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MODERN COMEDY: MOLIERE TO SOYINKA.

ASSIGNMENT: GENDER AND SEXUALITY IN WILLIAM WYCHERLEY'S THE COUNTRY WIFE AND OLA ROTIMI'S OUR HUSBAND HAS GONE MAD AGAIN.

Gender refers to the widely shared set of expectations and norms linked to how women and men, girls and boys should behave. Unlike 'sex', which refers to the biological and psychological characterization that define men and women, gender also refers to the socially constipated roles, behaviours, activities and attributes that are assigned to men and women in any given society. These expectations are not fixed but are continually being constructed and reinforced through social relationship.

Relationship between gender and sexuality argue that gender and sexuality cannot be thought as destruct and separate categories but as intimately related. The societies we live in construct the right and wrong way to behave as men and women and these are rapped onto 'right' and 'wrong' sexual practices and behaviors.

In William Wycherley's *The Country Wife*, Horner used his brilliant excuse for making a conquest of upper class ladies. However he spread a rumour that a treatment of a venerable disease, rendered him impotent, his new status as an Eunuch, will allow him to gain access to ladies whose husband and families could otherwise consider him dangerous. It will allow the ladies to undertake liaison with him and yet preserve their honour in the eyes of the world. Even when Jack Pinchwife learns that Horner currently discern that he has recently gotten married, unaware of the rumours concerning his impotency privately fears that Horner will cuckold him. Margret Pinchwife, complains to her sister\_in\_law, Alethea, that her new husband has confirmed her indoors and will not let her see the sight in London, and when her husband explains that a man at the theatre has seen her and fallen in love with her, Margery is delighted.

Sparkish, who is to marry Alethea, arrives with Harcourt to show off his fiance to him, Harcourt falls in love with Alethea, immediately upon seeing her, and he cleverly makes advances to her under the nose of Sparkish, who is too obscure to comprehend the drift of Harcourt dialogue. Alethea tries in vain to argue Sparkish belief that sophisticated town wit, are immune to jealousy. The ladies, Sainly Fidget, Miss Squeamish and Margery Pinchwife, discuss Pinchwife's jealousy and lament the mistreatment of upperclass wives by their husbands. They also discuss adultery which they agree injure's no one honour as long as it is kept secret. Sir Jasper arrives with Horner as their 'Chaperone', Lady Fidget, rejects the idea of spending time with an Eunuch, but Sir Jasper wins her cooperation by suggesting that she might win money off Horner at cards. Lady Fidget and Horner, steps aside, ostensibly to pack things, and Horner tells Lady Fidget in confidence that Hus impotence is a scam. She is delighted with this news and the pair establish an implicit intention to undertake a liaison.

GENDER IN OLA ROTIMI'S OUR HUSBAND HAS GONE MAD AGAIN.

This paper is a sociolinguistic examination of the presentation of male and female speech. The preference for this text amidst several other stems out of its continuous use till date as a

compulsory literature text in all Nigerian schools for more than two decades. It is assumed that for Africa and indeed the world to bear egalitarian society, teachers amidst find innovative ways of using language to deconstruct sexist literature and helping readers, particularly students to imagine a world in which there can be genuine equality, the findings from the study revealed that this literal text adopted gender sensitive or inclusive language because it overly recognizes male and female as possessing equal potentials. The paper recommends that writers should adopt gender sensitive language such as in this text for their literary writings, to prevent their giving a one-sided view of societies.

It further suggested that teachers of literature and curriculum planners should find innovative ways of breaking stereotypes where they exist, such as the objective representation of men and women as busting in and nagging, since both men and women take part in such speech acts.

Lekoja\_Brown, inherited the place of Mama\_Rashidi from his late brother, the feisty and up front Sikira, was purely a strategic plan because her mother was President of the National Women of Nigeria Market Women, and their vote was vital to him winning a political post, then there is Liza, the westernized woman he married while fighting in the Congo. Unaware of her other sisters in marriage, Liza who has been studying to become a doctor in the USA, decides to join her husband in Nigeria.

This play is a force in every sense of the world, with the number of improbable situations that ensure with the arrival of Liza, in Lekoja\_Brown's home, especially when his plan was to keep her away from his two other wives. The plot weakens in the second half as new ideas about gender equality, traditional and modern motives of marriage are introduced as Liza and the other women form unexpected alliances. Liza having stayed in America, came to the traditional marriage, with 'white' culture in terms of dressing and her relationship with her husband. She is bold to say whatever she wants whereas others couldn't play with him, it is in one of these love play chasing that Sikira, runs away to her mother's house shouting 'Our Husband Has Gone Mad Again'. She leaves the marriage for good. Thus, even though Lekoja\_Brown was a traditional man, he loved the eccentricities Liza brought into his household and into the marriage relationship. However, being a man as he is, once in a while, he shows his authority. Lekoja\_Brown also political ambition is to help him match up to his educated wife since he is less educated.