thigh is exposed (p. 19).
- v. A woman who goes to swim just over there and then waits for me to be in the midst of my meditation before she swings her hips across here, flaunting her near nakedness before my eyes (p. 22).

The women characters in this play *The Trials of Brother Jero*, body parts are also objectified into parts like, 'bosoms', 'only in her wrapper', 'shiny face and hair', 'her waist', 'half of her length of her thigh is exposed' 'swings her hips'. All of those are women body parts not represented as a whole entity.

Women characters in this play were used by the prophets to dance for them so that they gain their places of worship. By so doing, women are exploited sexually as they are using their bodies to attract people to join these prophets on the beach. It is sexual exploitation as men are not doing the same thing as the women. On the other hand, these men are calling themselves prophets, but what they do lacks morals and values and it involves spiritual ecstasy. This kind of behaviour proves that women are used by men for their self-gratification.

The women characters in this play are displayed as people who dress inappropriately as it is substantiated by the examples above. It is only women that are presented in this way. Their body parts are exposed for men to see. This is demeaning and depersonalizing the woman body. The writer might claim that it is done to show the beauty of the woman body, but for who? This alludes to the fact that women characters in this play are represented for male characters gratification.

They are represented in that way to show the attractiveness of their bodies and how beautiful they look, for example; the description of the young girl who passes by Jero's house to the river to have a bath. She is described with a shiny face and hair. They are also represented as a form of advertisement to attract more people to come to the prophets' churches. This is because the woman body is seen and used by men as an object.

The swinging of hips by the woman connotes the sexual availability of the woman as she has now developed into a woman as only big women who can have big hips and that representation makes male characters to see the female characters sexually and they are represented in terms of their appearance as well as their dress codes as there is detailed description of their clothes like wrappers and sash. Even though, the protagonist in this play is also represented through his appearance as it is shown on page 7 and that is the only page where the male appearance is mentioned, but the difference is that it is not a sexual way as women characters.

Another notable and worth mentioning fact in this play is how female characters are represented as powerless as it happens to Amope when Chume wanted to beat her with no reason just because she is a woman and his wife and because I presume he paid a bride price for her and she is now his property.

(c) Focalisation

When I read these two plays, the male characters were represented as the sole source of vision, information and judgement. In the play, *The Trials of Brother Jero*, all the actions are surrounding the prophet Jerobeam. He is the source of all the information in the whole play and all the other characters are known through or because of him. In scene one, page 7, the play starts with the description of brother Jero and his profession as a prophet.

The play is told from his point of view and he is the centre of all the attention as he is self- consumed in his thoughts and actions as everything happening in the play is just about him. This is substantiated by the use of the first pronoun 'I' as in this example, "I am a prophet".

Other characters like Chume are made known through him, because he is one of his followers and Amope, Chume's wife is known because of her husband. Jerobeam is portrayed as the focalizer narrator as he is the source of vision, information and judgement on the characters and events. He controls his congregation as he does not give too much information to them fearing that if he does that, he will lose his followers. As he says on page 15, "the regular ones come at definite times. Strange, dissatisfied people. I know they are dissatisfied because I keep them dissatisfied. Once they are full, they won't come again. Like my good apprentice, Brother Chume".

This means that he controls everything going on in the play. He is even controlling Chume not to beat his wife because if he does, he will stop coming to him for advice.

On the other hand, he is even refusing to pay Amope's money for the cape he took within three months as he has promised, but he failed to do so and when she came to ask for her money, he manipulates her saying that the money is in the post office. Additionally, he sees that Chume was beating his wife after he advised him to do so, he ran away instead of helping them and pay the money back.

In the same vein, the male characters are described as controlling how the female characters should feel about situations, they find themselves in. A good example from the play is when Amope broke her ankle and her husband seems not want to listen to her express the pain he inflicted on her when he suddenly stopped the bicycle he was riding. Her feelings were dismissed. This shows that women characters in this play depended on men as Brother Jero is the prophet who prays for them like the woman who wants a baby and Chume provides his wife with transport and to bring clean water home.

4.5.2 *The Lion and the Jewel*

(a) Characters and roles

- i. The teacher Lakunle (schoolmaster) (p. 1).
- ii. He is dressed in an old-style English suit. His tie is done in a very small knot (p. 1).
- iii. Sidi, I do not seek a wife to fetch and carry, to cook and scrub, to bring forth children by the gross (p. 8).
- iv. The Lion of Ilujinle. The Fox of the undergrowth, the living god among men (p. 11).
- v. Men wrestle while women and young girls get involved in petty and foolish games and singing which men find boring and ridiculous as Lakunle confirmed on page 14 by saying that, "This foolery bores me. It is a game of idiots. I have work of more importance" (p. 14).
- vi. Sadiku, head of the Lion's wives (p. 20).
- vii. You have brought great fame to your people (p. 23).
- viii. When he dies, you will have the honour of being the senior wife of the new Bale (p. 20).
- ix. I will learn my Lord (p. 27).
- x. Now that had brought more pain than pleasure. Vengeful creature, you did not caress (p. 27).
- xi. Enter Sadiku, she goes down on her knees at once and bows her head into her lap (p. 27).
- xii. Sadiku, takes her place at the foot of the bed and begins to tickle the soles of his feet (p. 28).
- xiii. Oh, high and mighty lion, have we really scotched you? (p. 32.).
- xiv. A good day to the head and people (p. 38).
- xv. Is Sadiku not at home? (p. 39)
- xvi. Dissatisfied with her lord and husband (p. 40).

- xvii. Do you think the Lion has such leisure that he asks the why and wherefores of a woman's squint? (p. 41).
- xviii. To husband his wives surely ought to be a man's first duties – at all times (p. 47).
- xix. I hope you will not think it too great a burden, to carry the country's mail all on your comeliness (p. 51).
- xx. Traders and hawkers- women (p. 55).
- xxi. Wrestler- men (p. 55).
- xxii. Food sellers enter with cooking-pots and foodstuffs (p. 55).
- xxiii. Keep away, witch (p. 56).
- xxiv. Baroka is a chief (p. 59).
- xxv. I invoke the fertile gods. May the time come soon when you shall be as round-bellied as a full moon in a low sky (p. 64).

The characters and roles of male and female characters are represented in a similar manner in these plays. In the play, *The Lion and the Jewel*, the male characters are associated with the most important jobs compared to their female counterparts who are described and associated with stereotypical jobs. The male characters in this play *The Lion and the Jewel* are represented in the same way as in the previous play which is discussed above, focusing on their overall appearance. Lakunle one of the protagonists in the play is described as a nearly twenty-three dressed in an old-style English suit and his tie is done in a very small knot. The male characters are discussed in terms of their strength and trustworthiness.

This is substantiated by the following examples from the play, for instance Baroka is referred to as a 'lion' 'a panther' and a 'fox'. All of these animals are regarded as the most powerful animals in the jungle hence; their strength is associated with male characters in the play.

The fact that Baroka is called a panther is evoking his toughness regardless of his age while his eldest wife Sadiku is called a 'hag' because she is old. This is already showed inequality on how both characters are represented in the play. Baroka is the chief of Ilujinle village whereas; Lakunle is the teacher (schoolmaster) of the village school.

Clothes for male characters are described to evoke certain types of character. For instance, the way Lakunle's dressing code is described on page 1, "He is dressed in an old-style English suit, threadbare but not ragged, clean but not ironed, obviously a size or two too small. His tie is done in a very small knot, disappearing beneath a shiny black waist-coat. He wears twenty-three-inch-bottom trousers, and Blanco-white tennis shoes".

Whilst, Sidi is described like this, "She is a slim girl with plaited hair. Around her is wrapped the familiar broad cloth which is folded just above her breasts, leaving the shoulders bare". Lakunle's way of dressing connotes the character of a person who is educated and has money as he is affording to buy and wear those types of clothes which were expensive that time. It also shows that he studied abroad in England, hence he knows the English suits. His sense of dress code evokes a superficial sophistication as it implies that he is better than his fellow country men and women just because they were not educated. Similarly, his dress-code as well as his types of clothes also denote the type of personality he has, a young man who is the only one educated in his village and he is pompous and arrogant.

Conversely, Sidi, the female protagonist in the play, her descriptions and her role in the play are solely concerned with establishing a degree of sexual attractiveness and her sexual availability to the male characters (Baroka and Lakunle) in the play as emphasis was put more on her *breasts, shoulders* and *hair*.

Those three italicized words above are describing Sidi in relation to the sexual desires of her male characters in the play. As it is explained on page 28, that when Baroka heard that Sidi did not want to marry him, he reached down the side of his bed and comes out with a copy of the magazine and opens it and begins to study the pictures. The magazine contains Sidi's pictures and for him to feel better after her rejection he had to look and admire her pictures in the magazine. Sidi's dress code and her pictures in the magazine portray her as an object to be seen and appeal to men's gaze. Sadiku is not described as an independent character, but as a senior wife for Baroka. She is described through her relation to Baroka. That shows that the playwright did not portray her as an individual, but as a relation to Baroka.

Female and male characters roles in this play are stereotypical since they are based on their genders. The male characters are associated with masculine roles like being a chief, lord, head of the people, a wrestler and compared to lions, foxes and panthers whereas, female characters are associated with typical female roles of fetching wood and water, like Sidi, bear and bring up children, cook and scrub and they are also described as witches, traders and hawkers, food sellers, submissive wives and should fulfil their wifely duties to their husbands.

All the roles associated with male characters are of a typical patriarchal society and are influenced by its ideologies. This is because it is unlikely in such a community for people to want to be led and to have a female chief for instance or to allow a woman to go to school and be educated overseas like Lakunle. This is attributed to the fact that culturally and traditionally, the women's place is in the home, to bear children, raise them, take care of the house, her husband, plough the land, cook, clean and to do everything that has to be done in the house.

That is patriarchal, however, a lot has changed and improved in the past years as men and women are sharing equal responsibilities in their households, even though there are still some individual men who believe in patriarchal practices and treat women as the 'other'. During the time when this play was written, it was common for men to treat women like objects and their properties, deciding for them when to get married and to whom.

Female characters were given the types of roles and actions of mothers, housewives, cleaning, generally stereotyping women into traditional African roles. It is evident in this play, *The Lion and the Jewel*, that Sidi and Sadiku are recipients of male characters' actions and also the vehicles of solving male characters' problems in the play. For instance, Baroka had a problem of wanting a new wife as it had been six months before he took a new wife. His problem had to be solved through Sadiku his senior wife as he tells her that he wants a new wife and sends her to Sidi to take his message. Even though, Sidi refuses at first, she finally falls in Baroka's bait and his problem is solved when she marries him. Lakunle also uses Sidi to solve his problem of wanting a wife.

Unfortunately, his problem cannot be solved as Sidi falls into the bait of Baroka when he woos her into his bed and after that, Sidi does not want to marry Lakunle anymore.

Mills (2005) argues that the characters and roles for women and men in fiction are informed by stereotypes of what is appropriate according to gender norms and this extremely restricts women in particular, since they are restricted to inactivity, sexual attractiveness or self-deprecation. This type of stereotype was deep-rooted in the society as it influenced the upbringing of children in the society today.

(b) Fragmentation

These are the examples of fragmentation from the play, *The Lion and the Jewel*:

- i. She is a slim girl with plaited her (p. 1).

- ii. Around her is wrapped the familiar broad cloth which is folded just above her breasts, leaving the shoulders bare (p. 1).
- iii. Look, look at that! (makes a general sweep in the direction of her breasts (p. 2).
- iv. Red paint on her lips and her hair is stretched like a magazine photo (p. 9).
- v. On the cover of the book is an image of you from here (touches the top of her head to her stomach). And from the middle leaves, from the beginning of one leaf right across to the end of another, is one of you from head to toe. It is the one for which he made you stretch your arms towards the sun (p. 11).
- vi. Seizing his chance to pinch the girls' bottoms (p. 15).
- vii. Sidi appears on the stage, with a piece of cloth only partially covering her (p. 16).
- viii. Have you felt the gloss? Smoother by far than the parrot's breast (p. 19).
- ix. To think I took no notice of my velvet skin. How smooth it is! And no man ever thought to praise the fulness of my breasts (p. 22).
- x. See I hold them to the warm caress (breasts) of a desire-filled sun (p. 22).
- xi. There is a deceitful message in my eyes beckoning insatiate men to certain doom. And teeth that flash the sign of happiness, strong and evenly, beaming full of life. See how the water glistens on my face like the dew-moistened leaves on a Harmattan morning (p.22).
- xii. We will print newspapers every day with pictures of seductive girls. The world will judge our progress by the girls that win beauty contests (p. 37).
- xiii. In youthful cheeks like yours my daughter (p. 51).
- xiv. A young girl flaunts her dancing at Lakunle and he rises to the bait (p. 64).

As it was alluded to earlier in this study that fragmentation refers to breaking a whole thing into small parts and it is used in the area of study of Biology, literature and pornography (Al Nakeeb, 2018). In this case fragmentation will be used to analyse how female characters were used to exploit their bodies.

In the play, *The Lion and the Jewel*, the female characters' bodies are not referenced in the same way as the male characters in the sense that the male characters' bodies are not fragmented in different body parts as they are presented as a whole. However, throughout the book there is only reference of a male character fragmented body on page 1, which says, 'the schoolmaster's face'. Even though it is used like that, it does not connote any sexual attractiveness or availability; whilst Sidi, the female protagonist's body is fragmented into different parts. For instance, Sidi's body is referred to its anatomical elements, such as 'slim girl with plaited hair', 'folded just above her breasts', 'leaving the shoulders bare', 'her breasts', 'red paint on her lips', 'hair stretched', , 'head to her stomach', 'stretch your arms', 'girls' bottoms', ' a piece of cloth partially covering her', 'my velvet skin', 'the fullness of me breasts', 'in my eyes' , 'the teeth that flash the shine of happiness', 'water glistens on my face like the dew-moistened leaves', 'pictures of seductive girls', and 'youthful cheeks'.

The way Sidi is represented in this play implies that she is a very attractive woman who is desired by men and available for sex due to the way her body is referenced in anatomical parts and not as a whole. Sidi is also referred to her youthfulness, her beauty, and her tenderness. When a female character's body is represented into anatomical parts it provides sexuality to the male characters than when they are represented as a wholeness and singleness of the body. The anatomical fragmentation of the woman body in this play appeared more frequently than the men representations as the examples given above. In the magazine with Sidi's pictures and Baroka's, Sidi's pictures cover three pages while Baroka's pictures cover a little portion of the magazine and he is sharing the pages with others. Great details are taken into consideration when Sidi's pictures were taken as she poses in sexually provocative poses, for instance, "he made you stretch your arms towards the sun".

Sidi's beauty is compared to the natural world like, "See I hold them to the warm caress [unconsciously pushes out her chest] of a desire-filled sun. See how the water glistens on my face like dew-moistened leaves on a Harmattan morning".

These comparisons imply and represent Sidi as an object for the male gaze. It is just similar to the way people admire the sun or the sunlight's beauty and dew's beauty is the same way the female character's beauty is compared to those things for them to be admired as natural, passive and consumable. However, the male characters are compared to lion, fox, lord and panther.

All of those are also natural but they are the strongest and powerful and implying that the male characters are more powerful and strong than the female characters. By so doing, it is stereotypical and demeaning to women as their bodies are fragmented and seen as objects to be gazed by men to satisfy them sexually. In addition, to Sid's pictures in the magazine led the village people to believe that their village will be developed and enhanced similarly to the pictures in the magazine.

This was a form of manipulation to manipulate the village girls that they would be beautiful as Sidi and all the village men would like them. It also promoted the self-importance of Sidi to think of herself as better than other girls and all the men from the village of Ilujinle to Lagos would fall in love with her beauty.

4.5.3 Discussions

This research studied and investigated the representation of women characters in *Trials of Brother Jero* and *The Lion and the Jewel* using a qualitative approach. A feminist stylistic framework was used to analyse the select plays underpinning the three levels of analysis, namely, lexis, syntax and discourse respectively.

The study found out that women characters are represented in the plays by the playwright through sexist language as it has represented women characters from the viewpoint of men or from their perspective. This is because the male characters use language which is demeaning and unfairly treating the women characters.

Similarly, studies carried out by Frank (1989) and Lledo (1992) concluded that languages are sexist as they represent and name the world from a masculine viewpoint with stereotyped beliefs of women.

As it was discovered in the results of this study that women characters in these plays are not equally represented as the male characters with the reason that linguistic representation is not a neutral transparent means of representing reality but it is a biased representation of the sexes in language. This is substantiated by the findings of this study from the plays which represented women as weak, negative, wicked and with simple minds just because they are not educated especially in *The Lion and the Jewel* where Lakunle is looking down on Sidi and Sadiku as they are women of simple minds and women of the bush. This does not give a true reflection and representation of women as men can also be weak, negative and wicked. Education is not a measure of one's intelligence. However, the playwright portrayed them and painted them with that picture of negativity and wickedness and presented male characters as perfect and good people.

Women characters in these plays are negatively portrayed as they are associated with words like: 'petrifier of the soul', 'heaven-sent trial', 'sinful woman', 'unwomanly' and 'weaker sex'. The negative portrayal of women characters connotes sexism in language as it relates to what Jones and Reid (2010) discovered in their study that sexism in language which portrayed women negatively as they are used in cosmetic items like 'Boyfriend Cheater' that depicted women as unfaithful. However, contrary to the examples of negative portrayal of women given above, this insinuates that women bring problems and challenges to men's lives as they do not behave according to the norms of cultural expectations of women in the society.

The women characters are semantically derogated in the plays. Words like, 'master', 'lord' and 'lion' refer to male characters which connotes strength and power, whereas, women characters are referred to as, 'lady', 'jewel', 'concubines' and 'goddess' which connote female characters sexual attractiveness and availability. This implies that language is fundamentally sexist because men have had the power to determine the meanings language encodes which embody men's perceptions of reality rather than women's, (Cameron, 1998). Hence, these plays represented women as passive, weak and of low status. That is how Lakunle and Baroka in *The Lion and the Jewel* see and treat Sadiku and Sidi.

Men have a tendency of using affectionate words to refer to their female partners. However, these words can be demeaning to women at the same time. In the play, *The Lion and the Jewel*, Lakunle calls Sidi, 'my chattel', 'my mere property', 'my Sidi' and 'my love'.

The use of the above given phrases, connote that women are just owned by men and they are their mere properties which implies that men can use them in any way they please as they are objects. Similar findings were found by Arikan (2016) on the research which was carried on Angela Carter's *The Bloody Chamber* employing the feminist stylistics approach, it was discovered that the female narrator's name was not mentioned, but she was called names like "Baby" and "My little love".

This study found that women characters were portrayed through metaphors. There are words which represent women through metaphors in these plays like, 'belle', 'twinkle of a jewel' and 'daughter of Eve'. These examples represent women characters to be very beautiful and charming and this makes them to be sexually attractive to men. However, the playwright also represented women characters to be evil and betrayers as he compared them to Eve from the bible who fell in the trap of the devil (serpent) and betrayed Adam by eating the fruit of the forbidden tree in the Garden of Eden. The use of metaphors is discriminating against women characters as it is not more often used for the benefit of male characters.

This concurs with Montashery's (2013) argument that women are discriminated through the use of metaphors as they influence people to think about certain scenarios in stereotyped ways. When a woman is called a 'belle', it connotes beauty beyond measure and makes that woman to think she is better than others thus depicting her in vain like Sidi.

These plays represented women to be passive, dormant and natural. They are represented as the receiver of male characters actions and also the vehicle or carriers of men's problems. For instance, in these examples, 'beat her' and 'kisses her', the woman is the receiver of the action from the men. Women characters are portrayed as the vehicles or carriers of men's problems. Like in the instance when Baroka wanted a new wife, he sent Sadiku, his senior wife to tell Sidi that the Bale wants her for a wife and that problem is solved when Sidi agrees to marry Baroka after she fell in his bait.

These findings echo the same sentiments with Doaga (2009) who carried out a study on "Linguistic choices and Gender Roles in New Nigerian Literature on *A Love Like a Woman*" and found out that the author used transitivity patterns to represent women as receiving actions from men. Obi the male character in the novel carried out the liberating and protection and the women received it.

The playwright represented women through humour and jokes. The jokes and humour describing women characters are ridiculing and demeaning, hence they imply sexism towards women characters. Similarly, Pratama (2018) agrees that humour and jokes are sometimes sexist towards women as the study have found.

The study found out that the women characters in these plays were given minority characters and roles in comparison to male characters. It was discovered that women characters were given stereotypical roles and jobs of low status like *housewives*, *petty traders* whilst the male characters are associated with important jobs like *schoolmaster*, *chief*, *prophet* and *chief messenger*.

The male characters are represented in terms of their strength like when Baroka is compared to a lion and a panther whereas, female characters are described in terms of their physical appearances like Sidi is described as a slim girl with plaited hair around her is a wrapper the familiar broad cloth which is folded just above her breasts, leaving her shoulders bare, a true village belle, (p.1).

On the other hand, female characters' bodies are fragmented as they are objectified, depersonalized and reduced into its parts. This is done so that special and exclusive attention is given to certain parts of the female body like lips, legs, shoulders and breasts to connote their sexual availability. Contrary to the fragmentation of female characters' bodies to please men sexually, the plays are told from the male point of view or perspective.

The male characters are represented as all-knowing and seeing it all in the plays. Brother Jero in *The Trials of Brother Jero* is portrayed as knowing everything as he manipulates his followers including his good apprentice, Chume. He knows what and how much to say to his congregants. Lakunle in the play, *The Lion and the Jewel*, thinks of himself as the best because he was educated in Western countries. He looks down on women characters, especially Sidi and Sadiku.

He thinks they are backward as they are not educated and still believes in traditional practices like bride-prices which to him is barbaric and a practice for savages. He wants to change the way Sidi dresses and wants Sadiku to go to school at seventy years of age. As Mills (2005) posits that focalization can be external or internal, the study found out that focalization is external as it is felt to be close to the narrating agent which is also termed as narrator focalizer. Similar findings were also found out by Mulvey (as cited in Gauntlet, 2002) who said that women actors and characters are represented differently from the male characters as men constantly led stories and women are represented to be passive.

Additionally, Al-Nakeeb (2018) also found out that female characters are introduced in terms of their physical attractiveness and sexual availability which is not the case with the male characters. Dhanyshree (2015) who conducted a research on women representation in advertisements, found out that women are negatively represented and objectified in comparison to men as they are portrayed as sex objects as only some parts of their bodies are represented like hands, legs or lips and not their bodies as one unity if it happens to be their full bodies, the picture will be taken in sexual provocative way. Sidi's beauty is compared to nature like sunlight and morning dew. Similarly, Woldemariam (2018) also found out that fragmentation of women happens when comparing female body parts with nature like rose, sunlight and star and describe women as passive, natural and consumable.

Even though Nayef (2016) argued 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. This is contrary to how generic nouns and pronouns are used in the selected plays as the playwright did not use any noun or pronoun that is referring to men only. That does not rule out that he was sexist in many ways as stipulated in chapter four.

4.5.4 Summary

The analysis of these two plays posit that the female characters are represented differently from the male characters in the sense that female characters are portrayed as objects to be gazed upon and admired by men. In these plays, female characters are represented as dependents of men and people who cannot stand on their own. They are also represented in a sexist way by their male characters. Their bodies are depersonalized into parts to enhance their sexual attractiveness. Women characters are associated with stereotypical roles of mothers, housewives, childbearing and caretakers of homes whilst male characters are given roles like schoolmaster, prophet and chief.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Summary of findings

This research focused on the analysis of the two Nigerian plays, *The Trials of Brother Jero* and *The Lion and the Jewel* by one of the prominent playwrights in Africa, Wole Soyinka. These two plays deal with the representation of women in comparison with the male representation using a feminist stylistics lens. They were both written before the Nigerian independence and their culture was dominated by patriarchy. When patriarchy was dominant in Nigerian societies, women were represented in a negative light in comparison to men. They were represented as objects for men to look at and compete for, similarly women were also depicted as wicked and betrayers.

In the play, *The Trials of Brother Jero*, the women are represented as people who like to complain, wicked, betrayers and involved in petty trading. Amope, Chume's wife is seen as a woman who is negative and is always complaining about everything. She is portrayed as a woman who is not satisfied about what her husbands does for her and her husband wants to beat her. Female characters are also portrayed with stereotypical roles of being housewives and do whatever the man says. For instance, when Chume demands Amope to go home with him whether she liked it or not. Women are also given simple roles in comparison to men, that of petty traders of wool and silk while, men are portrayed as prophets and chief messengers as well as ministers.

Additionally, in the play of *The Lion and the Jewel*, the women characters are represented as objects and subordinates for men. Sidi is portrayed as a jewel. A jewel is something valuable and anyone can do anything to have it. Hence, Baroka and Lakunle became enemies in their war to pursue and win Sidi's hand in marriage.

Lakunle is educated and lives a modern life and that is why he looks down on Sidi from the way she carries the pail on her head, the way she dresses and calls her the woman of the bush because she is not educated. Baroka and Lakunle see Sidi as an object to be won as they all want to marry her so that they satisfy their sexual desires as they see her as beautiful and sexually attractive. Her body is reduced to body parts like, hair, shoulders, lips, breasts and skin while male characters are represented in the wholeness of their bodies.

It was found out that the descriptions of female character's dress code are different from the male characters ones in the sense that female characters are described only putting on wrappers exposing the portion of their body parts like legs and shoulders, whilst men are described as wearing full clothes like Lakunle on page 1. There is a reason as to why the clothes were portrayed in such a manner. For males, it connotes certain behaviour of superficial sophistication like Lakunle and for females, like Sidi it evokes sexual attractiveness to the males. This is the same thing also in *The Trials of Brother Jero* when a girl passes by his house when he is busy meditating, she is also described wearing a wrapper only and after she took a shower, he was sexually attracted to her.

Female characters in these plays are also represented as recipients of male characters actions. Amope, Chume's wife received his action when he was forcing her to go home and beat her. Whilst Sidi received Lakunle's actions when he wanted to marry and kisses her without her consent or will and Baroka wanted a new wife and set Sidi into a trap and she fell in it and end up marrying Baroka.

The male characters are portrayed as powerful, superior while the female characters portrayed as weak, illiterate, bush people, simple minds and gossip mongers. All those words are sexist as they are discriminating against women.

These plays are told from the male point of view. The male character is seen as all-knowing and all-seeing.

Women characters are represented from the male perspective as they control the way the woman should feel, think, dress, behave and react to certain situations. Both plays dealt with sexism in language, metaphor, roles and characters, the semantic derogation of women, endearment and diminutives and fragmentation of female characters. Male characters see the female characters as subordinates and of low status just because they are women and powerless as they are compared to natural phenomena like the sun and dew. These natural things are just there to be admired and this implies that women are seen by men in the same lens or way in these plays. They are more of ornaments or objects to be admired and used by men.

5.2 Conclusions

This research aimed at studying the representations of women characters in the two plays of Wole Soyinka, *The Trials of Brother Jero* and *The Lion and the Jewel* respectively. The research was conducted employing the qualitative research paradigm underpinning and adopting the three-part model analysis of feminist stylistics of Sara Mills. With regard to the examining of lexis in the selected plays, this study concludes that the women characters are represented by the playwright through language which is sexist and discriminatory thus treated them unfairly in comparison to male characters that are depicted in these plays. The playwright represented women characters as weak in terms of sex as in *The Trials of Brother Jero*, the main character admitted that he had a weakness for women and instead of admitting and acknowledging his own weakness, he blames the women characters.

This example and other examples in the plays indicates that sexism in language was used by the playwright to portray women's characters as unfaithfulness towards their male partners and unreliable. Women characters are also portrayed as evil, negative and unhappy as they only bring problems in the lives of men. In addition, these negative traits were also attributed to women characters as people of the bush, savage, barbaric, and uneducated and people of low status.

Hence, a conclusion can be made that those attributes given to women characters implies subordination of women by their male counterparts as the playwright displayed how women were treated by men in a patriarchal society. Women characters were also represented through the semantic derogation of women to indicate that some words that women were sexually available of women, however this connotation of sexual availability is not portrayed towards the male characters. This argument is substantiated by the following examples; the use of the word 'lady' to describe women had lost its original meaning through its use over the years. 'Lady' can be used in phrases like 'cleaning lady' and 'dinner lady' which are connoting jobs of low status and only for women as it is almost impossible to come across, 'cleaning lord' or 'dinner lord'. Hence, 'lord' which is used in regards to men still holds its original meaning. The playwright also portrayed women characters as properties of men by calling them affectionate names like, 'my love', 'jewel', 'sweetest princess' and 'my property'. The playwright used those words to give information that those affectionate words can be at the same time be demeaning to women as they are encoded from the men's perspective which is influenced by patriarchy ideologies. Hence, a conclusion can be made that language can be sexist by just using a single word which demeans the position of women in society. Sexism largely affects women especially in patriarchal societies as these plays were written when patriarchal discriminatory tendencies were at their peak in African societies especially Nigeria.

In regards to the evaluation of syntax in the selected plays, this study concluded that the playwright used metaphors, transitivity choices as well as jokes and humour to represent women characters.

Metaphor is used to create an understanding and experience one thing in terms of another, to skew his meaning through the utilisation of metaphors. Generally, the use of metaphors in literary works is good as they aid in making any piece of work more interesting and more appealing to the readers senses.

However, it is not a case in these plays as metaphor was used to derogate women sexually. As it was alluded earlier in this study, metaphors skew someone's analysis, hence, at the first glance of metaphors, one might not understand the concealed meanings behind phrases and statements that the author might use in advancing their agenda.

It can be concluded that the playwright used metaphors to conceal what he really meant when he represented the women characters. For instance, 'a true village belle' literally means beauty and charming which is a good quality, but in the context, it was used, it implied the beauty of a woman which attracts men sexually. The playwright used transitivity choices to portray women, and this study concludes that women characters in these plays are portrayed to be passive, dormant and natural. Women are portrayed as receivers of actions from men as it is observed that male characters carried out most of the actions in comparison to women. Hence, a conclusion was made that male characters are the doers whilst the female characters are the receivers of actions. Under transitivity choices, this study concludes that the male characters carry out actions and female characters are acted upon. For instance, 'be my wife' is an action carried out by the male character to a female character. The playwright also employed the use of jokes and humour, and this concludes that jokes and humour are used to humiliate and ridicule women. They are not only humiliating and ridiculing, but they are also sexist as they are only targeted to women and this implies misogynistic tendencies by men.

Based on the analysis of discourse in the plays, the study concluded that the playwright represented and portrayed women characters through the use of characters and roles, fragmentation and focalization. It is evident in the plays that female and male characters are described differently.

To substantiate this, the male characters in these plays are introduced and described by the playwright to the reader with the description of the head (hair, beard) in the case of Brother Jero in *The Trials of Brother Jero*.

They are also represented in a sense of their overall appearance and size, especially Lakunle in *The Lion and the Jewel* is introduced as a school teacher who is nearly twenty-three years old; whereas women characters are described in terms of their breasts and other parts of their like necks, shoulders and hair. This study also concluded that the male characters are discussed in terms of their strength, for instance, Brother Jero's hair is described to be thick and high which signals his character of a strong person. Similarly, the clothes the male characters wore evoke and denote superficial sophistication and charming, like Brother Jero's neat beard and Lakunle is dressed in an old-style English suit; and all those denotes certain types of personalities in the characters.

Female characters' description is concerned more on their different body parts and the way they are dressed to expose their body parts like breasts and shoulders which established a degree of attractiveness and sexual availability, hence the concentration is more on sexual characteristics like breasts, slim body and hair. Therefore, this study concluded that female characters are portrayed as objects to be gazed on and admired by male characters. This study also concluded that female characters in the plays are given stereotypical jobs such as *housewives*, *petty traders*, *hawkers*, *child bearers* and to look after their husbands and take care of the households' affairs, whereas, the male characters were given important roles such as, *schoolmaster* and *chief*. Women are not given those roles as it is perceived in patriarchal understanding; they are not capable of carrying out those roles because of their emotions and simple minds.

The playwright used fragmentation to depersonalize, objectify and reduce female bodies into parts as their bodies are seen as sexual objects by men, but it is not the case with the male characters as their bodies are not fragmented, they are not seen as sexual objects in the same way as women. When the women characters' bodies are fragmented this is associated with the male focalization as they are seen as objects to be seen by male characters.

It can be concluded that male characters are represented as the sole source of vision, information and knowledge as the plays are narrated from the male point of view.

Lastly, although sexism has been discussed at a larger extend in many researches, it is still pervasive and studies like this one should be used as a cornerstone to reduce the use of sexist language and employ the use of gender-free language.

5.3 Recommendations

Firstly, the study has shown that under lexis, the first objective of this research that the playwright has represented the female characters through sexist in language which played a major role in the analysed plays. Women characters are not only represented through sexism in language, but also through the semantic derogation of women and endearments and diminutives.

The language used by the playwright is sexist as it consciously and unconsciously alienates and discriminates women and makes them uncomfortable. Sexism in language does not only make the female characters uncomfortable, but also weakens and labels women as the 'other' by the male characters. Derogatory words were also discovered in the analysis of the selected plays whereby the female characters were described by the playwright by employing the use of derogatory words such as 'lady' which connotes a person of low status and 'goddess' which is connoting sexual availability of women to men.

In addition to that, this study also found out that male characters in the plays use affectionate words to refer to women such as 'my love', 'princess' and 'jewel'. As these words sound loving, they can also be used in a sexist way which is demeaning to women characters as they imply that women are objects which are owned by men and they are subordinate to men.

Lexis analysis has various meta-functions which are not part of this study; hence a recommendation is made to other researchers to explore them in terms of generic nouns and pronouns, women as a marked form as well as naming and androcentrism to complement this study on how women are represented through the use of such meta-functions.

Further research is necessary to effectively improve the representation of women not only in plays, but in schools and universities as well so that educators (teachers and lecturers) are cognisant of their language use and utilise and instil use of 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 make-up but by their characters.

Secondly, the findings of this research indicate that the playwright has represented women characters through the use of syntax. The evidence points out that metaphors, jokes and humour and transitivity choices were used in these plays to represent women and for the playwright to accomplish this goal and fulfil the needs of the themes he wanted to put across. The use of metaphors shows the creativity of the playwright or author, but only when they are not harming or demeaning to the other gender, in other words, not sexist. Metaphors in the analysed plays negatively depicted women as they are referred to words like, 'jewel' and 'belle' whereas male characters are depicted with these metaphors, 'lion', 'panther', 'fox' and 'lord'.

The metaphors representing women are sexist as they are connoting the sexual availability of women. In the same vein, the jokes and humour representing women characters in the play are describing women to be stupid, minority and unimportant. This representation made them to be sexist as it is not the case with the male characters. This kind of representation led the women characters to be represented as passive, dormant and natural as the playwright has employed the use of transitivity choices. It is evident that in most cases the female characters are the ones receiving the actions from men or are acted upon. A recommendation can be made that humours and jokes and metaphors should be used in a way that is not sexist towards any gender; male or female.

Thirdly, on the side of discourse, the playwright represented women characters through characters and roles, fragmentation and focalization. It is evident that female and male characters are given different roles especially in occupational roles as women characters are given stereotypical roles based on sex.

In these plays women characters are given stereotypical roles like, 'housewife', 'household chores', 'husband caretakers' and 'child bearing' whereas male characters are accorded respectable roles such as, 'prophet', 'chief' and 'schoolmaster'. The allocation of such roles to women confines them to limited roles whilst they can do other jobs. This study has shown that the women characters are treated as objects as they are depersonalized, objectified and reduced into parts. This is done to show sexual attractiveness of women as a description is given to certain body parts which are supposed to arouse men sexually such as, 'hair' and 'breasts'. Women characters are also introduced by the playwright in that manner as objects to be gazed upon by men whereas, male characters are accorded full descriptions of their bodies and their bodies are not represented as sexual objects as they are not seen as such. Fragmentation of women characters bodies leads to the focalization of the story to be narrated from the male point of view as it is the case in these plays. With that being said from the findings, this study recommends that proper care should be taken in discourse so that societal roles are equally distributed to males and females and not only in literature, but also in occupational positions in real life situations. Caution should be taken that women should not just confined to stereotypical jobs. There should be a variety of roles to all characters.

Writers who write story books should accord important roles to women too, not just to roles like secretaries, assistants as these are generally assumed to be female roles. When giving a description of women characters, they should be described in wholeness and unity of their bodies.

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Annex (Research tools/Checklist/content analysis)

To analyse the content, compare, and examine the selected plays, the researcher will be examining and studying the following issues:

4. Examine how lexical is used to represent women in the selected plays
 - i. Representation of women in the selected plays through sexism in language used.
 - ii. The differences and similarities in representing women in the selected plays through the use sexist language.
 - iii. Analyse the use of linguistic determinism in the selected plays.
 - iv. Examine the use of generic pronouns and nouns in the selected plays.
 - v. Analyse how women are represented and used as a marked form in the plays.
 - vi. Effects of the sexist language on women in the selected plays.
 - vii. Find out how women are represented in the plays via the use of naming and androcentrism.
 - viii. Study the semantic derogation of women in the plays.
 - ix. Analyse the use of endearments and diminutives and the use of euphemisms and taboos to represent women.
 - x. How patriarchal practices in the plays have widened the gap of inequality between men and women in the plays.

5. Evaluate how syntax is employed to represent women in the selected plays
 - i. Evaluation on the use of ready-made phrases (proverbs) to represent women.
 - ii. Study the use of metaphor as well as jokes and humour in the plays.
 - iii. Analyse transitivity choices and use in the selected plays.
6. Compare and contrast the representation of women at semantic level in the plays.
 - i. Study the similarities of women characters and roles in the plays.
 - ii. Study the differences of women characters and roles in the plays.
 - iii. Analyse the use of fragmentation in the two plays.
 - iv. Compare and contrast the focalization of the characters in the selected plays.