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DEPARTMENT: ENGLISH AND LITERARY STUDIES

REG NO : 2016/239267

LEVEL: 1/3 200L

COURSE CODE: ELS 240

COURSE TITLE: MODERN COMEDY:- MOLIERE TO SOYINKA

DISCUSS

SEXUALITY AND GENDER IN MODERN COMEDY USING TWO OF THE PLAY READ.

Sexuality and gender according to **'Joslyn Borrow'** are prominent themes in Shakespeare's plays. Depending on the genre of the play, sexuality and gender are used as either a tool of manipulation, a form of propaganda or sometimes both. There was a social construct of gender and sexuality norms just as there are today during Shakespeare's time. There was a hierarchy of sexes and each had their own role in the society. Men were masculine not ruled by emotion, they were strong and hardworking. Women belong in the home, they were ruled by men and their emotions and they were thought often make bad decisions. Blurring the line between sexuality and gender in his plays, Shakespeare deconstruct these norms to display their ambiguity. Masculine can play effeminate women role and effeminate women can play masculine men roles.

In one of the plays like **'The lion and the jewel'** by Wole Soyinka, women are really considered the second sex, essentially created for serving men and in the road there is no female character at all. On the other hand, Euba claim that when women appear I Soyinka's works they appears in a dramatized womanhood because they are manifestations of the Yoruba goddesses' Oya, Yemoja and Oshun which represent beauty, love sensual power. Soyinka portrays a post-colonial Africa in which modernity and tradition are Constant rivalry. In so doing, he creates characters who challenge themselves in an atmosphere punctuated with dances, songs, with defenders of modernity in one camp [Lakunle] and those who are traditional rooted in tradition and customs on the other side [Sidi and Baroka]. The way Soyinka has represented women makes them male dominated creatures and creatures to whom thing are done [goals and beneficiaries].

In communication and linguistics, Lakunle is the actor of most of the actions expressed by the material possessed and Sidi is the goal and the beneficiary for instance:

Lakunle: Sidi, a man must be prepare to fight along [p6], Sidi my love will open your mind, do you call it nonsense that I poured the waters of my soul to washy your feet etc.

Sidi: Every time your actions deceives me making me think that you merely wish to whisper something in my ear this strong unhealthy mouthing you perform.

In the same way, Baroka and choices of processes in his exchanges with Sidi, Sidikou and his other wives portray a man of authority and of action most directed towards Sidi, Sidikou and other female characters. For instance,

Sadikou: Baroka swears to take no other wife after you.

Sidi: Baroka merely seeks to raise his manhood above my beauty [21]

Baroka: did I not at the festival of rain, defeat the men in the log- tossing match? [p28]

We also see the use of material processes of make, do and teach in both male characters.

Teach: it identifies them as professors while the female are the students

Make: it serves as the symbol of men's occupation of the public space where men are positioned as professionals and women the learners.

Mental processes: it is analyzed to show the power relationship between the male and the the female characters from the premises that as one thinks, feels, conceives and perceives so he/she is classified as dominated in the social and political arena. Process of cognition [think, understand], perception [see, hear, taste], affection [love, like, hate]. All tis are used by the characters to enable them express their opinions, thoughts, and feelings about practical matters. Lakunle uses some possessive attributes like a smaller brain than mine, a smaller brain than men, intensive attributes like ignorant girl, uncivilized and primitive bush girl to describe Sidi and he conceive women I general and a huge list to intensive attributes to describe his peoples culture [a savage custom, barbaric, outdated, rejected, denounced, accused, excommunicated, archaic, degrading, humiliating, unspeakable, redundant, regressive, remarkable, and unpalatable]. So it is evident that lakunle derides women and his own culture. While male characters are interested I how they are, female characters are interested on what they look like as seen in Sidi she is presented as a girl gifted with beauty in the play and that is what Lakunle resort to when he refers her to the jewel. 'For that, what is a jewel to pigs?'

Men and females are viewed as stereotypes of different worlds where men and women do not get in agreement concerning their opinions. Therefore they live in constant conflict for not accepting each other's view as shown where sidi, lakunle and baroka seem not to accord their views. Male character's concentrate the power and dominate the public space while female ones are confine3d in the private space [home, and marriage].

Also in The '**Trials of Brother Jero,**' the characters are bound to their gender roles with many personality traits explicitly attributed to a character's sex. Men constantly struggle to steer clear of the temptation of sin posed by women: **Bro Jero** himself admits that he has 'one weakness-women,' the basis of the central conflict between his desired self-image and reality. **Chume** too, fights the urge to

beat Amope for her constant pestering. Women are described as 'fickle, the plague, and daughters of discord.' The characterization by Brother Jero and Chume places blame on women for the burden they place on men and their sinful nature. The women of the play, on the other hand feel tired to the will of men and therefore similarly limited. **Amope** complains that 'it is rough life for a woman' as she must depend on Chume and what he provides, which she deems insufficient for her needs. This barrier between men and women causes lapses in the understanding and strained relationship. In this way, the theme of gender derives much of the plot in the play