

## **Presentation of gender in any two comic works**

Sex and gender are two terms that are often interchanged in common language without real knowledge as to the complex differences between the two. Sex primarily pertains to the biological aspect of being either a man or a woman, depending on several physical conditions, the most common of which is the presence of male or female genitalia. Gender, on the other hand, runs far deeper than mere physicality. It is a collection of cultural and psychological characteristics that define a person as being masculine or feminine based on categories differentiated by social demarcation.

Stuller, in his studies with persons with biological sex disorders, show that persons displaying masculine or feminine gender identities did not necessarily have to have the corresponding sexual organ in order to act in a masculine or feminine fashion. In fact, some patients undergo a sex change in order to strengthen their current gender identity and avoid societal criticism for the fact that they are either missing or have the wrong genitals in place. It can then be inferred that sex is somewhat secondary to gender given that it is a person's sex that is altered in order to fit the identity the person is espousing. The presence of a corresponding sexual organ, however, is still important given the fact that people take pains in order to provide themselves with the correct one, which can be inferred as a response to the age-old societal belief that a man has a penis and a woman a vagina. Therefore, sex is still generally a condition for gender but not a fixed necessity, as is clearly seen in the examples shown in the article. As opposed

to sex, which is determined by natural means, gender is, for the most part, a social construct. A person's, and consequently a whole culture's, perception of gender will undeniably be the basis for that which is masculine or feminine. Countries around the world may have similar definitions of what it is to be masculine or feminine, but therein lies various cultural nuances that differentiate gender identities across continents. It also appears that how we act has everything to do with the perception of what gender is in society and the corresponding behavioural characteristics one must adopt in order to fit the mould, so to speak. This further strengthens the commonly coined phrase that a human being's omniseual organ is not his or her genitals, but none other than the human brain. It is again our perceived masculinity or femininity that enables us to act in ways that fit our gender identity. More than that, a set of limitations and potentialities, either masculine or feminine, defines the person at the onset.

In JP Clark's "The Wives' Revolt," we see how he presents gender and sexuality using his characters Koko, representing women, and the men in the village, including her husband and the village head and chiefs. The stage opens with Okoro, a town crier, who informs the people of Erhuware that the money given to them has been shared into three equal parts among the elders and that each group is to get their share according to their age groups.

Koko, who represent the women, challenges her husband on why the largest should be shared in such formula, knowing too well that the elders are men. She sees the formula as unfair

and says it would be better if it had been shared just between the male and female folks. Her argument is that by the sharing formula the men folks holds the two third of the oil revenue.

While the women agitate for a fair share formula, some men reported to the council of elders that the women folks have resulted to using witchcraft, turning to goats to harm them at night. This led to the council of elders banishing Goats in the village and the women saw it as antiwomen especially as goats are one of the domestic animals allowed to keep in the village.

The women planned to stage a protest with the central authority to stop the men from carrying such oppressive law. At the said date they left the village marching through Otughieven, Eijophe, Igherekan, Imode to Eyara, leaving their children and husbands to fate. They made their husband do the domestic chores such as babysitting, cooking, sweeping, taking the children to school and other tasks considered the prerogative by the women themselves.

Not battling an eyelid at their wives, in absence, the men frolicked with the free women in the village with swollen purse. And since their husbands were not coming for them, the women pressed on to Eyara, and meeting Ighodayen a notorious prostitute, who warmly accommodated them.

Hearing that their wives were with Ighodayen, the men plead for their return but unfortunately, the women, all, have contacted venereal disease.

“The Wives’ Revolt” calls on opinion moulders and custodians of the African culture to revisit some of our value system and

come up with standards that gives the male and female folks their real place. although nature appears to sign women to some domestic duties, the society will get no better if the women are not well cared for. It calls for the women folks to cooperate with their husbands, seeing them as their partner, not just their heads, they need to work together for the advancement of the family and the society as a whole.

“In the Lion and the Jewel,” women are really considered the second sex, essentially created to serve men, and in the road, there is no female character at all. On the other hand, Euba claims that when women appear in Soyinka’s work they appear in a dramatized womanhood, because they are manifestation of the Yorubagoddess Oya, Yemoja, and Oshun, which represent beauty, love, sensual power. Soyinka’s fiction discusses about representation of African customs and traditions in some of their aspects and the influence of the modern world on Africans and about gender.

In his well acclaimed play, Soyinka portrays a post-colonial Africa in which modernity and tradition are in constant rivalry.in so doing, he creates characters who challenge themselves in an atmosphere punctuated with dances, songs, with defender of modernity in one camp[Lakunle] and those who are strongly rooted in traditions and customs on the other side. But still, the way Soyinka has represented women makes them male-dominated creatures and creatures to whom things are done.

We can consider that the participant roles are played by Lakunle, Baroka, Sidi, and Sadikou, most of the times as

characters who are the goals or the beneficiaries of those actions performed by the male characters. Lakunle is the actor of most of the actions expressed by the material processes and Sidi is the goal and the beneficiary. Most of the material processes are strict actions directed towards Sidi.

It is shown how each character viz Lakunle and Sidi, has used material processes to express their representation of the world. All mens actions are directed to women who are the goals or the beneficiary. In the same vein, Baroka's and choices of processes in his exchanges with Sidi, Sadikou and his other wives portray a man of authority and of actions most directed towards Sidi, Sadikou and other characters.

That the play characterises women as object of male character's attention is evident. Women in this play do not take initiative, they undergo it. Men go it, they are the doers of the actions. Most of their actions are designed to occupy the public space. They act overtly. Whenever the women happen to take actions, it is the negative aspect of it that are shown.