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THE PRESENTATION OF GENDER AND SEXUALITY IN MARRAGE OF ANANSEWA AND OUR HUSBAND HAS GONE MAD AGAIN.

Gender refers to the widely shared set of expectation and norms linked to how women and men, and girls and boys, should behave. Unlike 'sex' which refers to the biological and physiological characteristics that define men and women, gender refers to the socially constructed roles, behaviours, activities and attributes are assigned to men and women in any given society. Researchers, like those in Nirantar, who have explored the relationship between gender and sexuality, argue that they cannot be thought of as distinct and separate categories but as intimately related. There are many ways to explore the relationship between them, sexuality is influenced by gender norms, and ideologies around sexuality work to control women gender norms related to sexuality can affect health and access to basic services.

The proposition men and women are created equal marks a turning point for womanhood in "OUR HUSBAND HAS GONE MAD AGAIN". The notion that men and women are created equal is a strange proposition to the "Local" tradition African women exemplified by Sikira and Mama Rashida. This is a fact taken for granted by Liza even though she acknowledges that "..... Most men fail to accept it.....". Well it goes to prove that Mr. Rahman Lejoka-Brown does not have any respect whatever for my feelings. Why, i that. On the other hand, the husband must try to show some respect for the wife. After all, when we boil it down, men and women are all created equal. The predicate structure, "men and women are created equal", seems to confirm

this as it maintains the status of equality at the level of creation, or what may be called divinity (metaphysics). At the level revealed by the internal structure of proposition, the truth-value of the proposition look to be self-apparent. This is because all children are apparently conceived and born in the same manner, irrespective of their sex. It may therefore not be far wrong to conclude that they are equal, whether male or female.

Marriage could serve as a sign of harmony or female subjugation. In “THE MARRIAGE OF ANANSEWA” which is written by a woman, the order is reversed, it turns to thingification of women as Ananse turns his daughter in a mere thing because of money. Reluctant but Anansewa speaks “-oh, my father is selling me, he is selling me like some parcel to a customer, i will select my lover myself. I will not take part in any photograph engagement”. Many hypothesis hover over this seemingly sexist practice. People advocate for it because it gives economic value to a woman as payment is made in exchange for her family’s loss of her labour and fertility among her kin. Advocates argue that these transfer of value gifts and payment between families at the time of marriage contributes to the subjugation and objectification of women.

There is also a theme of gender inequality in “OUR HUSBAND HAS GONE MAD AGAIN” lejoka-Brown thinks women have no intelligence until he meets his foreign wife. In between the humour in the play, there is a subtle gender conflict. As a Western women who believes that women are not in any way subservient to men, Liza mobilizes her fellow wives to organize their own faction to stop the madness of their husbands. What Ola Rotimi seems to be saying is that politics is not only the presence of the man? “Men and Women are created equal”. The play can also said to be revolutionary in the sense that a national issue is looked at from the women’s angle. In making reference to The Wives Revolt, it instigates a reform of the laws that

deny woman rights to benefit from communal economic resources. The Women presented in this play succeed in bringing about societal reforms through organized protest. They succeed in putting an end to the marginalization of women in sharing communal allocations and resources, women in sharing communal allocations and resource, women being the most affected segment of the society when it comes to sharing resources.

In conclusion, transforming the situation of women's rights abuses, and eliminating the social structures that constrain women in the plays is a definite advocacy for human rights.