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PRESENTATION OF GENDER AND SEXUALITY IN J.P. CLARK'S *WIVES
REVOLT* AND WOLE SOYINKA'S *LION AND THE JEWEL*

This term gender is new in such disciplines as sociology, anthropology, political science, sociolinguistics, and literary linguistics. Culturally, the image of womanhood is represented by particularly as a symbol of erotic desire positioned by race, class and gender as a subservient group of people lower and inferior to the male folks. Again, under part lineage which mark most African society, the image of the women was portrayed as those who are culturally inferior, whose identity is to be found in the desire to please and serve men and seek definition by being secondary to men.

Gender is the state of being male or female (typically used with reference to social and cultural differences rather than biological ones).

In languages such as Latin, French, and German) each of the classes (typically masculine, feminine, common, neuter) of nouns and pronouns distinguished by the different inflections which they have and which they require in words

syntactically associated with them. Grammatical gender is only very loosely associated with natural distinctions of sex.

Sexuality is the capacity for sexual feelings. The ancient Greeks themselves had no specific or overarching terms for either gender or sexuality, yet distinctions based on biological sex were deeply embedded in the linguistic, cognitive, political, and social structures of their society at all periods. Just as biological sex precedes sexuality in many accounts, so men were thought to come into being before women in Greek mythology. Meanwhile, the sexual practices of the ancient Greeks attracted the attention of scholars much earlier than questions about the status and position of Greek women.

From the languages which the male and female characters use in Soyinka's *The Lion and the Jewel*, we see that gender issues are grounded in the play to let it play its role. In this play, he represents male characters a strong, powerful and metaphorically a lion which is a symbol of irresistible power. He portrays them as initiators, doer of something and commander in chief, the king while their female counterparts like Sidi and Sadiku are represented as goals and beneficiaries of men's action and associated with processes of sensing and emotion.

This work can also be seen from a feminist view in the sense that women are seen as the second sex essentially created for serving men and sex.

In this play men are the educated ones and they are the people that have authority. They are the people that rule their place even when they die their wife with not rule rather their male children take over. They are educated, we see this in the character of Lankule who is a school teacher we also see this in the character of the Bale . He uses hi intelligence way to get Sidi as his wife. The women are educated in cooking food, cleaning the house and satisfying their husbands on bed. We can see this in the character of Sidi carrying a pale of water which means that she is doing household chores. We see how Sadiku do whatever her husband tells her. Men are the ones to give women role to play in the house. They consider women as being inferior because they are to obey their husband unquestionably. It seems that Sidi and women on greater scale have no right to give their opinion or views on society because they are not considered smart enough to do so.

In this play, men do marry many wives while women cannot marry one husband. We can see this in the way Baroka an old man marries many wives at his old age he wants a young beautiful girl as his wife. He uses his cunning to bring her to his house and deflowers her and later marries her.they check if a girl is a virgin but they do not check it in men.

Baroka's wives play major roles in the community like pounding yams and carrying children and how ludicrous to call them the weaker sex.

In J.P.Clark's *Wives Revolt*, we see this in the way the men treats the women. He uses this three characters Okoro, Idama and Koko to show this. He uses a crisis in Erhuwaren village bred by Oil Company to draw our attention. The crisis starts from oil money given to the community by oil company operating in their land. The company gives the village money which they shared into three parts in community vis-à-vis elders, men of particular age group and women. It does not favour the women and they abandon their responsibilities. They say that they should divide the money equally into two parts in which the men refused.

These men see the women as inferior and their selves as superior and the women leaving their homes and streets dirty and littered with dirt and roaming goats. They say that women do change to goat as a way or an instrument to bewitch people and they bound rearing of goats because they are aware that it is only women that rear goat in their community.

In proclamation of this gives birth to the movement of the women through Otughieven, Eijophe, or Igherekan, Imode to Eyara. This men think that the works women do are easy. They leave the women to go. It is when they see the suffering of the works women do like taking care of a baby, cooking and other house chores that they see the importance of women. We can see this when

Okoro complains that he has not gone to shop for days and when the boy urinates on his back.

These men go around the village and they have girlfriends but they do not allow their wives to have a boy friend. They can marry more than one wife but the women are not allowed to do so. We see this when Okoro thinks, accuses and quarrels his wife of having sex with another man and threatens to deal with the man. If he knew him because the wife complains of hotness in her private part.

The resolution of the matter in favour of women signals Clark's view of equality of women with men, a feminist touch that marks a new thematic direction in the writings of Clark.

From this we see how these two plays present gender and sex in their works using names of characters and characters. We find all these things in the characters' mouths and the narration.