

**EXAMINATION OF THE REPRESENTATION OF MASCULINITY IN  
EBRAHIM HUSSEIN'S PLAYS**

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**A THESIS SUBMITTED IN FULFILLMENT OF THE REQUIREMENTS  
FOR THE DEGREE OF MASTER OF ARTS IN LITERATURE (M.A. LIT)**

**DEPARTMENT OF LINGUISTICS AND LITERARY STUDIES**

**OF THE OPEN UNIVERSITY OF TANZANIA**

**2023**

**CERTIFICATION**

The undersigned certify that they have read and hereby recommend for acceptance by The Open University of Tanzania, a thesis entitled *Examination of the Representation of Masculinity in Ebrahim Hussein's plays*, in fulfillment of the requirements for the Degree of Master of Arts in Literature (M.A. LIT) of The Open University of Tanzania.



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.....

Signature

.....

Date

**DEDICATION**

This scholarly work is sincerely dedicated to my family members for their cooperation, love, patience, prayers, understanding and comfort that enabled me to come out with this noble academic work.

## **ACKNOWLEDGEMENT**

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## ABSTRACT

This study was motivated by the necessary need to re-define masculinity as an aspect of gender, distinctly from sex, and to portray how it is represented in Ebrahim Hussein's plays in order to prove Butler (1990) and Mahonge's (2016) statement that gender and sex are different. Therefore, the study sought to critically examine the representation of masculinity in Hussein's selected plays namely *KwenyeUkingo wa Thim* and *Kinjeketileas* its main objective. The specific objectives were: to examine male and female characters' representation of masculinity as performed in the plays, to examine characters' indications of patriarchy and masculinity in the plays, and to examine the relevance of the representation of masculinity in the plays to the Tanzanian and Kenyan society. This is a qualitative study that adopted Connell's (1995) Gender Order Theory and Butler's (1990) Theory of Gender Performativity. The study employed a constructivist paradigm, a method that comprised several stages, including identification of the plays as the primary texts, a close reading followed by a content analysis of the plays, and a review of literature on the gendered representations in Hussein's plays. The study finally found that masculinity is not as natural or in-born as one's sex is. It is fluid, circumstantial, contextual and socially constructed. The study recommends that every effort made for the purpose of empowerment of people should aim at empowering both women and men since the study reveals that women contribute to men's masculinity and viceversa. The study contributes to significant knowledge on issues of gender and sex, and to the theories of gender.

**Key words:** Gender, masculinity, femininity, patriarchy.

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## **LIST OF ABBREVIATIONS**

OAU	Organization of African Unity
TPDF	Tanzania People's Defence Force
UNLF	United National Liberation Front
WHO	World Health Organization

## CHAPTER ONE

### INTRODUCTION

#### 1.1 Background to the study

The term gender identity was coined by Robert J. Stoller in 1964 and made popular by John Money. Stoller and Money are, therefore, the recorded founders of the universal conceptualization of “gender” through their establishment and development of the Gender Identity Theory. In that sense, the initial formal and universal conceptualization of gender can be traced as far back to the introduction of the Gender Identity Theory (Stoller, 1964); the earliest theory of masculinity in modern psychology which was built on personality and psychoanalytic theories that ascribed gender mainly to natural, inevitable biological forces (Bonatti *et al.*, 2019). Therefore, from the beginning of the universal formal conceptualization of “gender”, the term was perceived to be synonymous with sex. As a way of maintaining the then universal perception of gender, Gender Identity Theory later came with an argument that biological sex and gender are synonymous in healthy, well-adjusted individuals (Mlambo-Ngcuka, 2019). As a result of maintaining the arguments of the Gender Identity Theory, until recently, in Africa, just like in Western countries, masculinity is in most cases regarded to be synonymous with manhood or manliness and is usually linked to one’s sex.

As a product of further scientific inquiry on the relationship between gender and sex and gender order, the 1990’s came up with a new and different conceptualization of gender which was in opposition to the former. In 1990, Judith Pamela Butler; an American philosopher and gender theorist who was born on February 24, 1956, came

up with Gender Performativity Theory which held the view that gender is performative; which is similar to saying that it is culturally constructed. Butler argues that being born female or male does not determine one's behaviour. To keep in line with Butler's idea, later in 1995, Raewyn Connell who is usually cited as R. W. Connell (born on 3<sup>rd</sup> January 1944) came up with his theory named the Gender Order Theory whose definition is "the way in which institutional structures and individual identities intersect to produce the social arrangements that mean one gender can dominate another politically, socially and economically." (Zajdow, 2011, p. 258). Connell adds that masculinity is socially constructed through performances that are not sex-linked, and there are multiple masculinities that vary across time, culture and the individual. An example of such masculinities is hegemonic masculinity which proposes to explain how and why men maintain dominant social roles over women, and other gender identities, which are perceived as "feminine" in a given society (Connell, 1995).

Due to the above-stated contradictory universal widespread perception of gender, the anticipated and expected characteristics of males and females have multiple different connotations exclusively founded on people's cultural or regional differences. Worldwide, as a result of the above-portrayed contradiction, a definition of gender is made up of numerous false binaries. In the United States, Asia, Europe and Africa, males are mostly labelled as masculine and have the potential comprising being autonomous, sturdy, self-assured, and belligerent (Olali, 2015). When labelling gender on people, traits that are stereotypically regarded as masculine include courage, strength, leadership, assertiveness and independence. There are also different forms of masculinity in Europe, America, Asia and Africa as stated in



Connell's Gender Order Theory. Machismo is one of them; a form of masculinity in Western countries that emphasizes power and is often associated with a disregard for responsibility and its consequences. Machismo is directly associated with the sense of being manly and self-reliant. It is a strong sense of masculine pride. Therefore, it is exaggerated masculinity and is directly associated with a man's responsibility to provide for, protect, and defend his family (Olali, *ibid.*).

Zajdow (2011) states that the opposite of masculinity is femininity. Traits that are in opposition to masculinity such as nurturance, sensitivity, sweetness, supportiveness, gentleness, warmth, passivity, cooperativeness, expressiveness, modesty, humility, empathy, affection, tenderness, and being emotional, kind, helpful, devoted, and understanding have for a long time been cited as stereotypically feminine. Females are also defined in a meticulous contradictory way with arguments such as reliant on, feeble, humble, and unreceptive (Zajdow, *ibid.*).

Referring to literary portrayals from different parts of the world, however, the above-stated contradictory thoughts are both reinforced and denied by standard Hollywood roles, female Disney characters, and the universal portrayal of masculinity. The depictions of masculinity and femininity in premature Hollywood movies for older populations are just as equally represented in the cartoon movies for the younger generations. Disney being a large contributor to the media for children is known for its traditional representation of masculinity and femininity in its films (Chabari, 2009). Some of the most popular films are those of the Disney Princesses. The princesses are often beautiful, polite, shy and seeking the love of their Prince Charming. This goes along with the idea that the femininity of the princesses has led

them to seek only love from men who contain all the stereotypical masculine qualities of being handsome, strong, powerful and rich. For example, in *The Little Mermaid*, Ariel won the affection of her prince charming with her beauty and her silence. She traded in her voice (an important part of identity) in order to be near Prince Eric (Olali, 2015).

Additionally, in the portrayals of most films in Hollywood (American film industry), Bollywood (Indian film industry), Nollywood (Nigerian film industry), East African films, Tanzanian films and Bongo Movies, wealth is portrayed as a determinant of masculinity and does not only affect the concept of family relationships, spousal social control, and health behaviours, but also those elements, in turn, affect masculinity and masculine wealth as well. Wealth is portrayed to be an influencing factor in many realms of a man's life and social control of a spouse and can have a great influence on a man's health-related behaviours and physical health as well. In most world cultures, money equals success. It is also connected to one's sense of his/her masculinity to the extent that men and women are judged and measured by their money, what they are "worth" (Willa and Nicholas, 2017).

Previous research (Brune *et al.*, 2016 and Willa and Nicholas, 2017) have noted that good health which gives both men and women an impressive strong appearance, and possession of money, both reflect masculinity. This is due to the fact that bodily and economic strength is a trait that is traditionally associated with masculinity. They show that married men tend to be healthier and stronger than single men and that wives may exert influence on their husband's health behaviours, both positively and negatively, through social control methods. However, little research has examined

how masculinity is represented in different parts of the world (Seymour-Smith *et al.*, 2002).

Barnett *et al.* (2013) agree with the above-stated ideas by Seymour-Smith *et al.* (2002) and Olali (2015) that men's pride is to be perceived as masculine in every action and appearance. When they are occasionally perceived or named feminine, they feel devalued. On the contrary, women are always not offended when they are perceived as masculine in relation to their high economic status, ability to compete, authoritative power and bodily strength. Barnett *et al.* (2013) further highlight the point that the importance of being perceived masculine diminishes after entering a marriage. According to Barnett *et al.* (*ibid.*), women have a good number of social control strategies that lead to diminishing most married men's masculinity. Women are, therefore, very tactful in handling men; thus, men find themselves unaware, tamed under women, contrary to their expectations. This is a natural phenomenon all over the world, although when it happens in Africa, women are always suspected of having used superstition to lower their men's masculinity. This situation, however, indicates that women also have masculine features as they have the power to control men and hence, raises an important question of what really masculinity means.

Research also shows that the performance of masculinity is observed in various areas such as religion, politics, economy, leadership, administration and war, just to name a few. For instance, most religious denominations segregate women against some religious roles like being heads of churches (in most Christian denominations) and leading mosques (in most Muslim denominations). Some men are even not comfortable seeing women leading sermons and preaching despite the increasing

number of women who are nowadays heading churches and preaching before men, especially among Christians (Mlambo-Ngcuka, 2019). However, in African traditional society, this situation is questionable and viewed as counter norm because we see the powerful role of women in religious performance despite being looked down on by men. Oduyoye (2016) states that a woman in Africa for instance performs the role of a native doctor and healer among many African people. He furthermore states that in Africa, older women perform the duties of a priest to a smaller degree after menopause and men and women are both diviners among many African peoples. He adds that in Eastern and Southern Africa for instance, women control the earth's fertility and they are renowned rainmakers. These indicate that both men and women can perform masculine roles because they have power and recognition from their society (Oduyoye, *ibid.*). In Africa, the masculine power of women is further justified by the existence of goddesses depicted in literary works. These include women prophets, priestesses and female spirits such as *Chielo*, the priestess of Ogballa (Achebe, 1958; Achebe, 1966) in Nigeria. The *Zar* in Sudan and the *Anyinam* in Ghana (Abdalla, 2015) indicate also that women have a significant and powerful role in society. Additionally, studies on gender and sex in movies and literary genres state that about ten years ago, most movies, plays, novels, short stories and poems portrayed men as the main breadwinners compared to a lesser number of women (Kiamba, 2008; Otiso, 2013; Ikaria, 2015) contrary to the current situation in which a greater and increasing number of women seems to be portrayed as the main breadwinners while a lesser number of men is depicted to be committed to providing basic family needs (Mlambo-Ngcuka, 2019).

Tanzanian writers also raise the concern of gender definition as we see it contradicting the stereotypical traits of men and women. Writers such as Kezilahabi (1971) in *Rosa Mistika* portrays a man performing his masculine characteristics by mistreating his wife and the family, reminding them all the time that he is the father and the head of the family but does not perform his anticipated masculine roles. He fails to provide for his family and cannot pay school fees. The woman in this novel has taken a father's responsibility as she provides for the family and she is the one raising money for school fees for the children.

Other Tanzanian writers who dealt with the issue of gender include Ibrahim Ngozi in *Machozi ya Mwanamke* (1977), Emmanuel Mbogo in *Tone la Mwisho* (1981), Penina Muhandoin *Heshima Yangu* (1974), *Nguzo Mama* (1982), and Elieshi Lema in *Parched Earth* (2001). Said Mohamed has also apportioned the theme of gender relatively in *Babu Alipofufuka* (2001), *Dunia Yao* (2006) and *Nyuso za Mwanamke* (2010). Most of these works seem to portray or define men and women in a traditional perception. However, the characters portray ambiguity of gender roles in their works. In this category, we have Kezilahabi's *Dunia Uwanja wa Fujo* (1975) and Muhando's *Nguzo Mama* (1982). In this case, the writers demonstrate that traditional gender roles are opposed by a subtext of female flexibility, courage, aggression, strength and resourcefulness, which allow multiple dramatic strategies to authorize the counter-narratives of female characters.

The above-stated ambiguity of gender roles is also revealed in Tanzanian films where both men and women are depicted as heads of families. In Bongo movies such as *More than a Woman* (2019), *The Women in Town* (2020) and *Running from Two*

*Women* (2020), women are portrayed as extraordinarily stronger than men. Other Bongo movies with similar themes are *Siri ya Mtungi* (2013) and *The White Maasai* (2005).

Studies that have been specifically conducted on the representation of masculinity are also an important part of this background. Ottosson and Cheng (2012) studied the representation of gender roles in the media through an analysis of gender discourse in *Sex and the City* movies. They used media as a big part of people's everyday lives and how it influences both how we see ourselves and the world to some extent. By using discourse analysis, the results show different types of gender representation and how the characters in *Sex and the City* movies challenge patriarchal privilege. These images of gender representation in movies affect our perception of what a man or a woman is and suggest that a good number of the characters still follow the patriarchal privilege, but some characters occasionally challenge those that follow it. The important question that is left unaddressed is how characters indicate patriarchy and masculinity, which is one of the issues to be addressed by the current study.

Mahonge (2016) is another study that specifically deals with the representation of masculinity. This study is done on Kezilahabi's five novels; *Nagona*, *Mzingile*, *Gamba la Nyoka*, *Dunia Uwanja wa Fujo* and *Kichwa Maji*. It gives a clear picture of how men perform masculinity in a traditional setting and the challenges and problems of modernity in a typical patriarchal society. The study shows that women can stand as the pillar and icon of the nation in building it. From her analysis, Mahonge makes an emphasis that women have an important role, just as men and women can lead to the downfall of men if they are disregarded. Additionally, the

study's findings reveal that masculinity is socially constructed and not connected to natural creation, fluid and complex phenomenon that changes in response to a number of circumstances. The study also presents the different types of masculinity such as retrogressive, negative, positive and messianic masculinity and informs that women have a part to play in constructing men's masculinity, as it has been socially accepted that behind any successful man, there is a strong woman. Mahonge does not leave aside the role of time and culture in performing masculinity. She indicates the influence of old and modern generations as well as Western and African cultures in the performance of masculinity. However, from Mahonge's findings, the researcher was doubtful whether the statement that gender and sex are totally different is true since the statement is in opposition to some gender identity theories that hold the view that gender and sex are related and the current world society also still holds the widespread perception that gender and sex are related.

The literature also shows that the representation of masculinity is not only manifested in the theatrical presentations and written literary texts but also in the oral narratives as an important part of oral literature. In these old oral narratives, men and women are assigned different roles to perform with regard to their gender as the societies deem right and appropriate (Panos, 2005; Lindsey, 2011). This explains that gender is a concept that is fluid and subject to change.

From the above-given background, the researcher justified that the representation of gender in both oral and written literature and in other genres like films and movies, and the representation of masculinity, in particular, is a topic worthy researching because there is still a contestation on the perception of the meaning of gender and

masculinity, in particular, that is caused by lack of knowledge of how men and women represent masculinity in different spheres of life, and how gender differs from sex. Because of a knowledge gap of how masculinity is represented and how gender differs from sex, there is a direct linking between one's sex and gender; a misconception that the researcher has revealed and addressed. This study, therefore, examined the representation of masculinity as a current issue in Tanzania and Kenya with reference to Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*, with the sole purpose of bringing to light the knowledge of how men and women, through male and female characters respectively, represent masculinity through examination of the characters' performance of masculinity, characters' indication of patriarchy and masculinity and relevance of the representation of masculinity in Ebrahim Hussein's plays to the Tanzanian and Kenyan society.

## **1.2 Ebrahim Hussein and his literary works**

Ebrahim N. Hussein was born in Lindi region located in the southern shores of Tanzania in 1943. He is a well-known Tanzanian playwright and poet. He is a highly educated man. He was educated at the University of Eastern Africa where he studied French and Theatre Arts. While studying at the university, he wrote some of his first few short plays, *Wakati Ukuta* (Time is a Wall) and *Alikiona* (Consequences). These early works focus on themes of tensions between the old and the new generations and the tensions leftover from European Colonialism. When at the University, he studied the European structure of a "well-made play", but became more interested in traditional African forms of theatre. He also graduated a doctorate degree from the University of Humboldt, Germany. *Alikiona* (Consequences) is a comedic interlude



found in the middle of many taarab performances. Ebrahim Hussein can be likened to Wole Soyinka, a Nigerian writer and Nobel Prize winner. Like Soyinka in Nigeria, Ebrahim Hussein is the founder of modern theatrical performances in Tanzania. *Kinjeketile* is his first written Swahili play, which is considered “a landmark of Tanzanian Theatre.” The play soon became one of the standard subjects for Kiswahili examinations in Tanzania as well as Kenya. By the year 1981, *Kinjeketile* had already been reprinted six times (Kinjeketile, 1969). Other plays written by Ebrahim Hussein include a short play titled *Wakati Ukuta* (1969), *Michezo ya Kuigiza* (1970), *Mashetani* (1971), *Alikiona* (1980), *Arusi* (1980), *Jambo la Maana* (1982), *Jogoo Kijijini* (1987), *Kwenye Ukingo wa Thim* (1988), and *Ujamaa* (undated). He also wrote poetry by the name *Diwani ya Tunzo ya Ushairi* (2016). In this study, the researcher focused on an examination of the representation of masculinity in the two Hussein’s plays namely *Kinjeketile* and *Kwenye Ukingo wa Thim*. The reasons for choosing the two plays included the researcher’s need of specific information from these two specific sources from the same author and the need of cross-examining Cyprian’s (2017) ideas that in the two selected plays, the masculine gender is better represented in different life aspects; politically, socially and economically in comparison to the rest of Ebrahim Hussein’s plays, and many critics and scholars have not yet paid attention to them with regard to the representation of masculinity in them.

### **1.3 Statement of the problem**

The complexity of the connotation of masculinity and the cross-cultural perception of masculinity have led to the widespread perception among people that all men are

masculine and all women are feminine (Connell, 2005; Mazrui, 2007). These complexities and the different cultural perceptions all over the world have resulted in a contestation on the perception of the meaning of gender and masculinity in particular to the extent that most people in different parts of the world think that all women are feminine and all men are appropriately masculine while others argue that gender is not sex linked (Bonatti, *et al.*, 2019). Despite these complexities and the consequential contestation on what gender is, the literature indicates that masculinity is not widely discussed in Tanzania, Kenya and other parts of the world. Previous studies on gender (Broqua and Doquet, 2013; Wanja, 2013; Mahonge, 2016; Mate, 2017; Bonatti, *et al.*, 2019; Waling, 2019; Harris, 2021) have addressed issues of inequality between men and women, the supremacy of men over women, gender bias and gender stereotyping, but have not specifically examined how masculinity is represented in different life aspects and in Ebrahim Hussein's plays in particular regardless Cyprian's (2017) findings that in the plays, the masculine gender is better represented compared to most other works of art. Therefore, the existing contestation on the perception of gender which leads to a problem of uncertainty of its meaning, is a result of the lack of knowledge of how masculinity is represented in different spheres of life; a gap that is left unaddressed by the previous studies and the researcher intended to fill it through an examination of the better representation of masculinity in the plays (Cyprian, 2017). This scientific process of searching for knowledge from primarily *Kinjeketile* and *Kwenye Ukingo wa Thim* in order to fill the above stated knowledge gap was done through the examination of both male and female characters' performances as represented in the plays. The researcher considered that the two selected plays were representative enough since, as also

stated by Cyprian (ibid.), almost all characters in them, regardless their sexes, are portrayed to perform masculinity in different contexts and circumstances. This study is very beneficial since it reveals the previously unknown knowledge of how masculinity is represented in different life aspects through examination of the different ways/techniques characters in Ebrahim Hussein's plays namely *Kinjeketile* and *Kwenye Ukingo wa Tim* use to manifest their masculinity, their performances that are related to masculinity and the relevance of their performances to the Tanzanian and Kenyan society. It also removes the uncertainty of the meaning of gender by putting clear that gender is fluid, contextual, circumstantial and not permanent, and it significantly differs from sex.

#### **1.4 Objectives of the study**

The study had one main objective and three specific objectives as follows:

##### **1.4.1 Main objective**

The main objective of this study was to examine the representation of masculinity in Ebrahim Hussein's two plays; *Kinjeketile* and *Kwenye Ukingo wa Tim*.

##### **1.4.2 Specific objectives of the study**

The study aimed at achieving the following specific objectives:

- i. To examine male and female characters' representation of masculinity as performed in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*.
- ii. To examine characters' indications of patriarchy and masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*.

- iii. To examine the relevance of the representation of masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* to the Tanzanian and Kenyan society.

### **1.5 Research questions**

From the above objectives, the research was guided by the following three questions:

- i. What is the male and female characters' representation of masculinity as performed in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*?
- ii. How do characters indicate patriarchy and masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*?
- iii. What is the relevance of the representation of masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* to the Tanzanian and Kenyan society?

### **1.6 Justification of the study**

As already mentioned, there is a considerable number of critical scholarships about the gender issues in Ebrahim Hussein's plays, in other Tanzanian drama, poetry and fiction in general and in literary works from other parts of the world (Burghardt, 2011; Truman and Morgan, 2016; Mlambo-Ngcuka, 2019). However, the literature review made still shows a critical knowledge gap of how masculinity is represented in different life aspects and in Ebrahim Hussein's plays in particular. Ottosson and Cheng (2012) studied the representation of gender roles in the media through an analysis of gender discourse in *Sex and the City* movies, part one and part two with a focus on how the characters in *Sex and the City* movies challenge the patriarchal privilege, without looking at how masculinity is represented. Matundura *et al.* (2013)

researched on permanent perceptions about children in the Kiswahili literature showing discrimination based on sex without addressing how gendered aspects, especially masculinity, is represented. Mahonge (2016) deals with the representation of masculinity in Kezilahabi's five novels; *Nagona*, *Mzingile*, *Gamba la Nyoka*, *Dunia Uwanja wa Fujo* and *Kichwa Maji*, giving a clear picture of how men perform masculinity in a traditional setting and the challenges and problems of modernity in typical patriarchal society, without addressing specifically how masculinity as a gendered aspect is represented. Mwaifuge (2014); Olali (2015); Masatu (2016); Cyprian (2017) and Geoffrey (2018) are studies on Ebrahim Hussein's plays that address issues of use of language and themes, language architecture, mistreatment of women by men, German colonialism and the trends and development of the Swahili drama since 1957 to 2014 respectively, but they altogether do not address the representation of masculinity, nor do they focus at the masculine gender in particular. The necessity of doing this study was therefore based on the necessary need to critically examine and show how masculinity as a gendered aspect is represented in Ebrahim Hussein's plays, the techniques/ways men and women use to indicate patriarchy and masculinity as represented in Ebrahim Hussein's plays, and to show the relevance of that representation to the Tanzanian and Kenyan society in order to do away with the uncertainty of the meaning of gender emanating from the existing contestation on its meaning, and to clearly state how it is represented. The study, therefore, enables the readers to understand the clear definition of gender in Tanzanian and Kenyan views and particularly Ebrahim Hussein's perspective on masculinity. Through the use of Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*, the study deepens our understanding of how Tanzanian and Kenyan male

and female experiences, bodies and subjectivities are manifested and constituted in specific social, cultural, historical and economic spheres. The study also greatly contributes to the growing universal knowledge of masculinity and resolves the confusion and contradictory perceptions regarding gender and sex. It also greatly contributes to the theories of masculinity.

### **1.7 Scope of the study**

This study is on the representation of masculinity in literary texts with particular attention to Ebrahim Hussein's plays. The study examined and interrogated the presentation of both female and male characters in the selected plays to determine how the writer processes masculinity through the female and male characters' speeches and expressions, themes, actions, images, symbols, pictorial illustrations, words and interpretations related to gender and masculinity in particular. The study highly acknowledges that masculinity may not always be positive or pleasant. The researcher used this limited collection of written material to allow a close analysis of the above-mentioned selected texts and an in-depth look at speeches and expressions, themes, actions, images, symbols, pictorial illustrations, words and interpretations that have a connotation of masculinity, and those which do not connote to masculinity were out of scope.

### **1.8 Limitation of the study**

The study limited itself to Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim* as primary texts. Although Ebrahim Hussein has written several books as listed above, the study limited itself to *Kinjeketile* and *Kwenye Ukingo wa Tim* due to their contemporary and exhaustive approaches to the theme of masculinity.

Additionally, the study was limited to the two plays above mentioned since, compared to prose fiction and poetry, plays are more imitative and reflective of what really takes place in society (Burghardt, 2011). The researcher also acknowledges the impossibility of exhausting the theme of Tanzanian and Kenyan masculinity by exploring only two plays, however, it is a contribution to critical scholarship on the subject.

### **1.9 Delimitation of the study**

The researcher presented the characters' expressions and statements in the original language of the plays (Kiswahili) and translated them into English in order to delimit himself from the limits of language borders. In order to avoid the effects of translation such as understating, exaggerating, changing, misleading or distorting some information during translation which may limit the real understanding of the intended knowledge, the researcher used the Oxford Advanced Learners' Dictionary (8<sup>th</sup> edition) to search for equivalents in meaning that produce almost the same effects in the translated texts. However, the researcher ensured that he retained the original language's beauty in the translation process for effective understanding of the originally intended meaning.

## **CHAPTER TWO**

### **LITERATURE REVIEW AND THEORETICAL FRAMEWORK**

#### **2.1 Introduction**

This part deals with definition of key terms as defined by different scholars and as operationally used in this study. It also deals with a critical analysis of different literatures that are related to this research study and the theories that are jointly used to describe the main ideas incorporated into this study. The researcher also identifies the research gap through a thorough literature review as well as the theoretical framework of the study.

#### **2.2 Definition of key terms**

In this study, there are important terms whose meanings need to be clearly and thoroughly understood in the way they are used in this study as follows:

##### **2.2.1 Gender**

Ndeda (2005) defines gender as a range of characteristics pertaining to, and making an obvious difference between femininity and masculinity. Musiiwa (2011) states that an individual's economic, social, political, and cultural attributes (traits) and performances constitute gender. In the context of this study, the term more specifically refers to how individuals define themselves and how they are evaluated by others based on their bodily performances and behaviours as examined by prescribed cultural constructs, contexts and circumstances.

##### **2.2.2 Masculinity**

Reed (2018) states that both masculinity and femininity refer to the social roles,



behaviours, and meanings prescribed for men and women in any society at any time. Such normative gender ideologies must be distinguished from biological ‘sex,’ and must be understood to be plural as there is no single definition for all men and all women. Bonatti *et al.*, (2019) add that men and women whose performances and traits demonstrate strength, superiority, competitiveness, toughness, endurance, leadership, status, power, and authority are masculine. In the context of this study, masculinity is taken to refer to temporary bodily performances and behaviours of both men and women that have a connotation of strength, courage, independence, leadership, assertiveness, superiority, competitiveness, toughness, endurance, leadership, status, power, and authority in given cultural constructs, circumstances and contexts.

### **2.2.3 Intra-gender masculinity**

According to Connell and Messerschmidt (2005), intra-gender masculinity is a bodily or linguistic performance that is realized when men mistreat fellow men to ensure perpetuation of dominant masculinity or when women mistreat other women on the basis of one being superior than the other in terms of wealth, physical strength, education level, authority or age. Similarly, Aggarwal (2016) states intra-gender masculinity as a performance through physical fights, psychological subduing, ideological rivalries, or a taking up of arms between individuals and groups of males and females to show each other who among them is more masculine than the others. In the context of this study, however, intra-gender masculinity should be understood as one’s act(s) of demonstrating muscularity, ruggedness, toughness and robustness

over another person of the same gender, or between groups of people that fall under either males or females.

#### **2.2.4 Traditional masculinity**

Traditional masculinity refers to standards of manliness that vary across different cultures and historical periods. Traits viewed as masculine in most world societies include strength, leadership, assertiveness, courage and independence (Braidotti, 2017). According to Reed (2018), traditional masculinity refers to a Western concept of manliness that relies and sometimes over-relies on stoicism, dominance, aggression and competitiveness. In the context of this study, therefore, traditional masculinity should be understood as relatively enduring characteristics encompassing appearances, interests, traits, and behaviours that have traditionally been considered relatively more typical of men. This operational definition can be easily understood if associated with Olali's (2015) example of traditional masculinity-machismo. Olali (ibid.) briefly states that machismo can be taken as a good example of traditional masculinity; a form of masculinity in Western countries that emphasizes power and is directly associated with the sense of being manly and self-reliant, and is directly associated with a man's responsibility to provide for, protect, and defend his family.

#### **2.2.5 Toxic masculinity**

Braidotti (2017) states toxic masculinity as referring to traditional cultural masculinity, which is normally harmful to women, men and society in general. It emphasizes the harmful effects of conformity to certain traditional masculine ideal

behaviours such as self-reliance, independence and dominance. Evers and Sieverding (2014) state that toxic masculinity refers to the notion that some people's idea of "manliness" perpetuates domination, homophobia, and aggression. This study takes toxic masculinity as a gender concept that involves social-cultural attempts to persuade or coerce boys and men to behave in a way that affects themselves through increased psychological problems which result into depression, increased stress, and substance use disorders, and also negatively affects the rest of the society, including women and children.

### **2.2.6 Femininity**

Braidotti (2017) defines femininity as a set of roles, behaviours and attributes that are normally associated with women and girls and are socially constructed. He cites traits such as nurturance, sensitivity, sweetness, supportiveness, gentleness, warmth, passivity, cooperativeness, expressiveness, modesty, humility, empathy, affection, tenderness, and being emotional, kind, helpful, devoted, and understanding to be stereotypically feminine. Reed (2018) defines traditional femininity as relatively enduring characteristics encompassing appearances, traits, behaviours and interests that have traditionally been considered relatively more typical of women. The two above definitions of femininity show a direct relationship between gender and sex, however, in the context of this study, femininity refers to temporary bodily performances and behaviours of both men and women that have a connotation of sensitivity, nurturance, sweetness, gentleness, supportiveness, warmth, cooperativeness, passivity, expressiveness, modesty, humility, empathy, tenderness,

affection, being emotional, helpful, kind, and devoted, determined by social constructs; not due to biological features.

### **2.2.7 Hegemonic masculinity**

As defined by Connell (2005), it is a practice that legitimizes men's dominant position in society and justifies the subordination of the common male population and women and other marginalized ways of being a man. Connell & Messerschmidt (2005) refer to it as a pattern of society in which stereotypically male traits are idealized as the masculine cultural ideal, explaining why and how men maintain dominant social roles over women and other groups that are considered to be feminine. In the context of this study, the term refers to the quest for manhood and the desire by men to prove their masculinity by demonstrating power over women and other fellow men. Characteristics that have a connotation of strength, competitiveness, assertiveness, confidence, and independence are symbolic of the performance of hegemonic masculinity.

### **2.2.8 Heterosexual masculinity**

Reed (2018) defines it as the cultural pressure exerted on males to be masculine in traits and heterosexual in orientation or else be viewed as feminine and socially unacceptable. In the context of this study, Reed's definition is operational.

### **2.2.9 Messianic masculinity**

David (2017) defines messianic masculinity as the powerful performances of miracles and wonders like those that were said to be performed by the Christian Messiah as documented in the Christian Holy Book, and those that are performed by

powerful medicinemen, wicthdoctors, prophets and sorcerers. On the other hand, Abdalla (2015) defines messianic masculinity as an ethical paradigm which is tied principally to the Christian tradition and its cultural history among African Americans referring to the faith in Jesus; the Messiah and His power to miraculously save those who believe in Him. David (2017) adds that messianic masculinity is just a powerful or miraculous performance that can be exhibited by either a woman or a man in a religious or cultural setting. In the context of this study, the researcher takes messianic masculinity to refer to the powerful magical performances that are done by prophets, prophetesses and seers out of religious or traditionally magical power vested on them by local or religious spirits.

#### **2.2.10 Positive masculinity**

Connell (2005) defines positive masculinity as the antithesis of toxic masculinity. He further states that the focus of positive masculinity is to help generations of men and women learn healthy behaviours and then develop more robust communities. Archana (2016) uses the term to refer to all men's cultural norms and practices as well as linguistic and bodily performances that are beneficial and are not associated with harm to society, and that foster social harmony, order, unity and equality between men and women. In the context of this study, the researcher uses the concept of positive masculinity to refer to all good and beneficial practices and performances that men and women do when using their physical and emotional strength to champion healthy behaviours and communities.

### **2.2.11 Negative masculinity**

David (2017) defines negative masculinity as the epitome of toxic masculinity. Reed (2018) gives the same definition and further identifies the negative masculine traits to include arrogance, aggression, being egotistical, having some/all kinds of risky behaviour, callousness, being non-communicative, explosiveness, having excessive pride, insensitivity, being domineering, cold-heartedness, lack of emotion, being overly competitive, closed mindedness, crudeness, coarseness, messiness, being violent, life taking, being indifferent and sexual promiscuity. In the context of this study, the researcher takes the concept of negative masculinity to refer to a gender concept that involves social-cultural pressures and expectations for boys and men to be physically aggressive, mentally unemotional, and continuously striving for external validation of their self-worth and the viceversa for girls and women, so as to maintain superiority of masculinity over femininity.

### **2.2.12 Maji Maji War**

Maji Maji War which is sometimes called the Maji Maji Jihad or Maji Maji Rebellion, was an armed rebellion of Islamic and Animist Africans against German colonial rule in German East Africa. Its timing dates from July 1905 to July 1907 in the Southern part of German East Africa (Tanganyika) and resulted in German Victory (Koponen, 2010).

### **2.2.13 Patriarchy**

Patriarchy is defined by Connell (2005) as a social system of relationships, beliefs, and values in which men hold primary power and predominate in roles of political leadership, moral authority, social privilege and property control both publicly and

privately. He further describes it as a system of society in which the father or eldest male is head of the family and descent is reckoned through the male line. Archana (2016) defines patriarchy as a social system which originated in the earliest times as a result of the biological constraints which did not allow women to hunt as they were involved with the maternal activities of procreation, child birth and upbringing. In the context of this study, patriarchy should be taken to refer to a social system in which men predominate over women and have social privileges over them which result into exploiting and oppressing them through male dominance of moral authority and control of property.

### **2.3 Theoretical literature**

This part briefly introduces in a chronological order the theoretical literature on the themes obtained from the specific objectives of this study namely: male and female characters' representation of masculinity, characters' indications of patriarchy and masculinity, and the relevance of the representation of masculinity in Ebrahim Hussein's plays to the Tanzanian and Kenyan society.

#### **2.3.1 Male and female characters' representation of masculinity**

With reference to Robert Connell's gender order theory which proposes that masculinity is socially constructed through performances, literature shows that both men and women are occasionally labelled masculine when they perform masculine roles (Connell, 1995). Such masculine roles are those that demonstrate masculine traits of strength, courage, independence, aggressiveness, and being unemotional. Ottosson and Cheng (2012) also recommend that strong and ugly appearances are also a representation of masculinity; on the contrary, weak and attractive appearances

represent femininity in most societies of the world. The researcher agrees with the above ideas and uses them in clarifying the meaning of gender as opposed to sex since sex is a fixed biological creation while gender is all about what one performs and how one appears depending on social constructs, and is fluid and circumstantial. However, the above ideas do not openly tell why there is still a widespread perception that all men are masculine and all women are feminine.

The feminist philosopher Judith Butler in *Gender Trouble* (1990) supports the above views by Robert Connell when she sets one of her principles in her theory of the Performative Aspect of Gender that gender is performative; it is an act or performance, thus both men and women are occasionally labeled strong, courageous, independent, aggressive, and unemotional when they perform in ways that demonstrate strength, courage, independence, aggressiveness, and being unemotional respectively. This is also a proof to the fact that gender is fluid, not permanent and circumstantial. However, Butler's ideas do not also openly tell why there is still a widespread perception that all men are masculine and all women are feminine.

### **2.3.2 Characters' indications of patriarchy and masculinity**

With reference to Robert Connell's Gender Order Theory, patriarchy is a term that can be used to describe ideas about and practices of masculinity that emphasize the superiority of masculinity over femininity and the authority of men over women. Ideas about and practices of patriarchal masculinity maintain gender inequalities (Connell and Messerschmidt, 2005). Patriarchy is therefore a social system in which



men hold primary power and predominate in roles of political leadership, moral authority, social privilege and control of property. Some patriarchal societies are also patrilineal, meaning that property and title are inherited by the male lineage. According to the Gender Order Theory, when men exercise more power than women, and when they become predominant in roles of political leadership, moral authority, social privilege and control of property, just to name a few, they indicate both patriarchy and masculinity as combined social constructs (Connell, 2005). Similarly, Butler in her theory of the Performative Aspect of Gender supports the above idea through two of her four (4) main principles which state that gender (masculinity in this case) is performative; it is an act, or performance and it is performed through roles that are socially constructed (Butler, 1990).

### **2.3.3 The relevance of the representation of masculinity in Ebrahim Hussein's plays to the Tanzanian and Kenyan society**

As stated in Butler's idea of the Performative Aspect of gender (Butler, 1990) that gender is socially constructed through role performance as prescribed in a given society, it is therefore very much likely that what is performed by both male and female characters in Ebrahim Hussein's plays is relevant to what is being performed in the current societies of Tanzania, Kenya and other parts of the world since the plays are immediately set in Tanzania and Kenya, and people from the two countries are found all over the world. Each character's appearance, theme, action, image, symbol, word or interpretation related to gender and masculinity in particular are considered to be a reflection of the social realities in the Tanzanian and Kenyan society. With reference to what both female and male characters perform in the

plays, the researcher is able to refute the widespread perception that all men are masculine and all women are feminine.

## **2.4 Empirical literature**

This section covers the studies already done on gender and specifically on masculinity and the prior studies on Ebrahim Hussein's literary writings.

### **2.4.1 Prior studies on gender and masculinity in particular**

Studies show that continuous gender typecasts have made the world culture keep an outlook that men are born with accepted ability and honour, but women have to demonstrate their aptitude for the community and society to escalate and honour them (Subramanian, 2004; Nyamhanga *et al.*, 2013). Furthermore, the commercial and instructional position of a man or a woman impacts their performance. In the case of men, when they are monetarily sound, they in most cases tend to be assertive, decisive, impressive, commanding and courageous, and this demands their partners to be fittingly not self-assured, indecisive, polite, unauthoritative and fearful. On the contrary, when women are financially better than their male partners, they also tend to be more confident, decisive, commanding, authoritative and even fearless and this necessitates their male partners to be appropriately not confident, indecisive, unnecessarily polite, unauthoritative and fearful (Bonatti, 2018; Harris, 2021; Izugbara, 2015; Murangiri, 2014; Waling, 2019).

Ottosson and Cheng (2012) studied the representation of gender roles in the media through an analysis of gender discourse in *Sex and the City* movies, part one and part two. They used media as a big part of people's everyday lives and how it influences

how we see and perceive. By using discourse analysis, the results show different types of gender representation and how the characters in *Sex and the City* movies challenge the patriarchal privilege. These images of gender representation in movies affect our perception of what a man or a woman is and suggest that a good number of the characters still follow the patriarchal privilege but some characters occasionally challenge those that follow it. Ottosson and Cheng's study is very useful to the current study since it supports the researcher's view that the patriarchal system should not make people think that masculinity is only a male trait; both men and women can be labelled either masculine or feminine depending on the roles one performs. Although Ottosson and Cheng's study does not tell the reasons for the widespread perception among people that all men are masculine and all women are feminine, challenging the patriarchal system suggests to us that it is not right to perceive all men as masculine and all women as feminine; an idea that agrees with the researcher's. The important question that is left unaddressed by Ottosson and Cheng's study is on how characters indicate patriarchy and masculinity; which is one of the issues to be addressed by the current study.

Matundura and others (2013) studied permanent perceptions about children in the Kiswahili literature. In their explanations of what they found through content analysis, they show that in the literature of children, there is discrimination based on sex. Male characters are perceived to be more powerful and are therefore given power and greater value in the stories than female characters who are not given power and therefore are given lesser value. The researcher does not pay attention to how masculinity is represented in the literature of children; however, this helps to see

how literary writers perpetuate the construction of masculinity. Additionally, this work helps the researcher to highlight the view that children can also be labelled masculine or feminine depending on given social constructs.

Mahonge (2016) deals with the representation of masculinity in Kezilahabi's five novels; *Nagona*, *Mzingile*, *Gamba la Nyoka*, *Dunia Uwanja wa Fujo* and *Kichwa Maji*. She uses a qualitative approach, employs a constructivist paradigm, adopts a close reading method and follows narrative techniques to arrive at giving a clear picture of how men perform masculinity in a traditional setting and the challenges and problems of modernity in a typical patriarchal society in *Kichwa Maji*. She also makes a comparison between socialism and traditional patriarchal ideologies in *Gamba la Nyoka* through which she clearly describes how Ujamaa as an ideology transcends and defies patriarchal ideology and structures; men are forced to follow and implement the socialist way of living regardless of how it affects their masculine ways of living. Furthermore, Mahonge shows how men are emasculated at the expense of masculinizing women in *Dunia Uwanja wa Fujo*. Under this section the researcher makes a thorough picture of how men are threatened when women are empowered. In *Nagona* and *Mzingile*, Mahonge reveals the position of a woman in building the new nation and the role of women in the downfall of men. The study shows that women can stand as the pillar and icon of the nation in building the nation. From her analysis, Mahonge emphasizes that women have a significant role, just as men and women can lead to the downfall of men if they are left behind. Further, the study's findings reveal that masculinity is a social construct and not connected to natural creation, a phenomenon that is fluid and complex and changes

in response to a number of circumstances. The study also presents the different types of masculinity such as retrogressive, negative, positive and messianic masculinity and informs that women have a part to play in constructing men's masculinity, as it has been socially accepted that behind any successful man, there is a strong woman. Mahonge does not leave aside the role of time and culture in performing masculinity. She indicates the influence of old and modern generations as well as Western and African culture in the performance of masculinity.

This work is similar to the current study and helps the researcher in understanding and clarifying the concept of how masculinity is constructed. Mahonge's study does not also address the reasons for the widespread perception that all men are masculine and all women are feminine. The difference between Mahonge's study and this is that the current study is based on Ebrahim Hussein's plays while Mahonge's dealt with Kezilahabi's novels. To clarify the difference of the two, Mahonge studied the world of fiction which is mainly and mostly fictitious (Burghardt, 2011) as portrayed by Euphrase Kezilahabi while this study critically examined the world of drama that is less fictitious and basically imitates the social reality (Burghardt, *ibid.*) as portrayed by Ebrahim Hussein. Additionally, Mahonge neither addressed the reasons for the widespread perception that all men are masculine and all women are feminine, nor specifically addressed the relevance of the representation of masculinity in Kezilahabi's novels while this study effectively addresses the two issues as portrayed in Ebrahim Hussein's plays. As a result of the above stated differences of the scopes of the two studies, the current study finally comes out with the the knowledge of the

the root causes of the widespread perception that all men are masculine and all women are feminine, which was not revealed by Mahonge's study.

#### **2.4.2 Prior studies on Ebrahim Hussein's literary writings**

Cyprian (2017) makes a critical assessment of the use of language and themes in the plays *Kinjeketile* and *Nyererena Safari ya Kanaani*. In his discussion about *Kinjeketile*, he shows how the people in the Southern part of Tanganyika fight against the German colonizers in order to get rid of German colonialism and repossess their land. The writer shows how people believed in water as their protection against the effects of war, particularly death; that water would protect them from the harm of German bullets. They believed intensely that *mtama* mixed with water would turn German bullets into water. The German bullets would therefore be harmless. Kinjeketile, who brings this magical belief, is trusted by the people and manages to unite the tribes in the Southern part of Tanganyika; the Wamatumbi, Wazaramo, Wangido, Warufiji, Wakichi and the Wamakonde, just to mention a few. The writer shows that water is a symbol of unity and through the belief in the power of water (*maji*), people manage to unite and to fight against the German colonizers through what is famously known as the Maji Maji war or the Maji Maji jihad. Although Cyprian's work does not pay attention to masculinity issues, the work helps us in identifying traits and characteristic behaviours that indicate masculinity in our work. It also helps us to prove the fact that both men and women have warrior instincts that, when provoked, may cause the individual to necessarily react violently; thus, resistance is not only a men's trait rather a natural trait for both men and women. However, the study leaves us asking: "Why did

women participate in the fight against the German colonizers and their evils, and why did men agree to be supported by women in the fight in an African society where women are still generally perceived to be feminine and inferior as opposed to men who are generally perceived to be masculine and superior?”. The current study anticipated to result in answering this critical question.

Geoffrey (2018) researched Language Architecture in the literary writing of Ebrahim Hussein (*Usanifu wa Lugha katika Uandishi wa Ebrahim Hussein*). He discusses themes such as bravery, courage, commitment to fighting, arrogance and resistance. This work does not pay attention to masculinity; however, it helps the researcher in revealing masculine traits of characters who are portrayed as brave, courageous, committed to fighting against injustices of all kinds, arrogant and resistant. Furthermore, the work helps the researcher to go deeper into what real masculinity is and how it is represented by both male and female characters in *Kinjeketile* since both sexes are portrayed to be brave, courageous, committed to fight against injustices of all kinds, arrogant and resistant to mistreatment.

Masatu (2016) is another scholar who dealt with Hussein’s works. He made a literary appreciation of *Kwenye Ukingo wa Tim* (1976). The criticism clearly shows the mistreatment of women by men as exemplified by George and the Umma Klan mistreating Martha after her husband dies. They use force to take her possessions left by her dead husband. Unexpectedly, Martha fights for her rights by holding a gun so that she can fight back. She also uses her bull dog (Elsa), which is consequently killed by the members of the Umma Klan. The portrayal of the characters gives a lesson to men that women should not be taken for granted that they cannot fight men.

Martha demonstrates masculinity through reacting and fighting back. Although this literary appreciation does not pay attention to the discussion of masculinity, it also helps us to prove the fact that masculinity is not only a male trait; women can also perform masculinity. This also agrees with the idea by Connell (1995) that both men and women are naturally born with warrior instincts that necessitate one's emotional and physical reaction when provoked.

Mwaifuge (2014), in his work titled "German colonialism, memory and Ebrahim Hussein's *Kinjeketile*", interrogates the encounter between the colonizer (German) and the colonized (Tanganyikans). He shows how Africans struggle to be united and fight against the colonial invaders, which results in a moment of great conflict between the natives and the colonial administration through the Maji Maji War that was physically fought from 1905 to 1907. This work does not discuss the representation of masculinity, however, it helps the researcher to show the representation of masculinity in Ebrahim Hussein's works and to support the idea that both men and women are naturally born with warrior instincts that are masculine traits that necessitate both physical and emotional reaction when one is highly provoked as supported by Connell (1995) with regard to the fact that both men and women effectively participated in the war.

Olali (2015) describes the trends and development of the Swahili drama from 1957 to 2014. In his description, Olali regards *Kwenye Ukingo wa Thim*, among others, as literature of the awakening period in which a woman, in particular, wakes up from the cultural sleep in which she was mistreated, denied of her rights of different kinds, including the right to possess property like land and houses and the right to inherit



her husband's property. Olali appreciates how Martha reacts against the Umma Klan led by George; she fights against the mob through her bulldog named Elsa. She also picks a gun in fighting against them. Olali (ibid.) indicates the different images of a woman as he explains that the portrayal clearly shows how women are not as weak as it has been wrongly perceived for centuries. Martha stands alone against her tribalistic relatives who are not ready to support her in getting married to a man of another tribe (Herbert). Martha's husband (Herbert) also stands firmly against the cultural wishes of his relatives and society when marrying a woman of a different tribe. This work leaves open the knowledge gap of the representation of masculinity in *Kwenye Ukingo wa Thim*. However, it helps the researcher to show how women have both physical and emotional strength as men do, which is a masculine trait. The study gives the possibility of interrogating the traditional definition of masculinity in our work, which is supposedly one of the reasons for the widespread perception that all men are masculine and all women are feminine.

## **2.5 Research gap**

The review of literature shows a considerable number of authors who studied issues of gender in general and masculinity in particular being less studied. However, most of those previous studies were from abroad, parts of Africa other than East Africa, and only a few from Tanzania. To make a summary of what others found and what they did not find in studies related to gender and masculinity in particular, Ottosson and Cheng (2012) studied the representation of gender roles in the media through an analysis of gender discourse in *Sex and the City* movies. By using discourse analysis, the results showed two different types of gender representation: feminine and

masculine and how the characters in *Sex and the City* movies challenge the patriarchal privilege. However, the researchers neither dealt specifically with the representation of masculinity nor the reasons for the widespread perception among people that all men are masculine and all women are feminine but focused on gender roles. Matundura and others (2013) studied permanent perceptions about children in the Kiswahili literature. Through content analysis, they found that in the literature of children, there is discrimination based on sex. They also did not pay attention to how masculinity is represented in the literature of children. Mahonge (2016) dealt with the representation of masculinity in Kezilahabi's five novels; *Nagona*, *Mzingile*, *Gamba la Nyoka*, *Dunia Uwanja wa Fujo* and *Kichwa Maji*. Using a qualitative approach and a close reading method, she revealed that masculinity is a social construct and not connected to natural creation; a phenomenon that is fluid and complex and changes in response to a number of circumstances. However, Mahonge neither addressed specifically how masculinity is represented in different spheres of life (life aspects) nor discussed in details the relevance of such representation. Since Mahonge's study, there has been no other study on the representation of masculinity in any other Tanzanian and Kenyan literary works, thus a need for a recent study to capture the current perception.

As seen in the literature review above, the researcher realized that the representation of masculinity as an aspect of gender representation in both English and Kiswahili literature is still less researched and there are still knowledge gaps that call for further research in this area in order to be filled. The critical knowledge gap that has been identified by the literature review made by the current study is the lack of

knowledge of how gender and masculinity in particular is represented in different life aspects, which consequently leads to a universal contestation on the perception of what gender is and lack of a clear-cut meaning between gender and sex among many people. There are few studies done on the subject that have given an insight on the relationship between the masculine and the feminine gender, and on how masculinity is represented in very few media and films, however, there is no single study on the representation of masculinity in Ebrahim Hussein's literary works and plays in particular, which examines how masculinity is represented in different spheres of life. This study, therefore, intended to bridge the knowledge gap of how masculinity is represented and indicated by both men and women in a variety of life aspects in both Kenya and Tanzania as the immediate settings of the plays and as case study areas, in order to replace the current widespread perception of gender as being directly related to sex with the broad perception that gender is fluid; not permanent and circumstantial, performative, and not related to sex.

## **2.6 Theoretical framework**

Wamitila (2003) states a theory as a term that refers to a general statement/statements or standard/standards on which a particular way of thinking and looking at things is based. He also commends that those critical theories provide a specific framework of perspective for interpreting texts, politics, religion, events, the natural world, human development and behaviour in any subject of inquiry. Critical theories also provide a way to form insightful, meaningful conclusions based on a justified rationale. Oftentimes, one critical theory contradicts or rejects another, and an insightful academic debate is born. The theory and criticism of literature are tied to the history of literature (Wamitila, 2000). The researcher acknowledges the presence of a good

number of theories that can be used for literary criticism. Such theories include the Historical and Biographical Criticism, New Criticism, Formalism, Russian Formalism, Structuralism, Post-Structuralism, Marxism, Feminism and French Feminism, Post-Colonialism, New Historicism, Deconstruction, Reader-Response Criticism, Gender Order Theory, Gender Performativity Theory, Structural Functionalism and Gender Theory, Symbolic Interactionism and Gender Theory, Gender Conflict Theory, Intersection Theory, Intertextuality Theory, Sign Theory or Semiotic Theory and the Psychoanalytic Criticism Theory, just to name a few.

It is important to note that the key problem of this study is the uncertainty of the meaning of gender as manifested by the two opposing perceptions; one's gender is directly related to one's sex versus the perception that gender is not sex linked. In order to provide a solution to the above-stated problem, and with consideration to the fact that no theory is self-sufficient, the researcher used two theories that complement each other, whose principles provide a clear understanding of masculinity in relation to gender and sex and its multiple dimensions and perspectives. This study, therefore, adopted two theories namely the Gender Order Theory by Robert Connell (1995) and the Theory of Gender Performativity by Judith Butler (1990) to enable the researcher to make a broader collection, analysis and interpretation of data in examining the representation of masculinity in Ebrahim Hussein's plays critically. The use of the two theories that complement each other gives readers a deeper and clear understanding of how gender roles and community practices that construct masculinity are portrayed in Ebrahim Hussein's plays. The reading of the texts, the analysis of the data from the read texts, and the interpretation

of the data was done based on these theoretical principles or ideas. The two theories were very much helpful in collecting and analyzing every character's appearance, theme, action, image, symbol, word or interpretation related to gender and masculinity in particular.

The idea of the Performative Aspect of Gender was established by the feminist philosopher Judith Butler in her 1990 book *Gender Trouble* and later developed by Beauvoir. It is based on the principles that:

- i. There is an obvious difference between gender and sex, and one does not depend on the other; being born male or female does not determine behaviour,
- ii. Gender is performative; it is an act or performance,
- iii. Gender is socially constructed,
- iv. Gender identity is unstable; it is fluid.

To clarify the above principles, Butler's idea of the Performative Aspect of Gender holds the view that gender is all about performance; it is performative. A man or a woman performs masculinity or femininity through language or his/her body, meaning that there are specific ways of body or language performances that are ascribed masculine or feminine. Therefore, it is one's body or the kind of language one uses and the manner in which it is used that is associated with either masculinity or femininity. In reading and analyzing texts with regard to Butler's idea of the Performative Aspect of Gender, all forms of body performance (actions) or language performance (words or speeches) read and analysed from the texts are the judgmental

factors to one's masculinity or femininity and not one's sex as it has been wrongly perceived for centuries. This principle, therefore, helped the researcher use the data obtained to answer the researcher's first question about the male and female characters' representation of masculinity as performed in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*.

The above four key principles of the idea helped the researcher to make a clear-cut difference between sex, gender and sexuality when reading and analyzing the actions, language and appearances of characters in the texts in order to avoid making wrong judgements about the characters' genders with regard to Butler and Beauvoir's idea that no one is born masculine or feminine, but one is born either male or female. The idea also helped the researcher to answer his first question that needed him to identify the masculinity performances of both male and female characters as represented in Ebrahim Hussein's two plays; *Kinjeketile* and *Kwenye Ukingo wa Thim*. Furthermore, the idea helped the researcher to use the selected texts to highlight and prove the principles that gender is socially constructed and gender identity is unstable.

Robert Connell's Gender Order Theory was founded by the Australian sociologist Raewyn Connell in his book *Masculinities*, originally published in 1995. He is famously known as Robert Connell. His theory is the most influential in the field of men and masculinity. It holds the ideas of the Construction of Masculinity through Social Performances and the Existence of Multiple Masculinities. Briefly, the two (2) key principles of this theory are:

- i. masculinity is socially constructed through performances,
- ii. there are multiple masculinities that vary across time, culture and the individual. An example is hegemonic masculinity which proposes to explain how and why men maintain dominant social roles over women, and other gender identities, which are perceived as “feminine” in a given society.

From Connell’s views, one can perform either masculinity or femininity irrespective of one’s sex. In reading Hussein’s plays and doing the content analysis, the two key ideas helped the researcher, and also help the readers of this research work to label characters as performing either masculinity or femininity on the basis of cultural norms and traditions that necessarily differ from one society to another and such identities of masculinity or femininity are therefore not permanent but contextual and circumstantial. Connell and Butler’s principles, therefore, helped the researcher in answering his second question that needed him to examine how characters indicate patriarchy and masculinity in Ebrahim Hussein’s *Kinjeketile* and *Kwenye Ukingo wa Thim*, and the third question that needed him to show the relevance of the representation of masculinity in Ebrahim Hussein’s *Kinjeketile* and *Kwenye Ukingo wa Thim* to the Tanzanian and Kenyan society.

On the one hand, the weakness of the Gender Order Theory lies in its inability to describe how gender is performed. This weakness is fulfilled by the Gender Performativity Theory which clearly states how gender is bodily and linguistically performed (Butler, 1990). On the other hand, the weakness of the Gender Performativity Theory lies in its inability to state why most societies assign certain specific performative roles (like hunting and providing for the family) to men and

others (like taking care of children and the husband) to women. This weakness is fulfilled by the Gender Order Theory as it clearly states how men are better fitted at certain performative roles (like hunting and providing for the family) while women are better fitted at other performative roles (like taking care of children and the husband). The two theories, therefore, complement each other (Connell, 1995).

The strengths of the two theories lie in their ability to clarify the difference between gender and sex, to explain clearly how gender is performed by both men and women, to state the role of the society in constructing gender, to explain how gender is unstable, and to identify the different types of masculinity. The weakness of both of the theories lies in their inability to state the reasons for the widespread perception that gender and sex are directly related. The researcher uses the idea of gender fluidity or lack of permanent gender identity in opposition to permanent sex identification to address the weakness of the theories.



## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 Introduction**

This chapter describes the methodology that is employed in the study. It includes the research design, area of study, the target population, methods that are used in datacollection and tools of collecting data, data collection process, data analysis, ethical issues, validity and reliability of research findings, and scope of the study.

#### **3.2 Research approach**

This research is mainly qualitative in approach. The researcher chose the qualitative approach because it focuses on how people organize themselves and their immediate environments and how the inhabitants of these environments make sense of their surroundings through symbols, rituals, social structures, social roles, and so forth (Mack *et al.*, 2005). The qualitative approach is relevant to this study because through qualitative techniques, the researcher finds room to share what others understand and perceive of their immediate environments (Berg, 2001). Therefore, through qualitative techniques, the researcher was able to share what Ebrahim Hussein understands and perceives of the representation of masculinity in Tanzania and Kenya as his immediate environments. Qualitative techniques also enabled the researcher to explore how human characters in the given texts structure and make sense of their daily lives about their own emotions, attitudes, feelings, motivations, symbols and their meanings, empathy, and other subjective aspects in relation to their naturally evolving individual and group lives (Berg, *ibid.*).

The study employs a constructivist paradigm that sets forth the view that reality is socially constructed (Charmaz, 2006) and agrees with the proposed theories; the theory of the Construction of Masculinity through Social Performances (normally referred to as the Gender Order Theory) by Robert Connell and the idea of the Performative Aspect of Gender ( normally referred to as the Gender Performativity Theory) by Judith Butler that both hold the same ideas that gender is a result of social constructs; it is fluid and circumstantial. Following a constructivist paradigm and keeping in line with the two selected theories, Ebrahim Hussein's plays are source of information that reflect social realities and the researcher considers data that are collected from the plays as gender facts that reflect social realities.

### **3.3 Research design**

Research design is the overall plan for connecting the conceptual research problems to the pertinent (and achievable) empirical research. In other words, the research design articulates what data is required, what methods are going to be used to collect and analyse data, and how all of these can answer one's research questions. Both data and methods, and the way in which they are configured in the research project, need to be the most effective in producing the answers to the research questions (taking into account practical and other constraints of the study (Schwartz *et al*, 2008).

This research employed a descriptive case study design on selected Ebrahim Hussein's plays from whose primary data was collected. The selection of this design is a result of the nature of this study on the field of literature as it needs detailed descriptions, elaborations, explanations and definitions of the performances and traits of characters. The findings of this research are, therefore, given through definitions,

descriptions, elaborations and explanations as put by Kothari (2009) that a descriptive case study is one that is focused and detailed, in which propositions and questions about a phenomenon are carefully scrutinized and articulated at the outset. When reading and analyzing the selected texts, namely *Kinjeketile* (1969) and *Kwenye Ukingo wa Thim* (1988), the main target was every theme, action, image, symbol, pictorial illustration, word or interpretation related to gender and masculinity in particular and how they represent masculinity. The choice of the two plays among many of Ebrahim Hussein's plays and poetry as listed in section 1.2 is necessitated by the fact that in the selected plays, the masculine gender is better represented in different life aspects; politically, socially and economically in comparison to the rest of Ebrahim Hussein's plays and many critics and scholars have not yet paid attention to them with regard to the representation of masculinity in them.

### **3.4 Study population**

The study population was divided into two groups namely the target population and the population sample.

#### **3.4.1 Target population**

Target population refers to all the things that a researcher can use in order to obtain data for his study. Such things may be a group of people, a geographical location, certain kinds of trees or certain kinds of writings (Ponera, 2010). This study obtained its primary data from among Ebrahim Hussein's plays namely *Wakati Ukuta* (1969), *Kinjeketile* (1969), *Michezo ya Kuigiza* (1970), *Mashetani* (1971), *Alikiona* (1980), *Arusi* (1980), *Jambo la Maana* (1982), *Jogoo Kijijini; Ngao ya Jadi* (1987), *Kwenye Ukingo wa Thim* (1988) and *Ujamaa* (undated). When reading and analyzing the

selected texts from among the above, the main target was every theme, action, image, symbol, pictorial illustration, word or interpretation related to gender and masculinity in particular.

### **3.4.2 Sample size**

The sample that was used in this study was a result of the sampling process. Sampling is the act of selecting a small group from a big group of the study population in order to make approximations of the target group (Kothari, 2014). A sample is a representative part of the whole which is selected by the researcher in order to be used in his/her study. This is because it is impossible or very difficult for the researcher to deal with the whole population in his study. Therefore, the researcher is required to select or appoint a certain specific number of the study population which is referred to as the target sample (Silverman and Marvast, 2008).

In this study, the researcher used the target sample approach. As stated by Leedy & Ormrod (2010), purposeful sampling is preferred when the researcher wants specific information from specific sources of data. Also, as for a literary work, the selection of only one author is a technique preferred by several researchers in order to get specific information from specific resource personnel in the study (Leedy & Ormrod, *ibid.*). On that basis, purposive sampling was used to obtain the required data of this study. Therefore, the sample consisted of two plays by Ebrahim Hussein which are *Kinjeketile and Kwenye Ukingo wa Tim* because the researcher wanted specific information from these two specific sources from the same author. The choice of the two plays was also a result of the researcher's need to cross-examine Cyprian's

(2017) ideas that in the two selected plays, the masculine gender is better represented in different life aspects; politically, socially and economically in comparison to the rest of Ebrahim Hussein's plays, and many critics and scholars have not yet paid attention to them with regard to the representation of masculinity in them. Also, with consideration to the fact that a content analysis needs a thorough reading and analysis of every aspect of the selected content, the researcher considered that the two selected plays sufficed the need of a representative sample since, as also stated by Cyprian (ibid.), almost all characters in *Kinjeketile* and *Kwenye Ukingo wa Thim*, regardless their sexes, are portrayed to perform masculinity in different contexts and circumstances.

### **3.5 Research data**

In any scientific research the researcher collects both primary and secondary data. Likewise, in this study, the researcher collected both primary and secondary data in order to fulfill the objectives of this study. Therefore, in the following two subsections, the researcher briefly explains the meanings of both primary and secondary data and how it was collected.

#### **3.5.1 Primary data**

Marques (2021) defines primary data as that original data that is collected by the researcher for the first time and it has not been used by another researcher for the same purpose. He also states that, primary data is that which is collected by the researcher for the first time, and normally it is that which has never been collected before as part of any other study. Primary data is also described as raw data or first-hand information. Marques (ibid.) further states the concept of primary data as the

data which is intended to answer the questions of the expected study. When primary data are analysed, presented and written as part of a dissertation, thesis, journal article or paper, they change from being primary to secondary data. In this research study, primary data have been collected by the researcher from Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*.

### **3.5.2 Secondary data**

Cohen *et al.* (2007) defines secondary data as second-hand data that is already collected and recorded by some researchers for their own purpose, and not for the current research problem. This is normally accessible in the form of data that is collected from different sources such as government publications, internal records of organizations, reports of censuses, written books, online websites, journal articles and reports. Marques (2021) states that secondary data is normally used by a researcher in writing his/her research/project proposal and they help in identifying the knowledge gap of his/her study. In addition, secondary data is used to support or refute the primary data in writing a chapter about presentation, analysis and discussion of research findings. Therefore, the secondary data of this study was obtained from theses, dissertations, books, online websites, journal articles and published papers on gender as a general concept and masculinity in particular.

### **3.6 Data collection**

This part describes the method that was used for data collection and the whole process of collecting data.

### **3.6.1 Data collection method**

The researcher used a close reading method to select and collect relevant data about masculinity in the two selected plays- *Kinjeketile* and *Kwenye Ukingo wa Thim* that formed the basis for data analysis. The close reading process was done step by step as follows: Firstly, the researcher intensively read the plays. The second step was to mark up and annotate the texts within the plays. The third was to read the plays a second time while continuing with marking up and annotating them. The fourth was to define the unknown words and phrases in the plays. In the fifth, the researcher read the plays for a third time in order to have a deeper comprehension and understanding, and noted all details not noticed in the first two times. The last was to reflect on the read texts (plays) and mark every theme, action, image, symbol, pictorial illustration, word or interpretation related to gender and masculinity in particular. In this process, an in-depth and extensive reading was done on the books. Information on the masculinity and femininity (gender) literary theory was effectively identified and collected.

### **3.7 Data analysis**

According to Kothari (2014), data analysis is a process of examining the data collected from the study in order to give a conclusion from them. Content analysis method and the referred tenets of Connell's Gender Order Theory and Butler's Gender Performativity Theory were jointly used in the data analysis process. Following step by step the prepared content analysis guide that is appended, the researcher started by choosing the texts that were analysed basing on his research questions. In this case *Kinjeketile* and *Kwenye Ukingo wa Thim* by Ebrahim Hussein were chosen. Secondly, the researcher defined the units and categories of analysis.

The units of analysis were the words, phrases, clauses, sentences and paragraphs that describe characters' appearances, themes, actions, images, symbols used in the plays, or interpretations related to masculinity. The categories of analysis were in two sets. The first set consisted of the stereotypical masculine attributes which included independence, aggression, strength, competitiveness, courage, bravery, sexual aggressiveness, emotionless, leadership, dominance, decisiveness, adventurous, egotistical and assertiveness. The second set of the categories of analysis consisted of the types of masculinity which included positive, heterosexual, progressive, negative/toxic, retrogressive, messianic, patriarchal, traditional, and hegemonic masculinity. Thirdly, the researcher developed a set of rules for coding. Under this step each category of analysis was assigned a distinct colour and all the units of analysis that fell under that category were given that same colour as their code. In the fourth stage the researcher used the coded texts to present the results in tables of ordinal numbers and descriptively analysed them in line with the selected tenets of Connell's Gender Order Theory and Butler's Gender Performativity Theory and drew conclusions. In this process, charts of ordinal numbers were used to present the results, and explanations, elaborations and descriptions were used to interpret and analyse the themes, actions of characters, images, symbols, pictorial illustrations, words or speeches and interpretations related to gender and masculinity in particular that were obtained in the data collected from Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*.

### **3.7.1 Content analysis method**

According to Kothari (2014), content analysis (always referred to as textual analysis), is a method of analyzing data and different information from books, journals,



magazines, and other written documents. It is a methodology that involves understanding language, symbols, images and/or pictures present in texts to gain information regarding to how people make sense of and communicate life and a variety of life experiences (Bowen, 2009). Visual, written, or spoken messages provide cues to ways through which different forms of communication may be understood. Often the messages are understood as influenced by and are reflective of larger social structures. For example, messages reflect and/or may challenge historical, cultural, political and ethical contexts for which they exist. Therefore, the analyst must understand the broader social structures that influence the messages present in the text under investigation. A researcher may therefore, choose to conduct a textual analysis when considering questions like: what is the meaning of this text? Or, how does this particular text connect with other similar texts?

### **3.8 Data presentation**

The results of data analysis were presented in the form of critical explanations, elaborations, descriptions, summaries of groups of information and discussions of the research results.

### **3.9 Research ethical consideration**

The researcher ensured that objectivity was highly maintained in data collection, presentation, analysis, interpretation and discussion.

### **3.10 Validity of research findings**

Vanderstoep and Johnston (2009) and Marques (2021) state that the validity of a content analysis study is the correspondence of the categories to the

conclusions, and the generalization of results to a theory or theories. In order to achieve validity of the findings of this study, the researcher considered three criteria that comprise the validity of a content analysis as set forth by Marques (ibid.). The first criterion was on the closeness of categories of analysis which included the stereotypical masculine attributes as the first main category. This category included all attributes connoting to independence, aggression, strength, competitiveness, courage, bravery, sexual aggressiveness, emotionless, leadership, dominance, decisiveness, adventurous, egotistical and assertiveness, which were all studied and proved to be closely related to masculinity. The second main category consisted of the types of masculinity like positive, heterosexual, progressive, negative, toxic, retrogressive, messianic, patriarchal, traditional, and hegemonic masculinity as shown in the content analysis guide. Each specific category was assigned a specific definition such that all words, phrases, clauses, sentences and paragraphs that fell under one definition were included into one specific category. The second criterion was on conclusions, referring to the level of the implication that is allowable, whether conclusions correctly follow the data, and if the results are explainable by other phenomena. The researcher ensured that the conclusions correctly followed the obtained data and the results were explainable by other phenomena like tables of ordinal data since the number of times a word, phrase, clause, sentence or paragraph connoting masculinity appeared could also be explained in numbers. The third criterion was on the generalizability of the results to the chosen theories; in this case, the researcher referred to Connell's Gender Order Theory and Butler's Gender Performativity Theory. To achieve this criterion, the researcher ensured that all the results either affirmed, contradicted or were relevant to the referred tenets of the

chosen theories. The researcher, therefore, ensured that the findings of this study were highly generalisable and they can be extrapolated to other settings, times, and places as a quality of external validity. Also, the researcher made an effective matching of the conceptual definitions with the operational definitions in order to attain internal validity of the results of this study.

### **3.11 Reliability of research findings**

Cohen *et al.* (2007) state that research reliability is the degree to which a research method produces stable and consistent results. In the context of a content analysis study, reliability is more appropriately a measuring procedure that yields the same results on repeated trials, even though it is made by different coders (Holsti, 1969; Krippendorff, 2004; Marques, 2021; Neuendorf, 2002; Riffe *et al.*, 2005; Weber, 1990). The researcher considered mainly two things that were required to achieve reliability in this content analysis. The first is the coders' ability, which means that coders need to be trained adequately to be able to classify content into the appropriate analytical categories (Riffe *et al.*, 2005). Second is the clarity of the categories, which means that the categories must be clear enough to support the coder's judgment on which recording units belong in the category and which do not (Holsti, 1969). Therefore, the researcher learned how to do a perfect coding of the data and worked hard to do a perfect coding of the content that was in line with the given concept definitions. The researcher also ensured that the categories were well defined and clear enough to support the coding judgment on which recording units belong in the category and which do not, in order to have an enhanced reliability of this study.

## CHAPTER FOUR

### FINDINGS

#### 4.1 Introduction

In this chapter, the researcher objectively presents, analyses and interprets the findings of this study. The analysis and interpretation have been done in accordance with the three specific research objectives of this study. These included: to examine male and female characters' representation of masculinity as performed in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*, to examine characters' indications of patriarchy and masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*, and to examine the relevance of the representation of masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* to the Tanzanian and Kenyan society.

The data were collected through a close reading method. The method was used to select and collect relevant data about masculinity in the two selected plays- *Kinjeketile* and *Kwenye Ukingo wa Thim*. The content analysis method and the referred tenets of Connell's Gender Order Theory and Butler's Gender Performativity Theory were jointly used in the data analysis process. The data is presented in three separate tables. The first one consists of data about the number of male and female characters in the plays and the number of their appearance in the representation of masculinity. The second includes only characters who performed masculinity and shows the types of masculinity they performed like war, messianic, retrogressive, toxic, negative, progressive, heterosexual, hegemonic, traditional, patriarchal and positive masculinities. The third includes only characters who

indicated patriarchal and other types of masculinity performance and the number of times each character indicated.

In this chapter, the researcher makes a detailed presentation, analysis and interpretation of the findings, which is followed by a discussion in the next chapter (chapter five).

#### **4.2 Male and female characters' representation of masculinity as performed in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim***

In this section the researcher presents, analyses and interprets the findings of the first objective of this study which was to examine male and female characters' representation of masculinity as performed in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*. The study considered the sex of characters in examining the representation of masculinity in the plays in order to reveal a clear picture of how male and female sexes were involved in masculinity performance as presented in Table 4.1.

**Table 4.1: Male and female characters' representation of masculinity as performed in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim***

Selected plays	Total number of male characters	Total number of female characters	Total number of all characters	Characters who performed masculinity		
				Male	Female	Total
<i>Kinjeketile</i>	24 (83%)	05 (17%)	29 (100%)	19 (65%)	02 (7%)	21 (72%)
<i>Kwenye Ukingo wa Tim</i>	15 (79%)	04 (21%)	19 (100%)	09 (47%)	02 (11%)	11 (58%)

**Source:** Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*

In Table 4.1, the findings reveal that in *Kinjeketile*, male characters were 24 (83%) and female characters were 05 (17%), making a total of 29 (100%). Out of the 24(83%) male characters, 19 (65%) were portrayed as performing masculinity of different types. Likewise, out of the 05 (17%) female characters, 02 (7%) were portrayed performing different types of masculinity, making a total of 21 (72%) performers of masculinity out of 29 (100%). The data, therefore, reveals that most of the characters in *Kinjeketile*, regardless of their sex, were portrayed to represent masculinity of different types. However, a greater number of male characters 19 (65%) were portrayed to appear performing masculinity compared to a lesser number of female characters 02 (7%).

In *Kwenye Ukingo wa Thim*, male characters were 15 (79%) and female characters were 04 (21%) making a total of 19 (100%). Out of the 15 (79%) male characters, 09 (47%) were portrayed performing masculinity of different types. Likewise, out of the 04 (21%) female characters, 02 (11%) were portrayed performing masculinity of different types, making a total of 11 (58%) male and female performers of masculinity out of 19 (100%). The data, therefore, reveals that most of the characters in *Kwenye Ukingo wa Thim* 11 (58%) characters, regardless of their sex, were portrayed to represent masculinity of different types. However, a greater number of male characters 09 (47%) were portrayed to appear performing masculinity compared to a lesser number of female characters 02 (11%). The data also reveals that in both of the plays, men were portrayed to perform masculinity the most.

To make a thorough and detailed analysis and interpretation of the above-given data, Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* are plays that imitate and present

incidents of both women and men performing masculinity in their societies. Contrary to the widespread perception that all men are masculine and all women are appropriately feminine, the two plays dramatize the performance of masculinity in a very complex manner with the involvement of both women and men. Through the portrayal of both female and male characters performing masculinity, Hussein directly challenges the widespread conventional conceptualization of gender and sex that leads to an automatic misconception of masculinity and femininity.

To make reference to the chosen theories, the reading and analysis of the performance of masculinity of both female and male characters in *Kinjeketile* and *Kwenye Ukingo wa Thim* is tied up on the conception of the performance of masculinity as stated in the theory of the Construction of Masculinity through Social Performances; normally referred to as the Gender Order Theory by Robert Connell (1995) and the idea of the Performative Aspect of Gender; normally referred to as the Gender Performativity Theory by Judith Butler (1990).

In *Kinjeketile*, for example, Ebrahim Hussein uses the very famous and historical incident of the Maji Maji War, also known as the Maji Maji Rebellion, which was an armed rebellion of Islamic and animist Africans against German colonial rule in German East Africa, currently known as Tanganyika. The war was triggered by a German policy designed to force the indigenous population to grow cotton for export and lasted from 1905 to 1907, during which an estimated number of 250,000–300,000 people died (Rushohora, 2020). The war was led by Kinjeketile Ngwale who claimed to be a spirit medium. He defied the German colonialists in Tanganyika, unleashed an uprising and gave the people “sacred water” which they believed would

keep them from harm. Little is known about Kinjeketile's childhood and upbringing. Although there is uncertainty about his year of birth, we know that he was born in Ngarambe, Matumbi in Tanganyika, now part of Tanzania (Hussein, 1969). He was hanged for treason in August 1905 by German colonial officials (Rushohora, 2020). He is said to have been possessed by a spirit known as Hongo. According to the play, Hongo appeared in the form of a snake which dragged Kinjeketile underwater. When he emerged 24 hours later, he was not wet at all. From that moment on, he started prophesying. Kinjeketile's biggest achievement was uniting different ethnic groups in and even beyond the region against a common enemy; the German colonial administration. He thus stirred the first embers of nationalism in Tanganyika. The name of the play, therefore, takes after the name of the leader of this prominent active resistance against colonialism and its evils on the soil of Tanganyika.

In *Kwenye Ukingo wa Thim*, Ebrahim Hussein uses Chira, a word from the Luo language which means 'misfortune'. This is a misfortune that strikes a woman or a man as a result of a bad act or acts she/he did before. Chira also refers to 'taboo'-things that are traditionally and culturally forbidden by a particular community, and when done against prescribed social norms, one is likely to suffer great consequences (Hussein, 1988). As the play revolves around the concept Chira, both women and men (female and male characters) perform masculinity in a number of ways as follows:

Masculinity performance is observed from the beginning; at the introductory part of *Kinjeketile* when Kinjeketile's power of performing miracles like those that were performed by Jesus Christ; the Christian Messiah (hence the term messianic



masculinity), plays an influential role in uniting the people and building courage in them to unite and fight against the German colonialists. David (2017) defines messianic masculinity as the powerful performances of miracles and wonders like those that were said to be performed by the Christian Messiah as documented in the Christian Holy Book, and those that are performed by powerful medicinemen, witchdoctors, prophets and sorcerers. David (ibid.) adds that messianic masculinity is just a performance that can be exhibited by either a woman or a man. Hussein introduces the play with a description of how Kinjeketile powerfully performs miracles like staying in water for 24 hours and eventually coming out of the water with dry clothes, an incident that defines him as a superstitiously powerful person from whose performances the Southerners could win against the Germans. Hussein writes:

*“Then, in the year 1904 a prophet arose. His name was Kinjeketile. Near his home at Ngarambe there was a pool in a tributary of the river Rufiji. Kinjeketile was possessed by the spirit Hongo who dwelt in the pool. When possessed by Hongo, he immersed himself under the water of River Rufiji for 24 hours and eventually came out of the water with dry clothes. Coming out of the water as a trusted miracle man, Kinjeketile taught the people the meaning of unity and encouraged them to unite by symbolically using water as a medicine against divisive forces. Hundreds of people who heard of his name through nywinywila, the whispering campaign, came to join forces with him.” (Hussein, 1969:vi).*

In the above quotation, Kinjeketile performs messianic masculinity by performing a miracle of staying immersed in water for 24 hours and eventually coming out of the water with dry clothes, and then gives a message of the medicine of water mixed with mtama that would make them unassailable by German bullets during their fight for freedom. That message promises deliverance or an ideal era of peace and

prosperity to his fellow Tanganyikans who had suffered for quite a long time. Kinjeketile's performance of messianic masculinity succeeds to unite the different tribes of Southern Tanganyika including the Wamatumbi, Warufiji, Wangindo, Wazaramo, and Wakichi who had believed that the Germans were stronger than them. However, the above quotation clearly shows that the greatest enemy of the Southern Tanganyikans was a lack of unity among themselves which was said to be a result of divisive forces. Since Southern Tanganyikans believed in superstition and magic, Kinjeketile seems to win the hearts of his fellows as he is being possessed by Hongo-the spirit of water who appears in the form of a snake which drags him underwater. When he emerges 24 hours later, he is not wet at all. From this moment on, he starts prophesying about a coming era of deliverance, peace and prosperity that was to be made real through absolute unity among the tribes that would enable them to collectively fight and drive out the Red-Earth (Germans).

Messianic masculinity is further illustrated as follows:

*Bi Kitunda: Basi sisi tulipoona moshi tukafikili unapika.*

*Bi Kinjeketile: Moshi ule ... Kinjeketile huyo anafanya kafala.  
Kajifungia ndani leo siku ya ngapi sijui.*

*Bi Kitunda: You know, we thought you were cooking something when we  
saw smoke coming from your house.*

*Bi Kinjeketile: Oh, that smoke...that is Kinjeketile performing his  
rituals.... He's locked himself in for many days now.  
(Hussein, 1969:2).*

The above dialogue reveals that Kinjeketile locks himself in for many days to perform his rituals as part of performing messianic masculinity. This is a very common performance in Africa for men. According to Oduyoye (2016), older women also perform the duties of a priest to a smaller degree after menopause.

Therefore, the researcher agrees with both Hussein (1969) and Oduyoye (2016) that both men and women are diviners among many African peoples and what they perform as diviners are messianic masculinity.

Kinjeketile's performance of messianic masculinity is further illustrated in the following stage directions and his forthcoming speech:

*Four young men come forward. Kinjeketile takes some maize flour from his bag, mixes it with some water and gives it to the young men. One by one they kneel before him as he offers each a nibble of the mixture, and blesses them. He then applies on each man's head some of the mixtures and blesses them with the whisk (Hussein, 1969:17).*

Then Kinjeketile speaks to the men:

*Nendeni kama upepo.... Haya yote yanawezekana kwa sababu ya nguvu ya haya maji. Maji!*

*Go like the wind.... All this is possible because of the power of the water. Water! (Hussein, 1969:17).*

Through the above portrayed magical and superstitious performances of messianic masculinity, Kinjeketile succeeds to make the people believe that the medicine of water mixed with mtama would create unity among them and make their bodies unassailable by bullets, and would enable their traditional army to drive out the Red-Earth and his well-armed army. Contrary to their expectations, when the war began, people were mowed down like grass.

Regardless of the fact that Southern Tanganyikans was defeated and killed in great numbers, Kinjeketile continues his performance of another type of masculinity; hegemonic masculinity as he stands firm and unregretful to his attempts despite being forced by Kitunda to admit before the people that the belief in water was a lie, that it was nothing. In gender studies, hegemonic masculinity is part of R. W.

Connell's Gender Order Theory, which recognizes multiple masculinities that vary across time, society, culture, and the individual. Conceptually, hegemonic masculinity proposes to explain how and why men maintain masculine traits such as aggressiveness, confidence, standing firmly on one's decision or course of action, and accepting the bitter consequences of one's course of action over other gender identities which are perceived as feminine in a given society (Connell and Messerschmidt, 2005). In line with the above-listed traits of hegemonic masculinity, Kinjeketile is ready to die maintaining the belief that the attempt made to overthrow the German colonial regime has sown good seeds towards freedom, as he says:

*Kinjeketile: Wanataka niseme kuwa maji yalikuwa uongo? Uongo ulikuwa wapi? (haraka) Hakuna majuto. Hakuna majuto. Limefanyika basi.*

*Kitunda: Utasema kesho kuwa...*

*Kinjeketile: Sitaki kuongea habari yakesho!*

*Kitunda: Utaongea.*

*Kinjeketile: Sitaki! Nikisema hivyo, walioko Kaskazini, Kusini, Mashariki na Magharibi wataacha kupigana. Watakosa tumaini kabisaa-watakata tamaa. (uk. 53).*

*Kinjeketile: They want me to say that the water was a lie? Where was the lie? ((hastily) No regrets. No regrets. It is done, it is finished.*

*Kitunda: Will you confess tomorrow that....*

*Kinjeketile: I don't want to talk about it!*

*Kitunda: You must talk about it.*

*Kinjeketile: I won't! The moment I say that, people in the North, South, East and West will stop fighting. They will fall into hopeless despair\_ they will give up. I will not say that! (p. 53).*

The above paragraph describes Kinjeketile as a person who has stereotypical masculine traits. The identified traits are firmness of idea as revealed when he refuses to confess, independence, aggression, assertiveness and emotional strength. The combination of these traits makes up a type of masculinity known as positive

masculinity (Cyprian, 2017). This type of masculinity is manifested when men and women use their physical and emotional strength to champion healthy behaviours and communities. It is the antithesis of toxic masculinity. The focus of positive masculinity is to help generations of men and women learn healthy behaviours and then develop more robust communities (Connell, 2005). Kinjeketile is a champion of positive masculinity and offers a good example of men who successfully perform positive masculinity as shown in the dialogue above.

Women have also been portrayed performing masculinity in *Kinjeketile* and *Kwenye Ukingo wa Thim*. In *Kinjeketile*, Bibi Kitunda and her daughter Chausiku are good examples of women who fight for themselves in objection to the evils of German colonialism that including humiliation, oppression and women's sexual harassment, just like Martha in *Kwenye Ukingo wa Thim*. Hussein's *Kinjeketile* portrays Mnyapala who goes to Kitunda to give him the message that Bwana Askari and even Bwana Akida Thabiti have agreed that Kitunda can rest for two days in exchange for lending them his daughter-Chausiku. Kitunda does not only refuse to do that but also hits Mnyapala and calls him a pimp that has no shame. Consequently, Mnyapala and Kitunda start fighting and Mnyapala's friend comes to his aid. Bibi Kitunda and her daughter Chausiku also come to Kitunda's aid. The fight is fierce as Kitunda and the two women (his wife and her daughter) are not ready to be humiliated to that extent.

The incident is portrayed through the following stage directions:

*They roll on the ground. Mnyapala's friend comes to his aid. He gets his chance and uses his whip on Kitunda's back. Bibi Kitunda and Chausiku take hold of him in an attempt to get the whip from him. But he turns round and whips Chausiku who writhes with pain. The man grapples with Bibi Kitunda. They both fall to the ground. Seeing this, Kitunda leaves Mnyapala to go to the rescue of his wife. He pounces on the man. But Mnyapala hits Kitunda from behind with a stick. (Hussein, 1969: 9-10)*

Similarly, Hussein's representation of masculinity in *Kwenye Ukingo wa Thim* affirms Butler's idea that gender is performative; it is an act, or performance, thus both men and women can perform masculinity irrespective of their sexes. Martha, a female character in *Kwenye Ukingo wa Thim* is portrayed to represent women who are self-conscious, stable and masculine in their performances. She resists her brother-in-law's mistreatment after her husband's death and orders him (George) to leave. George is forced to leave and returns with a mob of people- the Umma Klan in order to forcefully take property from Martha's house. They forcefully enter the verandah heading to the house entrance. Out of their expectations, they face stiff resistance from Martha who uses her bulldog (Elsa) to fight them and calls the police for help. Martha is a strong woman who necessarily reacts against any forms of mistreatment. The scene briefly portrays Martha's speech and actions as follows:

*Elsa kamata! Kamata! (Elsa anawashambulia. George na wenzie mbio. Martha anapiga simu). Polisi? Hapo ni police station? Hii ni Kilima Hewa Lane. Tafadhali fika hapa haraka iwezekanavyo. Tumeingiliwa na majambazi. (Anaweka simu chini. Mbwa nje anafukuza watu. Tunasikia mayowe ...)*

*Elsa catch! Catch! (Elsa confronts them. George and his fellows run away. Martha makes a phone call). Police? Is it police station? This is Kilima Hewa Lane. Please come here as fast as possible. We've been invaded by bandits. (She puts down the phone. Outside the dog is chasing people. We hear shouts...)* (Hussein, 1988: 29).

The above-portrayed data vividly shows how Martha (in *Kwenye Ukingo wa Thim*) strongly reacts against George and the Umma Clan's illegal invasion in the same way Bibi Kitunda and Chausiku (in *Kinjeketile*) react against Mnyapala and his friend. The two similar portrayals of both male and female characters from the two plays who strongly react against one another make the researcher keep in line with Cyprian

(2017) and Butler's (1990) common view that both men and women have warrior instincts that when provoked, may cause the individual to necessarily react violently, thus resistance is not only a men's trait, rather a natural trait for both men and women.

The action of reacting through fighting is labelled masculine in our data analysis. In connection to Cyprian (2017) and Butler's (1990) view that masculinity is a natural instinct that when provoked, may cause the individual to necessarily react violently and that resistance is not only a men's trait but rather a natural trait for both men and women, *Kinjeketile* portrays Bibi Kitunda and her daughter Chausiku who are greatly annoyed by the humiliation and oppression their family is subjected to by the Mnyapala and the Askari. Consequently, they necessarily join Kitunda in reacting and fighting against the Mnyapala and his friend. Hussein's manifestation of a collaborative reaction and fight of women (Bibi Kitunda and Chausiku) and a man (Kitunda) against the evils of the colonial tendencies and agents reflects both men's and women's masculine traits. Such traits lead to masculine performances as per the traditional definition of masculinity which refers to temporary bodily performances and behaviours of both men and women that have a connotation of strength, courage, independence, leadership, assertiveness, superiority, competitiveness, toughness, endurance, leadership, status, power, and authority in given cultural constructs, circumstances and contexts (Musiiwa, 2011). The above description keeps the researcher in agreement with both Bonatti, et al., (2019) and Reed (2018) who maintain the argument that both men and women whose performances and traits demonstrate strength, superiority, competitiveness, toughness, endurance, leadership,

status, power, and authority are masculine. The data from the above-given portrayals also keeps the researcher in agreement with Butler (1990) and Connell's (1995) views that masculinity is a performance that is not sex-linked; both women and men can perform it, and that women, just like men, do necessarily react violently when provoked or when treated against their own rights.

From the above analysis, the researcher is of the verdict that masculinity is a trait that is natural to both men and women, therefore, a man or a woman naturally performs masculinity depending on given cultural and social constructs, contexts and circumstances, and the given cultural and social constructs, contexts and circumstances determine the performances of individuals to be either masculine or feminine.

Through reading Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*, we observe that the author has also introduced the issue of intra-gender masculinity through a number of episodes. Intra-gender masculinity is performed when men mistreat other men to ensure the perpetuation of dominant masculinity. It may also occur among women; when women mistreat other women on the basis of one being superior to the other in terms of wealth, physical strength, education level, authority or age. It is an aspect of retrogressive masculinity as opposed to progressive masculinity. Intra-gender masculinity is performed through physical fights, psychological subduing, ideological rivalries, or a taking up of arms between individuals and groups of males and females to show each other who among them is more masculine than the others. This is very common among children of primary school age, but it becomes a serious issue when it happens among grown-ups (Connell and Messerschmidt, 2005). Hussein



affirms this notion by dramatizing a number of episodes that manifest intra-gender masculinity. The first episode is portrayed in *Kinjeketile*. It involves the Overseer and the Head Man against Kitunda. When working on the plantation, Kitunda stands for a while to straighten up his back. Seeing this, the Overseer slashes him with a whip. Kitunda cannot bear this mistreatment; he stands for a fight as portrayed:

*Bibi Kitunda: (Watu wengi wanaonekana wakitoka shambani. Wengine wamembeba Kitunda. Kuona hivyo, Bi Kitunda anakimbia kwenda kumsaidia mumewe.) Nini kimetokea?*

*Mtu wa 1: Kitunda aliinuka kunyosha mgongo. Mnyapala akampiga viboko. Kitunda hakukubali; alikikamata kiboko. Pale pale Jumbe akaja, akaamrisha akamatwe atandikwe.*

*Mnyapala: Pale hakuna maongozi juu ya yaliyopita shambani. Itakuwa taabu.*

*Kitunda: Niache nimtoe! Oho ... (Anataka kupigana. Anafungwa mdomo na bwana wa pili. (Anamnong'oneza.)*

*Bibi Kitunda: (Many people are seen coming back from the plantation. Some are supporting Kitunda. Seeing this, Bibi Kitunda rushes to help her husband.) What happened?*

*First Man: He straightened up, to ease his back a little. The Overseer slashed him with a whip. Kitunda wrenched the whip from the overseer and immediately the headman was called in, who ordered Kitunda to be whipped some more.*

*Mnyapala: Quiet, there! No talking or there'll be trouble. What's passed has passed, no tales about it.*

*Kitunda: Let me get at him... Ahhh... (He wants to fight. The second man puts a hand over his mouth. He whispers to him). (Hussein, 1969: 3)*

The above-portrayed data clearly shows how really intra-gender masculinity is performed in society. The overseer and the Mnyapala collaboratively mistreat Kitunda by subduing him and showing him that they are more masculine than him because they have authority over him. This subduing and mistreatment (slashing him with a whip) leads to a physical fight as a reaction. The data suggests that men are always not ready to be mistreated, to be looked down on or to be downtrodden by

fellow men since they have natural masculine traits of power, authority, arrogance and aggressiveness that lead them to necessarily react against fellow men when subjected to mistreatment of any kind.

Likewise, in *Kwenye Ukingo wa Thim*, Hussein continues to reveal the issue of intra-gender masculinity by portraying Martha who hires Stella as her house girl and commands her to do domestic activities as she likes. This is portrayed as follows:

Martha: *Saa ngapi? Stella anatoka haraka...*  
 Stella: *Saa kumi na moja.*  
 Martha: *Mzee yu wapi?*  
 Stella: *Yuko juu. Alikuwa hapa sasa hivi.....*  
 Martha: *Na leo asubuhi umechelewa tena.*  
 Stella: *(Hajibu. Anatazama chini).*  
 Martha: *Bunduki hapa inafanya nini? Nilikuambia uitafutie mahali pengine.*  
 Stella: *Ndiyo. Nitaitafutia.*  
 Martha: *Umetengeneza chumba cha wageni?*  
 Stella: *Kiko tayari...*

Martha: What time is it? Stella moves hastily...  
 Stella: Eleven.  
 Martha: Where's daddy?  
 Stella: He's upstairs. He was just here.....  
 Martha: And today you've woken up late again.  
 Stella: (She does not reply. She looks down).  
 Martha: What's the gun doing here? I told you to find another place for it.  
 Stella: Yes. I will do.  
 Martha: Have you prepared the room for the guests?

Stella: It is done... (Hussein, 1988: 1-2).

The above conversation manifests intra-gender masculinity as Martha commands Stella (her house girl). Stella simply obeys because she is hired by her fellow woman and Martha can decide anything for her. Martha's ability to hire a house girl, pay her and command her to do domestic activities as she likes is a manifestation of how a woman can perform masculinity on a fellow woman. Martha is able to perform

masculinity on her fellow woman (Stella) simply because she is wealthier than her. The researcher, therefore, agrees with Morgenroth & Ryan (2018) in extending Butler's insights that in the world culture, wealth equals success, and a successful man or woman can command or perform any form of masculinity on another person of the same sex, which is referred to as intra-gender masculinity in the context of this study.

In *Kwenye Ukingo wa Tim*, masculinity has also been performed by characters of one sex commanding other characters of a different sex. Martha commands George irrespective of the fact that Martha is a woman and George, her husband's brother is a man. Martha necessarily commands George to leave her home because she does not agree to be led by George in her own home. Contrary to Martha's expectations, George thinks he has the patriarchal power of commanding Martha because she is her brother's wife. This is portrayed as follows:

*George: Bado hujaelewa. Nyinyi muko ndani ya madaraka yangu.*

*Martha: Nini?*

*George: Muko chini...*

*Martha: Katika nyumba hii wewe huna madaraka yoyote. Tena tafadhali ondoka!*

*George: Ond... (hakudhani kuwa Martha atasema hivyo). Unajua unasema nini?*

*Martha: Nasema nini?*

*George: Labda huelewi, Herbert hakukueleza. Kimila mimi ni mkubwa wa Herbert. Mama yangu aliolewa, halafu mama aliyemzaa Herbert.*

*George: You still don't understand. You are under my authority.*

*Martha: What?*

*George: You're under....*

*Martha: You don't have any authority in this house. And please, leave!*

*George: Leave... (He didn't expect that Martha would say so). Do you know what you're saying?*

*Martha: What I'm saying?*

*George: Perhaps you do not know. Herbert didn't tell you. Traditionally I deserve to be respected by Herbert. My mother got married, then Herbert's mother. (Hussein, 1988: 28).*

George's remark, however, affirms Butler's and Connell's principle that masculinity is socially constructed through cultural traditions. In his society, the lady who gets married first deserves to be respected by those who get married latter, likewise their children and grandchildren. On the basis of such cultural traditions, George claims that he deserves to be respected by Martha since his mother got married first, then Herbert's mother (Hussein, 1988: 28).

The researcher's revelation of the idea that both men and women have natural masculine traits of power, authority, arrogance and aggressiveness that lead them to necessarily react against fellow men and women when subjected to mistreatment of any kind keeps in line with both Sedgwick (1985) and Kaufman's (1994) ideas that both men and women have warrior instincts that when provoked, may cause the individual to necessarily react violently, thus resistance is not only a men's trait, rather a natural trait for both men and women. They also add that such warrior instincts are greatly provoked when the provocation is done by a man to a fellow man (like Mnyapala's provocation to Kitunda in the above stated case) or a woman to a fellow woman.

Intra-gender masculinity is also portrayed in *Kinjeketile* through the communication between Kitunda and Mkichi when Mkichi disapproves the Wamatumbi by saying that they are cowards and Kitunda is just a woman. Kitunda being a prominent Mmatumbi warrior, does not agree with such disapproval because cowardice is the quality of femininity and for a man to be called a woman is to be looked down on.

This argument provokes anger and leads to fighting. Kitunda pounces on Mkichi and they roll on the floor. The episode is briefly presented as follows:

*Kitunda: Mimi nimekwisha sema - tungojee mpaka tupate silaha.*

*Mkichi: Hiyo ni sababu ya uoga. Lakini toka lini Mmatumbi akawa shujaa?*

*Mzee: Hatukuja hapa kugombana juu ya kabila.*

*Kitunda: Mwache aseme tena na nitamfanya ajikutie maisha yake.*

*Mkichi: Nitasema tena: Wewe mwanamke! Wamatumbi waoga!  
(Kitunda anamrukia Mkichi. Wote chini.)*

*Kitunda: I have already said it. Let us wait until we have the arms.*

*Mkichi: That is a coward's point of view. But then, since when were the Wamatumbi warriors?*

*Mzee: We did not come here to quarrel over tribal issues.*

*Kitunda: Let him say that again and I will make him sorry for the rest of his life.*

*Mkichi: I'll say it again: The Wamatumbi are cowards. You are nothing but women. (Kitunda pounces on Mkichi and they roll on the floor.) (Hussein, 1969: 6).*

The above stated episode dramatizes negative, toxic and retrogressive masculinity as well because the actions performed such as being violent, performing aggression towards women and not being a feminist ally are typical qualities of negative, toxic and retrogressive masculinity. The three types of masculinity share common traits. Connell and Messerschmidt (2005) identify such traits and their list includes arrogance, aggression, being egotistical, having risky behaviour, callousness, being non-communicative, explosiveness, having excessive pride, insensitivity, having domineering tendency, being cold-hearted, lacking emotion, being overly competitive, closed mindedness, coarseness, messiness, crudeness, being violent, life taking, indifferent, and sexual promiscuity. Some scholars (Bonatti *et al.*, 2019; Mlambo-Ngcuka, 2019) consider both toxic and retrogressive masculinity to be sub-categories of negative masculinity.

In *Kwenye Ukingo wa Tim*, just like in *Kinjeketile*, negative masculinity is also portrayed to be performed by men in most cases, and marriage is one of the areas in which it is highly performed. Hussein (1988) portrays George who invades Martha's house with an intention of forcefully taking all the property from his brother's house just because his brother has passed away. However, this is also a result of social constructs that women cannot inherit their husband's property. Through Martha's complaints, husbands are portrayed to perform negative masculinity like heterosexuality (heterosexual masculinity) which is disadvantageous to their wives. Women are portrayed to be complaining on what their husbands (can) do in order to seek for their own happiness, which in turn leads to their wives' sorrows. The following Martha's speech is a portrayal of what takes place in the society:

*Mwanamke utakuwa na pesa ulizopata kwenye kibarua. Utafunga ndoa na kuanzisha familia. Lakini huko ni kubahatisha tu. Ukipatana na mumeo, basi hiyo bahati yako. La, hamkupatana, ndiyo umetupa maisha yako. (Ananyamaza). Kwa mwanamume ni rahisi. Mambo ndani ya nyumba hayamuelei, anakwenda nje. Anatafuta mwengine. Kijana zaidi. Anakwenda klabu. Anacheka, anajipumbaza. Anafurahi na wenziwe, rafiki zake. Mwanamke kufanya hivyo hawezi. Ndiyo mwanzo kupewa jina baya. Unaona?*

*A woman will have money from her job. You' ll officially get married and start a family. But that is just to try your luck. If you stay in good terms with your husband, then that's your luck. If not, then you've lost your life. (Silence). For a man it is simple. Home affairs are not a burden to him, he goes out. He finds another woman. Even younger. He goes to night clubs. He laughs, he fools himself. He enjoys with fellows, his friends. A woman cannot do so. It's the beginning of being given bad names. You see? (Hussein, 1988: 30).*

The above portrayal agrees with Connell and Messerschmidt's (2005) ideas that men are in most cases the victims of performing negative masculinity which fosters unhealthy behaviors while women do perform positive masculinity in most cases.

The researcher, therefore, suggests that men should know the effects of performing negative masculinity like causing hatred among family members, lack of peace and harmony among family and society members, and developing a spirit of selfishness and uncertainty of future among family members as shown above. Having known these, men should avoid performing negative masculinity, rather, perform positive masculinity for fostering peaceful, lovely and harmonious life in families and societies.

As revealed in the above given data, instances of physical fighting among characters and words that subdue men like being called 'women' dominate the dramatization of *Kinjeketile* and *Kwenye Ukingo wa Thim* symbolizing a society that is still uncivilized and uneducated. It is a society that looks down on women and fosters men's dominance. Men are portrayed fighting fellow men and some are fighting women just to prove their masculinity. However, some women are not ready to be mistreated, therefore, they decide to fight for themselves in expressing their disapproval of negative, toxic and retrogressive masculinity. As shown above, Bibi Kitunda and her daughter Chausiku are champions of fighting against forms of masculinity that are retrogressive and performing those that are progressive. Bibi Kitunda stands as a good example of women who perform both progressive (anti-patriarchal) and positive masculinity through going to the plantation in place of her husband. *Kinjeketile's* portrayal reveals that men were the ones to offer hard labour in the plantations because of their perceived masculine ability to manage offering hard labour. However, when they were unable to go for their turns, their wives could go on their behalf as portrayed in the play:

*Bibi I: Mama Chausiku leo yuko wapi?*

*Bibi II: Kenda shambani kulima badala ya mumewe. Mumewe ngonjwa kupigwaalivyopigwa jana.*

*1<sup>st</sup> Woman: Where's Chausiku's mother today?*

*2<sup>nd</sup> Woman: She has gone to the plantation in place of her husband. Her husband couldn't go after yesterday's beating. (Hussein, 1969:11).*

The above portrayed data clearly shows Mama Chausiku going to the plantation in place of her husband; a woman's performance that enhances her struggling husband's masculinity and patriotism. In line with the above portrayed data, Mahonge (2016) states the role of women in enhancing men's courage and patriotism, and in protecting them as portrayed in Kezilahabi's *Gamba la Nyoka*, *Nagona* and *Mzingile*. Mahonge identifies *Mimi* as a role model of women who are struggling to protect and assist men to attain freedom for their society after facing massive problems in the same way Mama Chausiku does in Hussein's *Kinjeketile*.

Most important of all to this study is the fact that Hussein portrays both men and women performing masculinity of a number of types, affirming Connell and Butler's ideas that masculinity is all about performance and it is performed by both men and women in a number of ways depending on social constructs, circumstances and contexts. It is, therefore, neither biologically inherent nor permanent.

In a nutshell, Hussein's presentation of both female and male characters affirms Connell's and Butler's notions that masculinity is a performance; an act that is performed. The presentation further reveals that masculinity is performed by both men and women in different ways depending on a number of circumstances and contexts. In the plays, both female and male characters have been portrayed to



perform masculinity in a number of ways and in varied circumstances and contexts leading to different types of masculinities like positive, negative, retrogressive, progressive, hegemonic, and heterosexual, just to name a few.

Additionally, the presentation shows clearly that masculinity as an aspect of gender is socially constructed, and is fluid. Society creates cultural and traditional constructs that are used to determine one's action(s) as connoting to masculinity or femininity. However, the presentation perfectly represents how a good number of men usually falls victim of performing negative masculinity which leads to unhealthy behaviours and actions compared to a lesser number of women that do the same, suggesting that women, in most cases, do perform positive masculinity. This revelation is a lesson to most men to avoid performing negative masculinity and resort to performing positive masculinity. In these plays, therefore, we learn that masculinity is a performance; it is performed by both women and men regardless of their sexes, just as it is for femininity. Through these plays, we also learn that masculinity is fluid, circumstantial, not permanent, and changes in response to a number of social-cultural circumstances.

#### **4.3 Characters' indications of patriarchy and masculinity performance in**

##### ***Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim****

In examining characters' indication of patriarchy (as defined on sub-section 2.2.12) and masculinity in the plays, the study considered the different types of masculinity performed by both male and female characters as presented in Table 4.2.

**Table 4.2: Types of masculinity performed by male and female characters in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim***

Character	Sex	Play	Type of masculinity (abbreviated) and # of times the character performed								
			P <sup>+</sup> m	Hm	Prm	N <sup>-</sup> m	H-m	Rm	Mm	Pm	Tm
Men of the People's Army	M	<i>KT</i>	1	1	1		1			1	1
Mnyapala	M	<i>KT</i>		1		1	1				
Representative of the Wazaramo	M	<i>KT</i>	1		1						1
Kitunda	M	<i>KT</i>	1								1
Ngulumbalyo	M	<i>KT</i>	1				1				1
Mkichi	M	<i>KT</i>	1								1
Mngindo	M	<i>KT</i>	1								1
Askari	M	<i>KT</i>		1		1	1	1			1
Kinjeketile	M	<i>KT</i>					1		1	2	1
Kitunda's son	M	<i>KT</i>	1								1
First Old Man	M	<i>KT</i>	1								1
Second Old Man	M	<i>KT</i>	1								1
Third Old Man	M	<i>KT</i>	1								1
First Soldier	M	<i>KT</i>	1								1
Second Soldier	M	<i>KT</i>	1								1
Third Soldier	M	<i>KT</i>	1								1
Kibasila	M	<i>KT</i>	1								1
German Officer	M	<i>KT</i>				1	1				1
Chausiku	F	<i>KT</i>	1		1						1
Bibi Kitunda	F	<i>KT</i>	1		1						1
Third Man	M	<i>KT</i>		1							1
Herbert	M	<i>KUT</i>	1		1					1	
George	M	<i>KUT</i>				1	1	1		3	1

Mzee	M	<i>KUT</i>				1	1	1		1	
Mwanakijiji	M	<i>KUT</i>		1							
Mfanyakazi I	M	<i>KUT</i>	1								
Mfanyakazi II	M	<i>KUT</i>	1								
D.C	M	<i>KUT</i>	1				1				1
P.S	M	<i>KUT</i>	1				1				1
Martha	F	<i>KUT</i>	1		1						
Jean	F	<i>KUT</i>	1		1						
Uncle Ben	M	<i>KUT</i>					1	1		1	
TOTAL	32	2	23	5	7	5	11	4	1	9	23

**Source:** Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*

**KEY:**

M - Male

Nm - Negative masculinity

F -Female

H-m – Hegemonic masculinity

*KT* – *Kinjeketile* Rm – Retrogressive masculinity

*KUT*-*Kwenye Ukingo wa Tim* Mm – Messianic masculinity

#- number Pm – Patriarchal masculinity

P<sup>+</sup>m –Positive masculinity Tm – Traditional masculinity

Hm- Heterosexual masculinity

Prm – Progressive masculinity

In Table 4.2, the findings show that there are different types of masculinity like positive, negative/toxic, heterosexual, progressive, hegemonic, retrogressive, messianic, patriarchal, and traditional masculinity. There are also incidences of intra-gender masculinity which fall under the above main types. These different types of masculinity refer to the different ways through which one may perform masculinity. The characters that are portrayed to perform masculinity from both of the plays are 32 (as listed in Table 4.2) out of 39 (as analysed in Table 4.1). Each of the 32 male

and female characters that are listed in Table 4.2 are portrayed to perform one or more types of masculinity. Positive masculinity was performed 23 times by 23 characters; 19 males and 04 females. Heterosexual masculinity was performed 05 times by 05 male characters only. Progressive masculinity was performed 07 times by 07 characters; 03 males and 04 females. Negative and Toxic masculinity were performed 05 times by 05 male characters only. Hegemonic masculinity was performed 11 times by 11 male characters only. Retrogressive masculinity was performed 04 times by 04 male characters only. Messianic masculinity was performed once by only 01 male character. Patriarchal masculinity was performed 09 times by 06 male characters only. Traditional masculinity was performed 23 times by 23 characters; 21 male and 02 female characters. Patriarchal masculinity was performed by male characters only and no female character is portrayed to perform negative/toxic masculinity. All 04 female characters are portrayed to perform positive and progressive masculinity and 02 of them are portrayed to perform traditional masculinity. The two characters that indicated the practice of patriarchal masculinity also indicated the performance of other types of masculinity; revealing that patriarchy and other forms of masculinity are closely related.

The study also considered sex of the characters, their marital status, age and the number of times a character indicated both patriarchal and other forms of masculinity performance as presented in Table 4.3. According to Aggarwal (2016) and Archana (2016), the indicators of patriarchy and patriarchal masculinity are mainly three: active discrimination of women, marriage system, and economic value of women. On the other hand, the indicative traits of masculinity in general include being

independent, aggressive, strong, competitive, courageous, brave, sexually aggressive, being less emotional, demonstrating leadership behaviour, being dominant, decisive, adventurous, egotistical and assertive (Olali, 2015). Table 4.3 shows clearly how patriarchy and masculinity were indicated by the male and female characters in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*.

**Table 4.3: Indications of patriarchy and masculinity in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim***

S/N.	Character	Sex	Marital status (Married/Single/Unknown)	Age(Old/Matured/Young)	Name of Play	Number of times he/she indicated patriarchal and other types of masculinity performance).	
						Patriarchal masculinity	Other types of masculinity
1.	Men of the PP	Male	Married	Matured	<i>KT</i>	1	5
2.	Kinjeketile	Male	Married	Matured	<i>KT</i>	2	3
3.	George	Male	Married	Matured	<i>KUT</i>	3	4
4.	Mzee	Male	Married	Old	<i>KUT</i>	1	3
5.	Uncle Ben	Male	Married	Matured	<i>KUT</i>	1	2
TOTAL	05				02	8 times	17 times

**Source:** Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*

**KEY:**

PP – People's Army

*KT* – *Kinjeketile*

*KUT* – *Kwenye Ukingo wa Thim*

The findings in Table 4.3 reveal that all the 05 characters that indicated patriarchal masculinity also indicated other types of masculinity like heterosexual, hegemonic and traditional masculinities that are mainly socially constructed, giving a clue to the idea that patriarchy is also a result of social constructs. The findings also reveal that the 05 characters that indicated patriarchal masculinity were all male and married. No female character was portrayed to perform patriarchal masculinity, giving a clue to the idea that patriarchy is pre-dominated by men, and mostly married men. Age was also considered and the findings reveal that all the 05 characters that were portrayed to perform patriarchy and other types of masculinity were either matured or old. This finding also leads to the idea that the practice of patriarchy is championed by the matured or old men. Patriarchal masculinity was generally indicated 08 times by the 05 characters as shown in Table 4.3 while the other types of masculinity were in total indicated 17 times by the same.

Through the presentation of the data findings in Table 4.3 and their analysis and interpretation, the researcher found that Hussein's *Kinjeketile and Kwenye Ukingo wa Tim* dramatize a society that is truly patriarchal. Men are the heads of families and have predominant power over all the affairs of their homes and families. Women are forced to listen to men in everything they want to do or whatever they want to be done. Women have to stay at home and do all the activities related to family care and children upbringing while men have to do outdoor activities. When wives do mistakes, their husbands have the power to punish them in any way they deem appropriate, even beating them. In contrast, when husbands do mistakes, their wives cannot punish them by any means, they have to tolerate and forgive them. Wives are

also told to avoid peering into their husband's affairs too closely as a sign of being a good-mannered woman. As a result, a man who tolerates mistreatment is referred to as a woman as Mkichi says to *Kinjeketile*:

*Toka mala ya kwanza kukutana mpaka leo hakuna moja lililofanyika. Akuna moja tulilofanya. Udongo mwekundu bado yupo nchini kwetu. Bado zaidi amechukua nchi yetu. Ameichukua kwa nguvu. Sisi kama wanawake tunantazama tu. Anatulimisha kwa nguvu. Sisi tunantazama tu. Anatudai kodi. Sisi tunantazama tu. Anatudai sisi kodi? Ilikuwa sisi tumdai yeye kodi, lakini apana! Sisi kama wanawake tumekaa tunantazama. Kuntazama huku mpaka lini? Tutakaa hivi hivi huku tunateswa katika nchi yetu mpakalini?*

*From the day we held our first meeting until today, nothing has been done. There isn't a single thing we've done. The Red Earth is still in our country. What's more, he has taken our country from us by force. And we, like women, just stare at him. Now he has forced us to cultivate his cotton plantation for him. We just stare at him. He has got us paying him taxes. We just stare at him. Is it for him to demand taxes from us? He should be paying us tax, but oh no! We, like women, just meekly sit, watching him do what he wants with us, with our land. How long are we going to remain meek and silent? Are we going to allow ourselves to be persecuted in our own country? (Hussein, 1969: 5).*

The above short speech by Mkichi indicates patriarchal masculinity and affirms Connell and Butler's notions that patriarchal masculinity emphasizes the superiority of masculinity over femininity and the supremacy of men over women. Mkichi complains that men are just looking at the wrong deeds of the Red Earth (the Germans), as if they are women. This means that in a patriarchal society, reacting violently against mistreatment does not befit a woman; it befits a man. Non-involvement of women in the fight against the Red Earth is an indication of patriarchal masculinities and ideologies. In addition, the response of men to Mngindo's speech affirms the predominance of patriarchal ideologies when he calls his fellow men to stand for war against the Red Earth, disinvolving women, and a

large group of only men is proud and call themselves “men of war” as briefly stated below:

*Mngindo: Tumuondoe – Tukate shauli sasa hivi – Vita. Akuna jingine.  
Wanaume: (Wanaitikia kwa pamoja) Maji! Maji! Maji! Ua! Ua! Ua!  
Sisi ni wanaume halisi! Wanaume wa vita!*

*Mngindo: Let us kick him out! Let us decide now. There is only one way-  
any armed struggle-a war! There is no other way.  
Men: (They respond in unison) Maji! Maji! Maji! Kill! Kill! Kill! We  
are really men! Men of war! (Hussein, 1969: 5).*

In a patriarchal system like the one exemplified in the above quotation, women do not go to war because they are not better fitted at it. Men are the ones to wage physical fights. This is mainly due to social constructs (Olali, 2015). Ebrahim Hussein reveals the same in *Kinjeketile*. As portrayed in the above quotation, women did not participate in the physical fights during the Maji Maji War. Only men fought the war as part of necessarily performing patriarchal masculinity, leaving their wives and children at home.

Furthermore, patriarchy advocates for men to protect women and not women to protect men. This notion is expressed by Bibi Kitunda in her speech to the villagers who do not help her when they (Bibi Kitunda, Kitunda and Chausiku) fight against Mnyapala and the Askari when they want to forcefully take Chausiku for sexual pleasure. The villagers do not help them, instead, they just watch the fight at a distance and then slowly come round to help them when the fight is over. To rebuke them, Bibi Kitunda says:



*Tokeni! Tokeni, wanawake wakubwa nyie! Vijitu viwili vinawatisheni – nyinyi nyote. Mmetawaliwa miili mpaka mioyo. Eti nyinyi wanaume kweli. Kweli Wamatumbi. Hata kidogo. Wanawake tu, nyinyi! Mnalimishwa – ndiyo. Wake zenu wanachukuliwa – ndiyo. Watoto wenu wanachukuliwa – ndiyo. Watu wa ndiyo. Sasa mmekuja kufanya nini? Mmejificha mpaka wametoka mabwana. Mnakuja kama wezi – kuja kunisaidia. Sitaki nsaada wenu. Tokeni!*

*Get out! Get out of here, you women, you. Two little men were enough to scare the whole lot of you. You have been enslaved body and spirit. Do you still regard yourselves as men? Do you call yourselves Wamatumbi? Oh, not at all. You are mere women, you! You're forced to dig-yes. Your children are seized-yes. You are 'yes' men. What have you crept in here to do? You hid until those two were gone. And now you steal in like thieves- to come to my aid. I don't want your help. Get out! (Hussein, 1969: 10).*

The above quotation affirms Butler and Connell's views of the supremacy of masculinity over femininity. Cowardice, which is manifested by saying 'yes' to everything is stated as the quality of femininity and it is discredited in a patriarchal society like Hussein's as exemplified by Bibi Kitunda's words above. On the contrary, reacting against mistreatment of any kind is regarded as masculinity and is appreciated. In the context of the above speech by Bibi Kitunda, masculinity is stated to be superior to femininity. The researcher, therefore agrees with Archana (2016), Butler (1990) and Connell's (1995) view that supremacy of masculinity over femininity; the inferiority of femininity to masculinity is a necessary defining feature of any society that embraces patriarchal masculinity as performed in *Kinjeketile* and *Kwenye Ukingo wa Thim*.

Mkichi's speech also affirms the notion that women are conventionally regarded to be cowards when he speaks to Kitunda, calling him a woman because he thinks he is a coward and all the Wamatumbi are cowards as well. Mkichi tells Kitunda:

*Hiyo ni sababu ya uoga. Lakini toka lini Mmatumbi akawa shujaa? wewe mwanamke! Wamatumbi waoga!*

*That is a coward's point of view. But then, since when were the Wamatumbi warriors? You're nothing but a woman! The Wamatumbi are cowards. (Hussein, 1969: 6).*

The researcher finds it important to note that the above two speeches (Bibi Kitunda's and Mkichi's) both express the issue of women being undermined by the society in *Kinjeketile*. However, in a critical view, the very same speeches express the issue of interrogation of masculinity or the question of the right definition of masculinity because what is expected of men as per the traditional definition of 'men' is sometimes not happening in Hussein's world; women are doing what is expected of men. Men, who are traditionally and conventionally expected to naturally demonstrate courage, power and determination to fight for their women and society in line with the traditional and conventional view that women are born submissive, weak, tolerant and passive and cannot fight for themselves, they (men) are on the contrary portrayed to be passive, submissive and weak. This observation drives the researcher to also ask himself Archana's (2016) important question: "Are women born submissive, weak, tolerant and passive or are they conditioned to be so?". From the above given data and analysis of them, the researcher is convinced to justify that to some extent, Hussein's representation of masculinity in *Kinjeketile* is a contradicting one and it is one of the important questions that he is grappling with. As such the researcher is persuaded that Hussein's vision in *Kinjeketile* is not to entrench hegemonic masculinities but to critique attempts at understanding masculinities outside the orbits of patriarch structures.

Similar to *Kinjeketile's* dramatization, Hussein's *Kwenye Ukingo wa Tim* also dramatizes a society that is typically patriarchal. Families are headed by men and they have predominant power over all the affairs of their homes and families. Married women are culturally and traditionally obliged to listen to their husbands in everything they want to do or whatever they want to be done. This is reflected in the play when Martha rebukes her son, Chris as follows:

*Lakini utakuwa kweli wewe, ukawa mtu hasa wa kukutegemea? Baba zima. Litazame. Utaweza kushika madaraka ya aina yoyote wewe? Utaweza kusimama mahali pa baba yako? Kuo na kumtiisha mwanamke chini ya kauli yako?*

*Will you really grow, to become a really dependable man? A grown-up man. Look at him. Will you be able to hold any authoritative position? Will you be able to stand your father's position? To marry and keep a woman under your say?*

The above Martha's questions to Chris show that, in her society, women depend on men. As a result of such a cultural construct, Chris is expected to grow into a dependable man who can stand his father's position and hold an authoritative position as well. Since Martha speaks in line with the cultural constructs of her society, this argument, therefore, keeps in line with one of the key ideas of Connell's (1995) Gender Order Theory which states that masculinity is socially constructed through performances or roles. Donald (2015) adds to the idea of the socially and conventionally expected roles of men by his statement that: "there are no more important roles for a man than the roles of husband and father. As men seek to righteously fulfill these roles, they become more like their Father in Heaven." However, the researcher is of an opposing view that there are no circumstances where a woman or a man should be treated differently because of their gender. The

researcher maintains that, because men and women are equal, they should be treated as so, both in the public and at home. For example, men and women at home are equal. They should therefore share family and home responsibilities, and none of them should in any way control the other.

Furthermore, Women in both *Kwenye Ukingo wa Thim* and *Kinjeketile* are portrayed as people who have to stay at home and do all the activities related to family care and children upbringing while men have to do outdoor activities. Due to this patriarchal division of labour, men are free to move to anywhere in an umbrella of fulfilling their duties and responsibilities while women have very limited freedom of movement. In *Kinjeketile*, Bibi Kinjeketile, Bibi Kitunda, Chausiku and the rest of the women are portrayed as people who mainly stay at home and do all the activities related to family care and children upbringing. They do not go outside their village to do any outdoor business while men freely move outside their villages, districts and regions to do outdoor activities, and even to night clubs. As an expression of their discontentment of this unhealthy patriarchal practice, Martha in *Kwenye Ukingo wa Thim* is portrayed lamenting to Pastor:

*...Kwa mwanamume ni rahisi. .... Anakwenda klabu, na mwanamke mwingine. Anacheka, anajipumbaza. Anafurahi na wenziwe, rafiki zake. Mwanamke kufanya hivyo hawezi. Ndiyo mwanzo kupewa jina baya....*

*For men it is simple. ... He goes to night clubs, with a different woman. He laughs, he fools himself. He enjoys with fellows, his friends. A woman cannot do so. It's the beginning of being given a bad name. (Hussein, 1988: 30).*

The above portrayal reveals the real situation in Hussein's society; how men are free at the expense of women's lack of freedom and being highly restricted in a number

of ways. It also shows how women are not comfortable with the above-described situation. In describing the relationship between wives and husbands in most African countries, Donald (2015) comments that African cultural constructs which determine masculinity and femininity as also stated in Connell's Gender Order Theory, result into higher freedom for men and lack of freedom for women and violation of women's rights. To show the magnitude of the problem, he adds that in most African countries, it is acceptable for men to cheat or have as many wives as they wish, but completely unacceptable for women, as also portrayed in the above Martha's lamentations. Hussein uses Martha to show women's dissatisfaction and discontentment towards such men's unhealthy behaviours. The researcher also joins hands with Hussein as he critiques the cultural constructs and norms that lead to treating men and women unequally. The researcher uses this study to suggest that both genders should not be treated differently on the sole basis of their gender, and this applies to all fields of life.

Furthermore, the above Martha's speech also reveals that in a patriarchal way of living, women are expected to conform to traditional standards of patriarchy. Those who try to act like men; moving around like men, are regarded to have broken the patriarchal codes of society and considered as irresponsible mothers because they spend less time taking care of their children and husbands. As a result, such women are given bad names.

In *Kwenye Ukingo wa Tim*, Hussein expresses also that women are denied the right to inherit land and property they acquired with their husbands. This is clearly portrayed by the decision by George and the Umma Clan to go to Martha's house

with an intention of taking all the property therein since her husband who was George's brother has died. Martha, however, does not agree with them and decides to fight for herself as portrayed:

*(Mawe yanavunja vioo. Kikundi cha watu kinaingia. Wanaimba "Mchaka mchaka chinja." Wanachukua vitu, mapambo, glasi. Wanaondoka. ... Martha anachukua bunduki.... Anatia risasi kwenye bunduki. Anamlenga George ...)*

*(Stones are breaking mirrors. A group of people storm in. They sing "Mchaka mchaka chinja". They take things, jewellery, glasses. They leave. ...Martha picks the gun.... She loads bullets in the gun. She aims at George...) (Hussein, 1988: 29).*

Lydia is also portrayed speaking to Jean:

*... Hapa kwetu kuna wanawake aina mbili. Wanawake wenye nyumba na wanawake wenye chumba. Wanawake wenye nyumba hupewa jina, watoto na mali. Wanawake wenye chumba wanapewa manukato, nguo na vitu vizuri na maneno yaliyo ladha.*

*... Here there are two kinds of women. Those with a house and those with a room. Those with a house are given a name, children and wealth. Those with a room are given fragrance, clothes and good things and sweet words. (Hussein, 1988: 36).*

The above two portrayals reveal how women are badly treated in a typical patriarchal and masculine world; a context or a culture which is dominated by a masculine worldview, including traditional masculine values. As Donald (2015) states that traditionally perceived masculine values are assertiveness, materialism, and less concern for others, Hussein also uses Martha and Lydia in the above two portrayals to show how women are involved in accumulation of family's wealth but denied the right to inherit such wealth since their husbands embrace masculine values of being assertive, materialistic and giving less concern for women. Women are therefore, portrayed as sufferers in a masculine world. The masculine world thinks that women

just deserve to be given fragrance, clothes, good things and sweet words, and not property like house and land. These are women with a room; not a house, as portrayed above. On the other hand, there are few women who are luckily given a name, children and wealth, defined as women with a house in the above portrayal. Their fortune depends on the new awareness of their husbands or the relatives of their husbands. However, Hussein uses Martha; a woman who is aware that it is her right to inherit her husband's property, who decides to fight for her own rights with the use of a gun and her bulldog Elsa. The researcher finds it important to note that Martha's determination to fight for her own rights is, therefore, a clear message to all women living in a masculine world to rise up and fight against all the socio-cultural constructs and values that undermine women and lead to giving less concern for women.

Moreover, the playwright reveals that married men in Hussein's *Kwenye Ukingo wa Tim* are free to decide on whatever to do to make themselves happy, even to marry more than one wife or to have younger wives, and women have no right to make any objection. This situation, therefore, makes marriage life unfree and unhappy to most women while for men it is very different. To exemplify the case, Martha is portrayed saying:

*Mwanamke utakuwa na pesa ulizopata kwenye kibarua. Utafunga ndoa na kuanzisha familia. Lakini huko ni kubahatisha tu. Ukipatana na mumeo, basi hiyo bahati yako. La, hamkupertana, ndiyo umetupa maisha yako. (Ananyamaza). Kwa mwanamume ni rahisi. Mambo ndani ya nyumba hayamueleli, anakwenda nje. Anatafuta mwengine. Kijana Zaidi. Anakwenda klabu. Anacheka, anajipumbaza. Anafurahi na wenziwe, rafiki zake. Mwanamke kufanya hivyo hawezi. Ndiyo mwanzo kupewa jina baya. Unaona?*

*A woman will have money from her job. You' ll officially get married and start a family. But that is just to try your luck. If you stay in good terms with your husband, then that's your luck. If not, then you've lost your life. (Silence). For a man it is simple. Home affairs are not a burden to him, he goes out. He finds another woman. Even younger. He goes to night clubs. He laughs, he fools himself. He enjoys with fellows, his friends. A woman cannot do so. It's the beginning of being given bad names. You, see? (Hussein, 1988: 30).*

The above data shows that when a woman decides to get married, she is not guaranteed with a happy future life because it just depends on whether she gets a good and sympathetic husband or a bad one. If she unfortunately gets a bad one; a husband with whom she cannot be in good terms, she lives a very sad life for the rest of her life because the society does not entertain divorce for any reason. This is the effect of patriarchal masculinity to women. They are not free because of the masculine social constructs that favour men's dominance over women.

Through the above portrayed data, the researcher makes a call to both men and women to analyse the current status of marriage life; whether it is a happy one or a sorrowful one, and do whatever possible to make it a happy one. The researcher further suggests that women should wake up and fight against the gender biased cultural constructs, given Martha as the role model. On the other hand, the researcher uses the above data to advise men to avoid and dismantle the gender biased social-cultural constructs and practices, especially those that make married women unhappy and unfree since, as stated by both Acosta *et al.* (2019) and Jones (2018), happy and successful families/homes are the ones that have truly happy women who enjoy an improved connection with their husbands. Jones (*ibid.*) comes to a conclusion that when a married woman does not enjoy her affairs with her husband, she is most likely to do things that may fail her husband and their own home.



The above data also reveals the common practices of a society that is typically patriarchal with a widespread conventional knowledge that masculinity is superior to femininity. Men inherit land and property from their biological fathers but women are socially alienated from inheritance because they are to get married and move to their husband's families. Briefly, the above Martha's and Lydia's speeches are a manifestation of how masculinity in the traditional set up is performed. However, Hussein implicates the interrogated masculinity in a traditional set up through portrayal of a few formally educated women like Martha who challenge the patriarchal codes and fight for themselves against the unfair patriarchal norms; a manifestation of how patriarchal masculinity is imagined by the modern generation of educated women and men. Hussein presents the two generations; the old and the new as having different perceptions over the performance of patriarchal masculinity. The old generation of mostly uneducated women, represented by Lydia in *Kwenye Ukingo wa Thim* and Bibi Kinjeketile and Bibi Kitunda in *Kinjeketile* is portrayed to be unsatisfied by the performances of patriarchal masculinity but just tolerates, while the new generation of mostly educated women, represented by Martha in *Kwenye Ukingo wa Thim*, is unsatisfied and not ready at all to tolerate the unhealthy performances of patriarchal masculinity like denying women their right to own property like land and houses, and all other performances that manifest lack of equality between men and women as directly associated with masculinity and femininity respectively. This generation opts to fight for themselves in order to get rid of the effects of the performances of patriarchal masculinity. The new generation of educated men is also portrayed to be in support of the new generation of educated women as Hussein portrays Hubert in *Kwenye Ukingo wa Thim* who is very

comfortable to see his own wife (Martha) intending to buy and possess a plot of land in Mombasa and goes to see it as family property. Hussein portrays Herbert saying:

*...Martha anataka kununua kiwanja Mombasa. Itabidi nikakiangalie....*

*...Martha wants to buy a plot in Mombasa. I'll have to see it... (Hussein, 1988:4).*

Hussein also uses Martha in *Kwenye Ukingo wa Tim* to dramatize the relationship between men and women in a patriarchal society. Martha is portrayed lamenting to Pastor as follows:

*...Kwa mwanamume ni rahisi. Mambo ndani ya nyumba hayamuelei, anakwenda nje. Anatafuta mwengine. Kijana zaidi. Anakwenda klabu. Anacheka, anajipumbaza. Anafurahi na wenziwe, rafiki zake. Mwanamke kufanya hivyo hawezi. Ndiyo mwanzo kupewa jina baya. Unaona? Si rahisi! Si rahisi hata kidogo. Unaacha nyumba ya wazee wako, unaingia nyumba ya mume. Unakuta mambo aina kwa aina. Mwenendo mwengine. Tabia nyengine. Mimi Pasta, hakika najaribu sana lakini...*

*... For men it is simple. Home affairs are not a burden to him, he goes out. He finds another woman. Even younger. He goes to night clubs. He laughs, he fools himself. He enjoys with fellows, his friends. A woman cannot do so. It's the beginning of being given bad names. You, see? It's not simple.! Not simple at all. You leave your parent's home; you go to your husband's home. You find very different things. A different lifestyle. Different behaviours. I, pastor, try my best but... (Hussein, 1988: 30).*

The above dramatization of Martha's lamentations to Pastor is in line with Butler's (1990) idea that patriarchy advocates for superiority of masculinity over femininity. Martha complains that home affairs are not a burden to men but to women. Men in a patriarchal society are free to go out of wedlock and find other women for their own pleasure. They may also go to night clubs for entertainment with fellow men and friends but women are totally forbidden to do so, and when they do, they are given

bad names by the societies in which they live. Hussein portrays how Martha finds it not simple at all; leaving parent's home and going to husband's home where women find very different things, a different lifestyle and different behaviours. Martha says that she tries her best to tolerate but she is yet in dilemma and confused. Since Martha's husband (Herbert) is a highly educated man, her complaints are a manifestation that even educated men are victims of performing patriarchal masculinity which negatively affects women. In giving further explanation to Butler's (1990) idea that patriarchy advocates for superiority of masculinity over femininity, Galiè & Farnworth (2019) affirm that when patriarchal ideology is being enhanced, the male species maintain dominance over the family or the female species, gender stereotypes are enhanced through the disposition of male traits, and the perception that men are strong and brave; women are weak and controlled is maintained. Consequently, in a conventional traditional sense, men are directly perceived to be masculine and are socially and culturally given a superior status and authority over women who are directly perceived to be feminine and inferior to men. The above data also reveals that African marriage makes men superior to women; wives have to live under the control of their husbands, have to listen to their husbands and obey them while men are free to do and decide anything. When marriage life is subjected to challenges and problems, women have to tolerate while men can decide anything that favours their interests.

The above assertion from Martha and its fulfilling idea from Galiè & Farnworth (2019) both affirm Butler's idea of the predominance of masculinity over femininity as an indication of patriarchy. It also suggests the effects of patriarchal masculinity

like giving men a superior status at the expense of subordinating women. Consequently, women are portrayed to be tolerating the unsatisfied family relationships while men are free to make themselves happy through a variety of means like heterosexuality and going to night clubs. This situation is a challenge to the practice of patriarchy because it is portrayed to lead to unhappiness to most women because men use the patriarchal ideology to suppress them and to deny them their basic rights like the right to self-expression and the right to inherit land and property.

Inequality in ownership and inheritance of land and property also indicates the performance of patriarchal masculinity that also leads to the inherent inequality faced by women within households, communities and society. In most parts of the world, patriarchal societies are also patrilineal, meaning that property and title are inherited by the male lineage. In such patriarchal settings, the role is vested in the older male members of a community. In this way, ownership and control of land and property constitutes essential validation of social, economic and political autonomy for individuals as well as communities (Connell, 2005). Hussein's *Kwenye Ukingo wa Thim* portrays how patriarchal masculinity manifests itself through property ownership and inheritance in the patriarchal societies. Hussein portrays George who believes that women have no right to inherit their husband's property. With such a belief, he takes the gun left by his dead brother (Herbert) and gives it to Chris (Herbert's step son) meaning that Martha cannot inherit her husband's gun. The gun is, however, used as a symbol of power and protection of property. This gun belonged to Herbert's father who also inherited it from his father. It was then

inherited by Herbert, and now it is given to Chris, meaning that property and power inheritance in this patriarchal society is only a man's right. The following George's speech to Stella, followed by Stella's speech to Chris affirms the above description:

*George: ...baba alipewa bunduki hii na babu. (Hussein, 1988:6).*

*Stella: George amenipa bunduki hii. Ameniambia nikupe. (Anampa.Ni bunduki ile ile ya ukoo...). (Hussein, 1988:39).*

*George: ... my father was given this gun by my grandfather.... (Hussein, 1988:6).*

*Stella: George has given me this gun. He has told me to give you. (She gives it to him. It's the same clan's gun). (Hussein, 1988:39).*

In most societies and literatures, a gun is a symbol or icon of power. In the context of this study, therefore, possessing a gun is an indication of powerful masculinity and inheritance of the gun among the male lineage only is an indication of male dominated patriarchal masculinity. Through the above given data, Hussein implicates that patriarchal ideology is hegemonic and therefore determines the structure of the lineage. Women cannot inherit power in a society that is dominated by the patriarchal ideology. In the above representation, men who are represented by Herbert, George and Chris still occupy the hegemonic patriarchal position. They still occupy this dominating position in this society and the families therein. They are still the occupant; the patriarch. In this sense, therefore, patriarchal masculinity is performed by men. Women are usually the sufferers of the effects of patriarchal masculinity such as perpetuation of toxic masculinity, which leads to sexual assault, sexual aggression, substance abuse, negative mental health, domestic violence, and negative parenting techniques and expectations (Butler, 1990; Connell, 2005).

Denial of women's possession and inheritance of property also indicates patriarchal masculinity. Hussein portrays women who are lamenting for the society's tendency

of robbing them of their rights to possess land, children and wealth. They disapprove men's tendency of just giving them sweet words, clothes, fragrance, and other small things but denying them their basic rights to possess land, children and wealth. This shows that they are even not satisfied by the patriarchal tendency of naming children on patrilineal basis. Through Lydia's speech, Hussein identifies two types of women; the fortunate ones who are given title, children and wealth, and the unfortunate ones that are given sweet words, clothes, fragrance, and other small things. Lydia speaks to Jean:

*Lydia: ... Hapa kwetu kuna wanawake aina mbili. Wanawake wenye nyumba na wanawake wenye chumba. Wanawake wenye nyumba hupewa jina, watoto na mali. Wanawake wenye chumba wanapewa manukato, nguo na vitu vizuri na maneno yaliyo ladha.*

*Jean: Alaa!*

*Lydia: We hunioni mimi? Bangili dhahabu, hereni dhahabu, mkufu dhahabu; lakini ...*

*Lydia: ... Here there are two kinds of women. Those with a house and those with a room. Those with a house are given a title, children and wealth. Those with a room are given fragrance, clothes and good things and sweet words.*

*Jean: Alaa!*

*Lydia: Don't you see me? Golden bracelets, golden earrings, golden necklace; but... (Hussein, 1988:36).*

Lydia's last statement implicates that she is among the second group of women; those who own just a room; not a house. She sets herself as an example since she owns golden bracelets, golden earrings and golden necklace, but she does not count herself as a co-owner of their most expensive family's property- the house. Lydia is, therefore, a good example of how women suffer from the practices of patriarchal masculinity. The above data from Lydia's lamentations is affirmed by Isis, *et al.*, (2018) and World Bank (2018) who state that a released World Bank working paper

named *Gender gaps in property ownership in sub-Saharan Africa* that explores female property ownership across the African continent, uses data from 28 sub-Saharan African countries and finds that, as a result of practising hegemonic patriarchal masculinity, women are significantly less likely to own property (land and housing), and women with higher levels of education are more likely to be property owners as a result of their own deliberate attempts at dismantling the strict patriarchal codes. Hussein reveals to the public of Tanzanians the fact that Women's ownership, use, and control over property matter for their well-being and agency and can influence outcomes for the second generation- women's daughters and sons as exemplified by Martha in *Kwenye Ukingo wa Thim*. However, the researcher is of the view that women cannot easily break out of these existing patriarchal codes unless they take initiatives to free themselves from such unhealthy bondage and the society at large (including men) supports such women's struggles.

Another indicator of patriarchy is the continued dominance and authority of husband's relatives over the married woman and her family as stated in Butler's Theory of Gender Performativity and Connell's theory of the construction of masculinity. Hussein portrays a patriarchal society in which the husband's male relatives exercise dominance and authority over their relative's wife and children even after death of their relative. Hussein's *Kwenye Ukingo wa Thim* dramatizes such a patriarchal norm through George (Herbert's brother) who wants to control Martha (his dead brother's wife) even after Herbert's death. This is portrayed through the following dialogue between Martha and George:

*George: Nimekuja kuchukua hati...*  
*Martha: Sina hati....*  
*George: Utamzika wapi?*  
*Martha: Hapa! Pale.*  
*George: Hakikisha.*  
*Martha: Usinifokee. Kama unataka kufoka nenda nyumbanikwako.*  
*George: Bado hujaelewa. Nyinyi muko ndani ya madaraka yangu.*  
*Martha: Katika nyumba hii wewe huna madaraka yoyote! Tena tafadhali ondoka.*

*George: I've come to take the burial permit...*  
*Martha: I don't have ...*  
*George: Where do you want to bury him?*  
*Martha: Here! There.*  
*George: Prove.*  
*Martha: Don't shout at me! If you want to shout, go to your home.*  
*George: You still don't understand. You are under my authority.*  
*Martha: You don't have any authority in this house! And please leave.*  
 (Hussein, 1988:28)

As portrayed in the above dialogue between Martha and George, contrary to George's expectations, Martha refuses to be controlled by her brother-in-law knowing that he has no any authority over his dead brother's home. This is an indication that some women who are self-conscious, including formally educated women like Martha, do not accept and follow some of the bad norms practised in patriarchal societies. Martha disagrees with being under the control of George after Herbert's death and her speech demonstrates knowledge that she has full authority in her home after death of her husband. Through portrayal of this performance of masculinity between a man (George) and a woman (Martha) which is typically a masculine contest, Hussein attempts to make a statement that both men and women have masculine traits of protectiveness, competitiveness, aggressiveness and assertiveness which are demonstrated when necessary. This manifestation is respectively in line with two of the main tenets of both Connell's Gender Order Theory and Butler's Theory of Gender Performativity which state that masculinity is



socially constructed through performances, and that there is an obvious difference between gender and sex and one does not depend on the other since gender is just performative.

In addition, Hussein portrays Bibi Kitunda in *Kinjeketile* and Martha in *Kwenye Ukingo wa Thim* as self-conscious women who strongly fight for their own rights, however, Martha cannot overcome the whole of the Umma Klan by herself. She tries her best to fight for her rights to inherit her own family's property after death of her husband, but fails because the rest of the society supports the patriarchal traditions. She is disappointed and desperate since no one supports her. Finally, she angrily and desperately gives a long speech to her son (Chris) which shows how women (and their children) in some patriarchal traditions lose everything after death of their husbands. She says:

*...Unajua maana ya kuachiwa kichwa cha tembo? Haujui. Basi baba yako katuachia kichwacha tembo. Tumewinda pamoja. Jamaa zake amewapa meno na usinga. Na sisi ametuachia kichwa cha tembo. Sasa naelewa kwanini hakutia saini hati. Mwenyekiti sasa hivi anatarisha mazishi ya Herbert.... Anataka kumzika Herbert na kuandikisha kila kitu katika jina la Umma Klan. Kila kitu. Nyumba, viwanja, gari, fanicha, kila kitu. Unavyotuona sisi hapa ni maskini. Ndiyo maisha ya mwanamke. Unapoteza mume. Unapoteza maisha. Unapoteza kila kitu.*

*Do you know what it means to be left with the elephant's head? You don't. Your father has, therefore, left us with the elephant's head. We've hunted together. He has given the ivory teeth and hair to his relatives. And he has left us with the elephant's head. Now I know why he didn't sign the title deed. The chairman is now getting everything ready for Herbert's burial.... He wants to bury Herbert and write everything in the name of the Umma Klan. Everything. House, plots, car, furniture, everything. As you see us here, we're poor. That's a woman's life. You lose husband. You lose life. You lose everything. (Hussein, 1988: 25).*

The above Martha's speech also suggests that Herbert has betrayed his family at the expense of fulfilling patriarchal norms. The family members all together worked hard and acquired all the possessions, but Herbert intentionally does not sign the title deed nor write the family possessions in the name of his family in order to give room for the patriarchal traditions to decide. This is betrayal to his wife and the rest of his family members. This kind of hegemonic masculinity is unhealthy and awful and demotivates married African women since it makes them expect losing every possession, especially house and land, when their husbands die or when they divorce their husbands. This study, therefore, makes a call for both men and women to wake up from the cultural sleep-in which inequality between men and women is maintained through patriarchal norms, to a new system of life in which there is equality between men and women.

In a nutshell, the above Hussein's portrayal through Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* reflects the real situation in a patriarchal society. The presentation, analysis and interpretation of the data from the two plays done in line with the idea of patriarchal masculinity as stated in Butler's idea of Gender Performativity and Connell's Theory of the Construction of Masculinity clearly shows how patriarchy perpetuates toxic masculinity, and how toxic masculinity perpetuates sexual assault, sexual aggression, substance abuse, negative mental health, domestic violence, negative parenting techniques and expectations, exploitation of women by men, unfair ownership and inheritance of wealth and property. Men are portrayed to benefit from patriarchy through getting higher social freedom than that of women, freedom to have extra-marital affairs, marrying younger

women when their wives are old, freely going to night clubs, naming children and property after their names, just to name a few of the indicators of patriarchy and masculinity performance. Worse still, women are not sure of their future even after marriage (Olali, 2015). During marriage, women have to leave their parents' homes, go to their husbands' homes, be obliged to adopt a new way of life and new behaviours, work hard to earn a living and acquire family property and wealth, yet, when their husbands die, they are not entitled to inherit the product of their own sweat (Olali, *ibid.*). Sometimes when they are not in good terms with their husbands, they are divorced and forced to leave without anything. Women are therefore portrayed to have no certainty of their future. Although some people may think that patriarchy benefits men rather than women, the researcher comes to a conclusion that the system truly benefits no one; it is an obstacle to true social cohesion.

The researcher, therefore, makes a call to the society to work to dismantle the bad patriarchal norms and values and replace them with norms and values that will increase human well-being through shared community, rather than wound spirits through individualism, materialism, and status seeking. Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* call for men to wake up to the ways that the current patriarchal system is failing them, even the ones who benefit materially or individually from it. Men are called to see the way the system hurts others especially their mothers, wives, sisters and daughters and they are asked to look for something that can increase connection and fulfillment in their societies' lives. Until the society stops selling the misleading narrative that men are the benefactors of a system that

oppresses exclusively women, we will not be able to make families, communities and societies that are truly peaceful, united and harmonious.

#### **4.4 Relevance of the representation of masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* to the Tanzanian and Kenyan society**

Under this section the researcher analyses and interprets the findings of the third objective of this study which was to examine the relevance of the representation of masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* to the Tanzanian and Kenyan society. In order to make a systematic and coherent presentation, analysis and interpretation of the data with regard to the the relevance of the two plays to the Tanzanian and Kenyan society, the researcher finds it better to present brief historical backgrounds of Tanzania and Kenya before analyzing and interpreting the data regarding the relevance of *Kinjeketile* and *Kwenye Ukingo wa Thim* whose immediate settings are Tanzania and Kenya respectively.

The United Republic of Tanzania is an East African country that borders the Indian Ocean. Its neighboring countries are Kenya and Uganda to the North, Burundi, Rwanda and the Democratic Republic of the Congo to the West, and Zambia, Malawi and Mozambique to the South. There are more than 100 distinct ethnic groups and tribes in Tanzania, with exclusion of ethnic groups that live in Tanzania as refugees from conflicts in countries that are nearby (Gentili, 2005). These ethnic groups are essentially of Bantu origin, with small Nilotic-speaking, indigenous, and non-African minorities. The country lacks a clear dominant ethnic majority. The largest ethnic group in Tanzania, the Sukuma, comprises only about 16 percent of the

country's total population, followed by the Chagga and the Nyamwezi. Unlike its neighboring countries, Tanzania has not experienced large-scale ethnic conflicts, a fact ascribed to the unifying influence of the Swahili language. Due to intermarriages, the cultural traditions of Tanzanians have few remarkable differences and many similarities (Gentili, *ibid.*). Hussein's *Kinjeketile* dramatizes the life of the people in the Southern part of Tanzania: the Wazaramo, Wakichi, Wamatumbi, Wangindo, and Warufiji as influenced by the existing cultural traditions, masculinity being an important aspect of their social performances.

Kenya is also found in East Africa. Its terrain rises from a low coastal plain on the Indian Ocean to mountains and plateaus at its center. Most Kenyans live in the highlands, where Nairobi, the capital, sits at an altitude of 1,700 meters (5,500 feet). While no ethnic group constitutes a majority of Kenya's citizens, the largest ethnic group, the Kikuyu, makes up only 20 per cent of the nation's total population. The five largest - Kikuyu, Luo, Luhya, Kamba and Kalenjin account for 70 per cent. 97.58 per cent of Kenya's citizens are affiliated with its 32 major indigenous groups (Republic of Kenya, 1979-1983). Hussein's *Kwenye Ukingo wa Thim* dramatizes the life of the people in Kenya as influenced by the existing cultural traditions, masculinity being an important aspect of their social performances. The play also clearly portrays the hardships Martha and Herbert undergo as a result of the differences of ethnic values between the Luo and the Kikuyu. Martha and Herbert portray a true relationship between the Luo and the Kikuyu since they come from the same.

Both Robert Connell's 1995 Gender Order Theory and Judith Butler's 1990 Theory of Performativity hold the view that gendered attitudes and behaviours, such as femininity and masculinity, are context-dependent, circumstantial and not permanent. In this section, therefore, the researcher uses the different contexts and circumstances as portrayed in *Kinjeketile* and *Kwenye Ukingo wa Thim* to examine the relevance of what is dramatized to what real takes place in Tanzania and Kenya with consideration to the fact that drama, as one of the core genres of literature, is the mirror of any society because it documents what is happening and throws it back at the same society.

On the one hand, Hussein's *Kinjeketile* dramatizes the life of the people in the Southern part of Tanzania in the early 1900's. The play draws from the historical record to tell the story of Kinjeketile Ngwale, a diviner whose prophecies helped to inspire the 1905-1907 Maji Maji War against German colonialism in what was then called Tanganyika. The highest point of the rebellion came at Mahenge in the month of August, 1905 where several thousands Maji Maji fighting men attacked but did not succeed to penetrate a German stronghold (Hussein, 1969).

On the other hand, *Kwenye Ukingo wa Thim*, translated in English as 'At the Edge of No Man's Land' is Ebrahim Hussein's play based on the 'Otieno case' that took place in Western Kenya in the year 1987. The case involved the death of a well-known Luo lawyer and divided Kenya public opinion at the time and led to ethnic conflict. The controversy in the case took place between the widow; a Kikuyu woman, and the relatives of the deceased husband as to where his body should be buried. Patriarchal norms and values and ethnicity as opposed to modernity were

attributed to the controversy. The play portrays a Kenyan society that is divided in two main groups; the elders who are mainly traditionalists and the young generation of modernists. Hussein uses *Chira*, a word from the Luo language which means ‘misfortune’; a misfortune that strikes a man or a woman because of (a) bad deed(s) he/she did before. Hussein uses *Chira* as a concept and as colour in order to portray local content (Hussein, 1988). *Kwenye Ukingo wa Thim* is therefore relevant to a real Kenyan case. It reflects the performance of different forms of masculinity as influenced by patriarchal norms and values, ethnicity, and modernity. Although almost everything dramatized by the play is relevant to what real takes place in Kenya and other parts of Africa as far as masculinity performance is concerned, the researcher takes some of the major incidents to show the relevance through a scientific study. Under this section, the data findings obtained from both *Kinjeketile* and *Kwenye Ukingo wa Thim* are analysed and interpreted in line with Connell’s Gender Order Theory and the insights from Butler’s Gender Performativity Theory.

In connection to what happened during the Maji Maji War as portrayed in *Kinjeketile*, David (2017) in contextualizing war masculinities as stated by Connell’s 1995 Gender Order Theory and Butler’s 1990 Theory of Gender Performativity, states that war is so closely associated with men as a social and political role. It is not an expression of male nature as it has been widely misunderstood; it is a product of culture that emanates from social specialization and division of labour. A sex-based division of labour leads to socially defined men’s work, which fosters masculine personalities. Masculinity is, therefore, culturally pre-existing to war but is exapted for combat when war is present, and then powerfully shapes and is shaped by war.

War is, therefore, a relatively recent development in our human species while masculinity is as old as human.

In *Kinjeketile*, Hussein portrays men as the only fighters of the Maji Maji War. Under the attitude of war masculinities, war involves mainly physical fighting which befits men; thus, women are perceived to be unfitted for physical fights. They have to remain home taking care of the children and the elderly while men are on the battle ground. Kitunda narrates how the war began and that only men were involved in the physical fights, as follows:

*Sikujua nini kilitokea. Sote tulikuwa mala moja tunataka damu, tunataka kuua, tunataka kubomoa. Fikla zetu zililala, na kisasi cha miaka mingi kilituvaa kwa mala moja. Tukataka malipizo. Na sisi tupige kama tulivyopigwa, tuuwe kama tuulivyokuwa tunauliwa. Katika nchenko huu wa damu tukaanza vita. Sikumbuki kutoa amla lakini vijana wawili, Ngulumbalyo Mandai na Lindimyo Machela, waliingia shamba la Bwana Kinoo wakavulugavuluga. Walikata miti ya pamba kwa hasila ile ile. Njelumani alivulumisha kiboko katika ngozi nyeusi. Katika kila pigo vijana wetu walikuwa hawakati miti ya pamba bali miili ya Wajelumani. Chuki na gazabu iliyotujaa! Vita vikaanza....*

*I don't know what happened. All at once, we wanted blood, we wanted to kill, we wanted to destroy. We did not think, but we were suddenly seized by vengeance. We wanted payment-to harm as we had been harmed, to kill as we had been killed. In this tumult of blood, we started the war. I don't remember giving any orders to attack, but two young men, Ngulumbalyo Mandai and Lindimyo Machela, descended on Bwana Kinoo's plantation, and destroyed it completely. They cut down the trees with the same force the Germans had used to flog a black skin. And each blow they dealt; it wasn't the cotton they slashed but the body of the Germans. The anger and hatred that flooded us! So, the war began.... (Hussein, 1969: 40).*

The above Kitunda's speech reveals the evils of German colonialism to be the circumstances that necessitated men to perform war masculinities- instigating violence and revenge to the German colonialists; to harm as they had been harmed,



to kill as they had been killed. This revelation affirms both Connell and Butler's idea that masculinity is circumstantial. It also agrees with Cyprian (2017) who holds the view that all human beings irrespective of their sex, have warrior instincts that, when provoked, may cause the individual to necessarily react violently. In Hussein's *Kinjeketile*, two young men- Ngulumbalyo Mandai and Lindimyo Machela represent all the people who have decided to wage war for a bright future. They descend on the famous German settler's (Bwana Kinoo's) plantation and destroy it completely, leading to the beginning of the war. The consequences of the Maji Maji uprising were social, political and economic in nature. Some of them were positive but generally many of them were negative. The Maji Maji War led to heavy depopulation of Southern Tanganyika (the Wamatumbi, Wazaramo, Wangido, Warufiji, Wakichi and the Wamakonde). Many people lost their lives during and after the war while others were permanently crippled. Kitunda's speech shows the effects of the Maji Maji War as follows:

*Tulipoteza katika kikundi chetu watu zaidi ya elfu moja na mia mbili. Tuliobaki tulikuwa wenda wazimu, wengine walipigwa bumbuazi, wengine walikuwa wanapiga kelele, "Kinjeketile ametudanganya!" huku wanalia, lakini machozi yalikuwa taabu kutoka. Wengi katika sisi tuliona kupigana hakuna maana tena. Tukakamatwa, wengine wakakimbia....*

*We lost more than one thousand two hundred people. Those of us who survived stumbled about like raving lunatics, some screaming, "Kinjeketile has cheated us!" crying but they could hardly shed tears. Most of us saw that fighting has no meaning anymore. We were caught, some of us run away ... (Hussein, 1969: 48).*

The above stated circumstances and effects of war masculinities are relevant to the real life of Tanzanians before and after the Maji Maji War, and the Tanzania-Uganda 1978-1979 War known in Tanzania as the Kagera War (Kiswahili: *Vita vya Kagera*)

and in Uganda as the 1979 Liberation War. The war was fought between Uganda and Tanzania from October 1978 until June 1979 and led to the overthrow of Ugandan President Idi Amin Dada. The war was circumstantially preceded by a deterioration of relations between Uganda and Tanzania following Idi Amin's 1971 overthrow of President Milton Obote, who was close to the President of Tanzania, Julius Kambarage Nyerere. A launched invasion to Tanzania, looting of property and killing of civilians by the Uganda army are the known circumstances and incursions surrounding the outbreak of the war.

On 2<sup>nd</sup> of November 1978, Julius Kambarage Nyerere declared war on Uganda and mobilized the TPDF to retake the salient. Nyerere also mobilised Ugandan rebels loyal to Obote and Yoweri Museveni to weaken Amin's regime. After Amin failed to renounce his claims to Kagera and the OAU failed to condemn the Ugandan invasion, the TPDF occupied the towns of Masaka and Mbarara in Southern Uganda. In March 1979, the largest battle of the war took place when the Tanzanian and Ugandan rebels defeated a combined Ugandan-Libyan-Palestinian force at Lukaya. The loss of Lukaya led the Uganda Army to begin to fall to pieces. Nyerere came to a belief that Ugandan freedom fighters should be given time to organize their own government to succeed Amin. When things were worse to Idi Amin, he fled to Saudi Arabia where he sought for asylum while a UNLF government was established. In the following months, the TPDF occupied Uganda, facing only scattered resistance. It secured the Uganda–Sudan border in June, bringing the war to an end. The war severely harmed Tanzania's fragile economy and inflicted long-lasting damage to Kagera. It also had severe economic consequences in Uganda, and brought about a

wave of crime and political violence as the UNLF government struggled to maintain order. The remarkable effects of the war included 12–200 Palestinians killed or missing, 3,000 Ugandans captured, 59 Libyans captured, more than 600 Libyans killed, and about 1,000 Ugandans killed (Mabati, 2017).

Through *Kinjeketile*, Hussein also dramatizes the performance of messianic masculinity in Tanzania through Kinjeketile Ngwale, a character who is historically real with reference to the Maji Maji War. Kinjeketile Ngwale was a prophet who arose in the year 1904. Near his home at Ngarambe there was a pool in a tributary of the river Rufiji. Kinjeketile was possessed by the spirit Hongo who dwelt in the pool. He taught the people the meaning of unity and encouraged them to unite by symbolically using water as a medicine against divisive forces. Hundreds of people who heard of his name through *nywinywila*; the whispering campaign, came to join forces with him. Before Kinjeketile's performance of messianic masculinity as a way of saving his people, the dramatization demonstrates three important things. The first is the portrayal of how the Wamatumbi felt about the cruel invasion by the Germans, especially to show the master-servant relationship then pertaining. The second is a brief portrayal of the political climate of that period (1890-1904), and the third is a portrayal of the theme of economic exploitation of the Africans by the Germans, when Tanganyika was being deprived of her produce and manpower, and yet her people were being made to pay taxes, without being given any chance of earning an income. These problems provide the background to the Maji Maji War, for it is the reaction to these intolerable conditions that bred hatred in the hearts of the Africans for the German, and was the cause of so much bloodshed.

Given Butler and Connell's idea that masculinity is a performance that is determined by given contexts and circumstances, Kinjeketile necessarily performs messianic masculinity as an attempt to save his fellow Tanganyikans from the exploitation, oppression, humiliation and restlessness caused by the Germans. From the meaning of messianic masculinity, Kinjeketile performs it not because he is a man, but because he is connected to Hongo-the spirit of water, who gives him magical and healing powers, and spiritual message to tell the people. Kinjeketile is the mediator between men and women on the one side, and *Hongo*, the *mizimu*, the *miungu*, and *Mungu* (God) on the other. This is common in Tanzania and in most parts of Africa to have traditional seers (prophets) and traditional medicine men who claim to be empowered in a traditional religious network of *Mungu*, the *miungu*, the *mizimu*, the spirits like *Hongo*, seers and the people as arranged in descending order of superiority. Such traditional seers (prophets) and traditional medicine men can perform various miracles and wonders like those that were performed by Kinjeketile, have power over other people in their societies, and such power gives them an attribute of masculinity. This idea that messianic masculinity is performed by both men and women is also in agreement with Abdalla (2015) and David (2017) who state that the African traditional and religious seers and prophets/prophetesses include both men and women. Therefore, both Abdalla's and the researcher's findings affirm Connell's tenet of his Gender Order Theory which states that masculinity is socially constructed through performances that are not sex-linked.

To dramatize how Kinjeketile performs messianic masculinity, Hussein portrays a congregation of many men where four men come forward. Kinjeketile takes some

maize flour from his bag, mixes it with the water and gives it to the young men. One by one they kneel before him as he offers each a nibble of the mixture, and blesses them. He then applies on each man's head some of the mixture, and blesses them with the whisk (Hussein, 1969: 17). His actions are accompanied by words of blessings to the men followed by sacrifices to appease the ancestors. He says to them:

*Nendeni kama upepo – kusini, kaskazini, mashariki na magharibi....  
Haya yote yanawezekana kwa sababu ya nguvu ya haya maji. (uk. 17).  
.... Sasa twendeni mtoni kutoa shukrani na kuabudu. Tuwashukuru  
wazee. Tushukuru mizimu. Tumshukuru Hongo. (uk.19).*

*Go like the wind-to the South, North, West and East...All this is possible  
because of the power of the water. (p.17).  
... Let's now go to the river and worship. Let's appease the ancestors,  
the spirits. Let's offer our thanks to Hongo. (p. 19).*

The above portrayal perfectly reflects the reality of how messianic masculinity is performed by seers (traditional prophets and witch doctors) in Tanzania and in most of the other African countries. Hussein's *Kinjeketile* is, therefore, relevant to what real takes place in Tanzania and in most of the other African countries. However, the position of seers like *Kinjeketile* has been currently replaced by witchdoctors. The term 'witch-doctor' is both broad and controversial, colloquially used to identify traditional African healers, of which there are over 75,000 in Tanzania alone. For starters, the term doesn't originate from Swahili. Its roots are colonial and have historically enforced the stereotype of African exoticism in recent years. According to WHO (2019), Prof. Dr. Musa is the most famous witch doctor in Tanzania. He is also currently said to be the most talented, the most successful and possibly the most visited traditional, spiritual and herbal healer in the whole of Tanzania. He has

worked for over 18 years helping people from all walks of life lead a fulfilling life. The healing secrets have been in his family for centuries going back to his great great grandfather who was one of the most trusted and respected herbalists in Africa ([africantraditionalspiritualhealer.com/best-witch-doctor-in-tanzania/](http://africantraditionalspiritualhealer.com/best-witch-doctor-in-tanzania/)). All of these traditional, spiritual and herbal healers perform messianic masculinity in the likes of Kinjeketile Ngwale.

However, Hussein's *Kinjeketile* dramatizes the presence of two main groups of people in Tanzania namely those who do not believe in traditional beliefs and superstitions (those who do not believe in the power of messianic masculinity and its accompanying taboos) and those who believe in them. Kitunda is portrayed to represent the first group that constitutes the minority. The majority fall under the group of those who believe in the power of traditional messianic masculinity. Kitunda confirms that many people died, and all those who died had drunk the water (Hussein, 1969:45). Although Ngulumbalyo does not agree with Kitunda because he believes that those who died drank the water but violated the taboos through plundering, looting and raping people's wives, Kitunda further speaks showing that those were just silly beliefs and superstitions. According to him, the war is to be led by God. The following dialogues between Kitunda and Ngulumbalyo portray the representation:

*Kitunda: (pole pole) Watu wengi wamekufa, na watu wale walikunywa maji.*

*Ngulumbalyo: Hawakunywa, waongo. Wengine katika wao walikunywa lakini hawakufuata miiko. Baada ya vita walikuwa wanachukua mali za watu, bibi za watu na mengineyo; na haya yote yalikuwa miiko.*

*Kitunda: Haya tumeyaongea, sio mala moja au mbili. Sasa sio wakati*

*wa kuyaongea tena. Kuna vita mbele yetu na sitaki watu wafe  
kwa ajili ya ujinga wetu.*

*Ngulumbalyo: Ujinga? Maji ujinga?!*

*Kitunda: (Quietly but empathetically). Many people died. And all those  
who died had drank the water.*

*Ngulumbalyo: They didn't, the liars! Some of them drank the water but  
violated the taboos. After the battles they plundered and  
took the loot. They raped people's wives. And we were  
forbidden to do all these things.*

*Kitunda: We have talked about these, not once or twice, but many times.  
And this is not the time to talk about the matter again. There is  
a war ahead of us and, by God, I don't want people to die  
because of some silly beliefs and superstitions.*

*Ngulumbalyo: Silly? Water-silly?! (Hussein, 1969: 45-46).*

The above data is in agreement with Flint and Hewitt (2015) and Flint (2015) who also identify two main groups of people in the world with regard to beliefs in the power of traditional and religious healers and seers. The first group constitutes those who do not believe in the power of traditional and religious healers and seers like Kinjeketile. The above Kitunda's speech shows that he belongs to this group and refers to such beliefs as silly beliefs and superstitions. People like Kitunda do not believe in the power of messianic masculinity because it can not be scientifically justified. The other group constitutes those who believe in the power of traditional and religious healers and seers like Kinjeketile and the modern prophets all over the world who perform miracles and wonders. Ngulumbalyo represents such people who keep on believing and relying on magic, wonders and superstitions even if they fail them. Flint (2015) remarks that there is always a conflict between the two groups as it is the case above between Ngulumbalyo and Kitunda. This agreement of data is a justification that Hussein's *Kinjeketile* is relevant to the Tanzanian society. In addition to this relevance, Hussein uses the belief controversy between Kitunda who believes in the Supreme God and Ngulumbalyo who believes in the traditional gods

to critique the effectiveness of the belief in traditional gods through portrayal of failure of Kinjeketile's belief. Hussein uses Kitunda who calls the traditional beliefs "silly and superstitious".

The researcher, therefore, looks at Ebrahim Hussein as a literary artist who expertly uses *Kinjeketile* to critique the practice of believing in the performance of magic, wonders and superstitions and the effects of relying on such beliefs. He also uses *Kinjeketile* to show clearly the detrimental effects of overtrusting Kinjeketile's performance of messianic masculinity thus deciding to wage war without good preparation. The effects included massive death followed by extreme scarcity of food (Hussein, 1969).

Another important aspect of the relevance of *Kinjeketile* to Tanzania is the dramatization of the German's mistreatment of the Southern Tanganyikans. The play dramatizes the real situation during German's direct rule in Tanganyika. It dramatizes the German's colonial masculinity over the African's femininity; the superiority of Germans over the inferiority of Africans. African men are emasculated by hunger and famine, and by being overworked in German's plantations at the expense of building German's economic and political power. African men have no time to produce for their own income. They are slaves in their own country. They are overworked to the point of failing to provide conjugal rights to their wives. When they are tired, they are not allowed to rest even for a minute. Worse still, the German colonial officers are sexually harassing the black girls and women like Chausiku (Hussein, 1969: 9-10). The following speeches portray the real situation:



*Bibi Kinjeketile: Kweli Bi Kitunda, hata mimi naona tabu kupata chakula. Njaa.*

*Bibi Kitunda: Isiwe njaa namna gani, wanaume wenyewe wote wanalima shambani kwa Bwana Kinoo? Njaa itakosa wapi?*

*Bibi Kinjeketile: True Bibi Kitunda, I too find it very difficult to get food. Famine.*

*Bibi Kitunda: Anyway, famine is inevitable. All the men are working in Bwana Kinoo's plantation; how can we avoid famine? (Hussein, 1969: 2).*

The above two women (Bibi Kitunda and Bibi Kinjeketile) are complaining due to lack of food in their homes as a result of their husbands being overworked in the German settler's (Bwana Kinoo's) plantation. The Germans intentionally overworked the black men as means of emasculating them; weakening them so that they could not resist colonial rule rather be forcefully obedient to them. They were paid low wages so that they could pay taxes to the German government. Consequently, their families suffered greatly. This suffering affected even their sexual and reproductive capacity as the following speeches reflect:

*Second Woman: Zimebaki siku mbili, kisha kijiji kingine kitatupokea. Hilo ni jambo tunalolitazamia. Wanaume wetu watapumzika. Wanawachosha sana kwa kazi. Mume wangu anaporudi, huwa amechoka kiasi kwamba hawezi kufanya chochote.*

*First Woman: Aha, Kwahiyo hawezi kukugeukia!*

*Second Woman: Two days to go, and then another village will relieve us. That's something to look forward to. Our men will have some rest. They really work them hard. When my husband comes back, he is so tired that he can't do a thing.*

*First Woman: Ah, so he doesn't turn towards you! (Hussein, 1969:11).*

The fact that the colonialists emasculated the African men through excessive hard labour to the extent that they could not turn towards their wives as portrayed above

affirms Butler's idea that one's gender does not depend on one's sex; being born male or female does not determine behaviour since African men were emasculated to the extent that they acted in a feminine way under the Germans' masculinity. The above portrayal also affirms Butler's idea that circumstances may cause one to behave in either a masculine or a feminine way (to perform either masculinity or femininity). It also shows that men were emasculated and they became just like women since they could not even fulfill their wife's sexual needs, yet they could not react against the German colonial forces until when *Kinjeketile* made an attempt of mobilizing them. If men's masculinity was as permanent as their sex is, these African men could not act as softly as they did amidst such mistreatment.

The presented data and the stated Butler's ideas are in line with both Oliffe (2006) and Jones (2018) who state that emasculating someone means taking away their manhood, not physically, but mentally and emotionally. Jones (2018) further states that emasculation in a broad sense does not mean cutting the actual two balls of men, but making someone feel less manly and making them feel like mere cowards. It is anything done aimed at essentially taking away someone's strength, their will to fight and their confidence in order to demean them. The German colonialists succeeded to emasculate African men by bullying them, dominating everything, treating them aggressively, ruling them and making them dependent as portrayed above. Through *Kinjeketile's* dramatization, the researcher considers Ebrahim Hussein as one of the greatest philosophers on the theme of masculinity who has succeeded to enlighten the minds of his readers about the tremendous effects of German colonialism on the

Africans and the effects of war masculinities in general. Such effects included the emasculation of African men and the underdevelopment of the African continent.

Hunger and famine were also used to emasculate men, cause disunity among them and turn them to stooges, spies and informers who betrayed their fellow Africans in order to be favoured by the Germans. Divide and Rule- a policy which is intended to keep someone in a position of power by causing disagreements between people who might otherwise unite against them, was made possible through implanting stooges, spies and informers among black men. The following speeches portray what was happening:

Mngindo: *Tumuondoe – Tukate shauli sasa hivi – Vita. Akuna jingine.*

Kitunda: *Kusema maneno unayosema ni lahisi. Sote sisi tunataka Njelumani aondoke. Lakini tutamuondoe? Kwanza yeye ana silaha, sisi atuna. Jambo la kufanya ni kuanza kukusanyasanya silaha – kuiba bunduki za askali, kunyang'anya, kufanya chini juu ili tupate silaha. Hili haliwezi kufanyika mala moja. Tena basi itakua vigumu kulifanya maana hivi sasa kuna vibalaka chungu nzima. Utakachofanya, (a)kina askali au Mnyapala kesha sikia. Tumeshikwa na njaa, na njaa hii inatufanya tusalitiane. Kwa hiyo kuyapeleka mambo hayo mbio mbio haifai. Tuna maadui, na katika sisi wenyewe kuna maadui.*

Mngindo: *I say, let us kick him out! Let us decide now. There is only one way- any armed struggle-a war! There is no other way.*

Kitunda: *It is easy to speak, and we all want to get rid of the German. But how do we do it? He has weapons, we haven't. As our first duty, therefore, we must collect weapons. Steal guns from the askaris, seize them, if need be, in short do everything to see that we've got guns. This will take time. Such preparation will have to be done with the utmost secrecy, for, as you all know, we have got enough spies, informers, and stooges to fill up a pot. You do one thing today and by tomorrow the Askari, or even the overseer knows about it. We are a hungry people, and hunger drives us to betray one another. So, you see, we can't afford to rush into things, recklessly. We have enemies, even amongst our own people (Hussein, 1969: 5).*

Through German colonialism, people were mistreated to the extent of thinking that it is better to die than to live like that. Black men were not pleased with how they were emasculated through hunger. They finally decided to wage war. However, preparation for war was impossible because of a good number of spies, informers and stooges that were put among the Africans by the German colonial officials in order to report to the German colonial officials whatever was being plotted by the Africans against the Germans. Emasculation of African men resulted into a good number of spies, informers and stooges among them. The portrayal of African men who were circumstantially turned into spies, informers and stooges affirms Butler's idea of her Theory of Gender Performativity which states that traditional gender roles are normally circumstantially altered. Real men were not expected to betray their fellows since betrayal is attributed to femininity (Oliffe, 2006). However, being subjected to the effects of hunger were the circumstances that led to betrayal among the Africans. The researcher notes that the continued emasculation of males as portrayed in Hussein's *Kinjeketile* has affected males severely, to the extent that patriarchy practice in the current Tanzanian society is continually dying. In relation to emasculation of Tanganyikan men by the German colonial officials, the negative masculinity performed on them that included being beaten by the German officers added to their disappointment. The following speeches by Kitunda and Mkichi show how negative masculinity was performed by the German officers on the blacks, and the black's discontentment thereof.

*Mwanamume 1: Kitunda aliinuka kunyosha mgongo. Mnyapala akampiga viboko. Kitunda hakukubali; alikikamata kiboko. Pale pale Jumbe akaja, akaamrisha akamatwe atandikwe. (Hussein, 1969:3).*

Mkichi: *Lakini ni bora kufa kuliko kuishi namna hii. Tunatumikishwa kama wanyama kwenye shamba la pamba. Tunashurutishwa kulipa kodi. Tunakufa kwa njaa kwa sababu hatuwezi kufanya kazi mashambani mwetu. Nasema kufa ni bora kuliko maisha haya.* (Hussein, 1969:8).

*First Man:He straightened up, to ease his back a little. The Overseer slashed him with a whip. Kitunda wrenched the whip from the overseer and immediately the headman was called in, who ordered Kitunda to be whipped some more* (Hussein, 1969:3).

Mkichi:*But it's better to die than to live like this. We are made to work like beasts in the cotton plantation. We are forced to pay tax. We die of hunger because we cannot work on our shambas. I say death is better than this life.* (Hussein, 1969:8).

Generally, the data analysis shows that Hussein's *Kinjeketile* explores concepts of masculinity performance and gender equality, and how these are expressed in intra-household decision-making, parenting and care roles in most communities. *Kinjeketile's* dramatization also provides an account of men and women's responsibilities for income generation and protection of the society and families.

The data analysis examines the concept of women as homemakers and men as primary asset holders and managers. Both men and women are portrayed to perform different forms of masculinity like war masculinities, patriarchal masculinities, messianic masculinities, retrogressive masculinities, toxic masculinities, negative masculinities, progressive masculinities, heterosexual masculinities and positive masculinities. Women are on the one hand portrayed to perform progressive and positive masculinities while men are on the other hand portrayed to perform patriarchal, messianic, retrogressive, toxic, negative, positive, progressive, heterosexual and war masculinities, leading to a suggestion that usually and in most cases, women perform masculinity for good reasons while men perform masculinity

for good reasons to them but sometimes harmful to women and children. In addition, *Kinjeketile's* dramatization reveals the fact that both men and women in Tanzania support the concept of equality between men and women, but they differ in their understandings of what this implies. Sticking to Butler's (1990) insights as stated in her Gender Performativity Theory, the researcher suggests that although gender is always being re-enacted and reproduced, spaces are continually emerging for women and men in the current society to renegotiate the performance of masculinity and femininity. Women and men perform masculinity and femininity endlessly, but they have the potential to use their agency to also challenge their own performances as to whether they foster social, cultural and economic development and harmony in the current globalised society. Both the literature review and the analysis of data from *Kinjeketile* suggest that gender in Tanzania is in flux and lacks cohesion, with masculinity being perceived superior to femininity.

Similar to Hussein's *Kinjeketile* but in different contexts, *Kwenye Ukingo wa Thim* portrays Martha, a modern woman who is educated, earning a salary and hires Stella as her house girl whom she pays a wage. Sticking to the insights from Butler's Conceptual Model of Gender Performativity, Butler argues that rather than being something one is, gender is something one does, or performs. Therefore, women and men's performances or actions that indicate economic power and economic independence have a connotation of their masculinity. Morgenroth & Ryan (2018) extend Butler's insight in their view that in the world's culture, wealth equals success. It is also connected to a man or a woman's sense of his or her masculinity to the extent that women and men are often judged and measured by their wealth;

what they possess or their income. The fact that Martha is a paid employee and she possesses wealth is revealed in the following Pastor's speech:

*Unakumbuka ulipata nishani. Mfanya kazi bora! Mwanamke!...  
Unakumbuka uliponunua nyumba hii, bustani hizi, ...*

*Do you remember when you got a memento. The best worker! A woman!... Do you remember when you bought this house, these gardens.... (Hussein, 1988:31).*

Martha is a Kenyan woman who is portrayed to be performing positive masculinity through working hard as an employee to the extent of being awarded as the best worker. From that work she earns a good salary that enables her to buy a house and gardens which make her wealthy. She also manages to hire a house girl to help her with domestic activities and commands her to do domestic activities to her satisfaction. The following dialogues between Martha and her house girl (Stella) portrays Martha's masculinity as a result of being wealthy.

*Martha: Saa ngapi? (Stella anatoka haraka.... Stella anarudi).*

*Stella: Saa kumi na moja....*

*Martha: Na leo asubuhi umechelewa tena.*

*Stella: (Hajibu. Anatazama chini)*

*Martha: Bunduki hii hapa inafanya nini? Nilikuambia uitafutie mahali pengine.*

*Stella: Ndiyo. Nitaitafutia.*

*Martha: Umetengeneza chumba cha wageni?...*

*Martha: What time is it? (Stella moves away quickly...Stella comes back).*

*Stella: Five o'clock....*

*Martha: And you're late again today morning.*

*Stella: (She doesn't reply. She looks down.)*

*Martha: What's this gun doing here? I told you to find another place for it.*

*Stella: Yes. I'll find.*

*Martha: Have you prepared the visitors' room?... (Hussein, 1988:1-2)*

The above dialogue between Martha and Stella clearly portrays Martha's financial ability and her ability to hire a house girl and commandingly direct her to perform domestic activities. In this context, therefore, Martha bullies Stella and Stella is forced to be gentle, polite, caring, tolerant, submissive, respectful and supportive as it is normally expected of African women (Morgenroth & Ryan, 2018). On the contrary, Martha is assertive, strong, independent and confident which are masculine traits as identified by Morgenroth & Ryan (ibid.). The researcher, therefore, regards this Hussein's portrayal of two women as intra-gender masculinity which is a result of Martha's wealthy condition as opposed to Stella's economically inferior status.

According to the World Bank collection of development indicators, the percentage of total female labour force in Kenya was reported at 49.03 % in 2020, as compiled from officially recognized sources. Kenya labour force, female - actual values, historical data, forecasts and projections were sourced from the World Bank on August of 2021 (data.worldbank.org). Female labour force as a percentage of the total shows the extent to which women are active in the labour force in Kenya. This data, in relation to what is portrayed in Hussein's *Kwenye Ukingo wa Tim*, shows that Kenyan women's economic power is on the rise, threatening men's economic power. The study, therefore, considers Ebrahim Hussein as a philosophical literary expert who uses *Kwenye Ukingo wa Tim* to encourage men all over the world to renegotiate gender with women, as suggested by Butler (1990), and not to be conservative to the patriarchal norms and values, otherwise men will be very stressful and restless as they see their masculinity threatened by the increasing number of economically well-off women. Hussein's *Kwenye Ukingo wa Tim* gives



us Herbert as a role model of how men can renegotiate gender with women. Herbert is portrayed to represent a group of men in Kenya who have a positive attitude towards their wives' possession of wealth. He is relaxed and does not get disturbed by the fact that his wife wants to buy a plot in Mombasa. He even goes to Mombasa to see the plot his wife wants to buy. Herbert says:

*...Martha anataka kununua kiwanja Mombasa. Itabidi nikakiangalie....*

*...Martha wants to buy a plot in Mombasa. I'll have to see it...  
(Hussein, 1988:4).*

The above portrayal of Herbert's attitude towards his wife's possession of wealth is a challenge to both the patriarchal norms and values and to patriarchal masculinity. When men enjoyed negative patriarchal masculinity, they did not want their wives to possess wealth. On the contrary, men are nowadays portrayed to have realized the advantages of their wives' possession of wealth and are very comfortable. They have come to a realization that even when they fall sick, get fired from employment or die, their wealthy women may keep on providing for the rest of the family members. What is nowadays taking place in Kenya as a result of men's change of attitude and as a challenge to negative patriarchal masculinity, is the fact that rich men are marrying rich women, creating doubly rich families and most employed men are seeking for employed women in order to easily excel economically (Puthenpurakal, 2005). It is in opposition to what men used to do in about five decades before; marrying poor women so that they could easily be submissive to their wealthy husbands and husbands could easily perform negative patriarchal masculinity over their wives. Marriage of convenience is the neutral term for somebody who pursues a relationship for economically win-win situation (Puthenpurakal, *ibid.*).

According to Puthenpurakal (ibid.), in Kenya, just like in Tanzania and other African countries, men are perceived to be masculine and to be better fitted at performing masculinity only, not femininity. When a man performs an action that connotes to femininity, she is rebuked and stigmatized. This is clearly portrayed in Hussein's *Kwenye Ukingo wa Thim* when Martha slaps and rebukes Chris because he cries when in dilemma after death of his step father (Herbert). He does not know where he really belongs to because a step son cannot inherit his step father's property in a patriarchal society like that of the Luo. In addition, Martha does not want to be open to her son Chris as to where he really belongs despite all his efforts to find the truth. The following dialogue is a dramatization of how men in Kenya are not expected to cry as it disqualifies their masculinity.

*Chris: Baba yangu? Kwani kweli baba yangu? (kibao).*

*Martha: Sijui huko Amerika wanakufundisha nini? Ukitoka nje, ukirudi mara hili, mara hili. Sasa hujui mimi nani, wewe nani? Umechanganyikiwa. Unalialia na kupenga makamasi tu hapa. Lakini utakuwa kweli wewe, ukawa mtu hasa wa kukutegemea? Baba zima. Litazame. Utaweza kushika madaraka ya aina yoyote wewe? Utaweza kusimama mahali pa baba yako?*

*Chris: Kushika mahali pa baba? Nani atanisikiliza? Nitaanzaje? Huku siko... na huku siko... Siko kokote! (Analia).*

*Chris: My father? Is he really my father? (a slap by Martha).*

*Martha: I don't know, what do they teach you in America? When you go out, you come back with this issue, then another one. Now you don't know who I am, who you are? You have been confused. You are just crying and dropping nasal discharge here. Will you really grow, to become a really dependable man? A grown-up man. Look at him. Will you be able to hold any authoritative position? Will you be able to stand your father's position?*

*Chris: To stand my father's position? Who'll listen to me? How will I start? I don't belong there... nor there... I don't belong anywhere! (He cries) (Hussein, 1988: 24-25).*

In the above dialogue, Chris is portrayed to be performing femininity when he cries because of sorrow and confusion. His sorrow and confusion are a result of his mother's denial to let him know his really father and forcing him to stand his step father's position. Chris' statements reveal that he is not contented with being forced to stand his step father's position because he does not belong to his step father's lineage. His society contributes to his sorrow and confusion through denying to let him know his own biological father. To him, letting him know his own biological father is important for his own biological identity, belongingness and heritage. He knows that he can not fit into his step father's position because his step father's blood relatives would not listen to him.

On the other hand, Martha is portrayed to perform masculinity when she demonstrates ideological independence as she critically questions what her son is taught in America which results into his denial of some practices of African culture. This is on the ground that in most African countries, it is offensive for a son to ask his mother about secrets that the mother is not willing to reveal, especially those that reveal parent's sexual and reproductive affairs (Chin, 2011). Chris was, therefore, expected to be contented with her mother's silence about his biological father. As a result of Chris' continued provocation to her mother, Martha strongly rebukes and slaps him at a mature age contrary to African society's norms since it is awkward for an African mother to fight or beat his grown-up son who culturally represents his father and stands his father's position in his father's absence (Chin, *ibid.*). Martha's action of slapping his grown-up son also demonstrates her physical and emotional strength against her son. However, Hussein uses the dramatization of this incident to

address the widespread contestation on the perception of the meaning of gender. Additionally, Hussein's dramatization of Martha and Chris' incident affirms Butler's insights that gender is not a body; it is a performance, therefore, both men and women can perform either masculinity or femininity, or both, depending on given cultural constructs, contexts and circumstances. Keeping in line with Butler's idea of gender performativity and Hussein's portrayal of male characters performing femininity, the study finds that Hussein expertly uses *Kwenye Ukingo wa Thim* to make a call to the society to stop rebuking and stigmatizing men who necessarily perform femininity.

Additionally, the researcher reveals how Hussein uses *Kinjeketile* and *Kwenye Ukingo wa Thim* to critique some of the African traditional values like that of concealing the biological identity of extra-marital children in an umbrella of maintaining respect to parents. He, therefore, uses the dramatization in the plays to highlight the importance of African women to let their children know their biological fathers even if the women are officially married to other men. The importance of doing so is on the basis that a father is every son's first hero and every daughter's first love, thus knowing one's father contributes to one's emotional stability.

With regard to the performance of patriarchal masculinities in Kenya and in other parts of the world, Hussein's *Kwenye Ukingo wa Thim* is also a good representation of how it is performed. Hussein portrays the incident of Herbert's death and burial, and portrays patriarchal masculinities to be the source of the conflict. As already stated above that patriarchal masculinities describe those ideas about and practices of masculinity that emphasize the superiority of masculinity over femininity and the

authority of men over women, and that ideas about and practices of patriarchal masculinities maintain gender inequalities, Hussein uses characters like Mzee, Martha and George to show how Kenyan men hold primary power and predominate in roles of political leadership, moral authority, social privilege and control of property. Hussein portrays an argument between Mzee and George in which Mzee represents the old generation that holds firmly the patriarchal norms and values and George represents the modern generation that is in dilemma as to how they can implement the needs of patriarchy in a modern world. George is portrayed as a modern man who, to some extent, knows the principles of a Christian marriage but ignores and decides to practise patriarchal masculinity in favour of the society around (the Umma Klan). On the contrary, Mzee is portrayed to be ignorant of the modern ways of life and the principles of a Christian marriage, thus he holds fast the native laws of the land in opposition to the principles of a Christian marriage. The following dialogue clearly portrays the real situation:

George: *Sikuweza kukuambia, lakini wameamua watasika kule!*  
 Mzee: *Mpumbavu! Mji umekupumbaza.*  
 George: *Mzee Sikiliza!*  
 Mzee: *Hakuna cha kusikiliza.*  
 George: *Mahakama imeamua...*  
 Mzee: *Imeamua! Imeamua! Imeamua nini?*  
 George: *Kufuatana na Sheria ya ndoa ya Kikristo, ni mkewe marehemu peke yake ndiyo anaepasa kumzika marehemu.*  
 Mzee: *Sheria hiyo wameizua wapi? Mpumbavu kabisa. Wameizua wapi? (Anapiga ardhi kwa nguvu). Unaona hii. Ardhi hii ni yetu. Mali yetu. Toka enzi za Ruoth. Mkuki na bunduki ilitoka ardhi hii. Ni yetu. Tumeilipia kwa damu. Na tunaitukuza kwa mila zetu. Herbert atazikwa hapa.*

George: *I couldn't tell you, but they have decided they'll bury him there!*  
 Mzee: *A fool! The city has fooled you.*  
 George: *Listen old man!*

*Mzee: Nothing to listen.*

*George: The court has decided...*

*Mzee: It has decided! It has decided! What has it decided?*

*George: According to the Christian marriage, it is only the wife of the dead who can decide where to bury him.*

*Mzee: Where from have they found that law? A typical fool. Where from have they found it? (He forcefully hits the ground with his foot). Do you see this? This is our land. Our property. Since the times of Ruoth. Spear and gun captured this land. It is ours. We have shed blood for it. And we glorify it with our traditions. Herbert will be buried here (Hussein, 1988: 22-23).*

*Ruoth* means Chief in Luo. The word is usually used to refer to the first chief of the Luo who established the foundations of the Luo society (Hussein, 1988). Mzee's mention of *Ruoth* is reference to the past and origin. The ignorance of the old generation to the modern ways of life and their conservatism to patriarchal norms and values leads to a conflict between Martha and the Umma Klan. Martha is a modern Christian educated woman who does not affirm some of the traditional patriarchal norms and values. She knows that she has the right to decide where to bury her husband and to inherit her husband's property. She, therefore, poses a stiff challenge to Mzee, George and others who hold the traditional patriarchal norms and values and consequently want to decide for her where to bury her dead husband. They also want to forcefully take all the family property from her as a common practice of patriarchal masculinities. Martha strongly resists as portrayed below:

*George: Nimekuja kuchukua hati...*

*Martha: Sina hati....*

*George: Utamzika wapi?*

*Martha: Hapa! Pale.*

*George: Hakikisha.*

*Martha: Usinifokee. Kama unataka kufoka nenda nyumbani kwako.*

*George: Bado hujaelewa. Nyinyi muko ndani ya madaraka yangu.*

*Martha: Katika nyumba hii wewe huna madaraka yoyote! Tena tafadhali ondoka.*

*George: I've come to take the burial permit...*

*Martha: I don't have ...*

*George: Where do you want to bury him?*

*Martha: Here! There.*

*George: Prove.*

*Martha: Don't shout at me! If you want to shout, go to your home.*

*George: You still don't understand. You are under my authority.*

*Martha: You don't have any authority in this house! And please leave.*

*(Hussein, 1988:28).*

In the above briefly stated incident, Martha is portrayed to perform positive masculinity by resisting to be dominated and forcefully led by George and the Umma Klan in the decision regarding where to bury his dead husband. On the other hand, George and the Umma Klan are portrayed to be conservative to the traditional patriarchal norms and values that influence them to exercise full control of Martha's family after death of their relative (Herbert). What Mzee, George and the Umma Klan do is negative patriarchal masculinity in the context of this study. The study perceives this case as one of the spaces that are emerging for women and men to renegotiate gender in order to get rid of gender inequality in Kenya and other parts of the world and it affirms Butler and Connell's ideas that gender is continually being re-enacted and reproduced. It also affirms Connell's idea that there are multiple masculinities that vary across time, culture and the individual as seen in the above case that when Martha performs positive masculinity through defending herself and her rights, George and the Umma Klan are on the other hand performing negative and toxic masculinity as they forcefully take Martha's possession left by her dead husband; an act that is against women's rights.

In connection to the concept of patriarchy as explored above, the researcher finds it very important to briefly explore the closely related concept of modernity as opposed

to patriarchy and to address the urgent need of the current society to be guided by a re-definition of gender and masculinity in particular, as represented in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*.

Chin (2011) defines modernity as the belief in the freedom of the human being; a condition of social existence that is significantly very different from all past forms of human experience. Making a relation between modernity and modernization, he further states modernization as a concept that refers to the transitional process of moving from traditional or primitive communities to modern societies. On the other hand, patriarchy as an ideology is defined as a social system in which the male acts as the primary authority figure central to social organization, and where fathers hold authority over women, children, and property. Patriarchy affects many aspects of life including political leadership, management of business, set up of religious institutions, economic systems and ownership of property, right down to the family home where men are considered to be the heads of the households. Most people associate patriarchy with negative masculinity and traditionalism as opposed to modernity. This is due to the fact that one of the core attributes of patriarchy is that traditional male qualities like strength, courage, independence, leadership, and assertiveness are central to traditional female qualities like nurturance, sensitivity, sweetness, supportiveness, gentleness, warmth, passivity, cooperativeness, expressiveness, modesty, humility, empathy, affection, tenderness, being emotional, kind, helpful, devoted, and understanding (Chin, *ibid.*). The above mentioned traditional male qualities are traditionally directly associated with masculinity while the traditional female qualities are traditionally directly associated with femininity.



In Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*, patriarchy is portrayed to influence different areas of society including culture, family, school, the workplace and all forms of relationships. The presence of it can lead to inequality and gender-based violence among many other effects. Hussein portrays patriarchal masculinities in describing those ideas about and practices of masculinity that emphasize the superiority of masculinity over femininity and the authority of men over women. However, in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*, modernity is portrayed in opposition to patriarchy and all forms of patriarchal masculinities. Both male and female characters are grouped into two sides; the first group of those that are essentially traditional and the other one of those that are essentially modern. The first group holds fast the view that all ways of life need to be organized in a traditional and patriarchal manner while the second thinks that traditionalism must be replaced by modernity and some of the practices of patriarchal masculinity must be abandoned as they are detrimental to social development and equality.

Both *Kinjeketile* and *Kwenye Ukingo wa Tim* portray two opposing sides of characters- the traditionalists and the modernists. The traditionalists constitute a larger group of formally uneducated men and women who are represented by Kinjeketile and Bibi Kinjeketile in *Kinjeketile*, and Lydia and the Umma Clan in *Kwenye Ukingo wa Tim*. On the other hand, the modernists form a small group that is represented by Kitunda and Bibi Kitunda in *Kinjeketile*, and Herbert and Martha in *Kwenye Ukingo wa Tim*. The two groups are portrayed to be in opposition because of their differences in how they relate with the patriarchal norms and values.

Kinjeketile, Bibi Kinjeketile, Lydia and the Umma Clan represent a group of the traditionalists who live under patriarchal norms and values. Male characters in this group perform patriarchal masculinity and they appreciate others who either perform or accept it. Female characters are comfortable and obedient to their husbands who perform patriarchal masculinity. The below dialogue between Bibi Kitunda and Bibi Kinjeketile in *Kinjeketile* shows how women keep a respectable distance from their husbands' affairs as one of the norms of patriarchal masculinity.

*Bibi Kitunda: Kweli mimi simuoni. Lakini nanna gani yeye anaweza kukaa ndani bila kwenda shambani?*

*Bibi Kinjeketile: Sijui, pengine amekwenda. Mimi sendi kuntazamazama.*

*Bibi Kitunda: Siku moja nikankuta ntoni peke yake. Mimi nilikwenda kalibu akuniona. Alikuwa anafata nto unakotokea. Anatazama maji kama hajayaona.*

*Bibi Kitunda: Yes, I don't see him very often these days. But how can he stay in and not go to the plantation?*

*Bibi Kinjeketile: I don't know... Perhaps he goes... I don't go peering into his affairs too closely.*

*Bibi Kitunda: Some time ago, I met him at the river-alone. I went near him- very near, but he didn't see me. He was looking at the water, very strangely; as if he had never seen it before. (Hussein, 1969: 2)*

The above dialogue presents an incident from which we can learn how Bibi Kinjeketile differs from Bibi Kitunda in how they relate with patriarchal norms and values. Bibi Kinjeketile does not dare go peering into her husband's (Kinjeketile's) affairs too closely while Bibi Kitunda goes near Kinjeketile fearlessly. The difference is a reflection of the different behaviours and performances of traditional women as opposed to that of modern women. Traditional women hold the view that it is very awkward and mannerless for a woman to try to know everything her husband does while modern women hold an opposing view that couples must live a

life free from limitations and boundaries between them (Braidotti, 2017). Likewise, traditional women hold the view that peering into men's affairs is a sign of being disrespectful while modern women hold the view that being close to one's husband and knowing everything he does is a wife's dutiful right (Mlambo Ngcuka, 2019). These controversies call for a common understanding of gender in relation to patriarchy so as to strike the right path.

Just like his wife, Kinjeketile is also portrayed as a man who does not want his wife to know everything he does. Consider the following Kinjeketile's speech:

*Haya ni mambo ya wanaume tu. Hata mke wangu hayamhusu na hapaswi kuyajua.*

*These are issues for men only. Even my wife is not concerned with them and she should not know them (Hussein, 1969: 50).*

With conformity to the above stated standard of patriarchy, Kinjeketile performs messianic masculinity whose secrets are just known to himself, not even his own wife. As stated by Butler (1990) and Connell and Messerschmidt (2005) that one of the traditional qualities of patriarchal masculinity is to be independent, Kinjeketile is an independent man who does not think of involving his own wife in the affairs and troubles he faces. Even when his performances seem to fail when the people who drank the water are assailable by bullets and are killed in great numbers, he stands alone and his wife cannot help. He does not even regret for his own actions because he believes that confessing and retracting what he said earlier is a sign of femininity or womanhood; strong men should stand by their own words until they die. This is portrayed as follows:

*Kinjeketile: Wao wanataka niseme kuwa maji yalikuwa uwongo. Kwani la uwongo nini hapo?...Hakuna majuto. Hakuna majuto. Limefanyika basi. (Peke yake). Neno likintawala ntu badala ya ntu kulitawala neno...*

*Kitunda: Utasema kesho kuwa...*

*Kinjeketile: Sitaki!*

*Kinjeketile: They want me to say that the water was a lie. Where was the lie? ...No regrets. No regrets. It is done, it is finished. (To himself) When a word control man instead of man to control a word...*

*Kitunda: Will you confess tomorrow that...?*

*Kinjeketile: I won't! (Hussein, 1969: 52 &53)*

Kinjeketile firmly refuses to retract his own words as portrayed above. He keeps to the common saying in a patriarchal society: “a man of his words” meaning that a real man should be expected to keep or follow through with his promises or intentions. Such a man is a truthful, trustworthy, or reliable person. Kinjeketile keeps to that saying with an intention to keep to the minds of people that the Maji Maji uprising was just the beginning of resistance and people should not despair. He demonstrates his masculinity by tolerating to be tortured by the Germans and to be betrayed by his fellow Tanganyikans, but as a patriarchal father and leader, he finally tells Kitunda:

*Unajua watakachosema kesho? Afisa Mjerumani atasema kuwa tulikuwa tumekosea. Atawaambia watoto wetu kuwa tulikosea kupigana nao. Atawaambia hivyo watoto wetu, Kitunda. Kwamba kupigana na Mjerumani ni kukosea! Kwamba kupigania nchi yako ni makosa! Na anataka nimsaidie kwa kukanusha yote niliyoyasema. Anataka niseme kuwa maji yalikuwa uongo. Unajua hilo linamaanisha nini? Nitakaposema tu hivyo, watu walioko Kaskazini, Kusini, Mashariki, na Magharibi wataacha kupigana. Watakata tamaa kabisa- watakosa tumaini. Sitasema hilo! Neno limekwisha zaliwa. Watoto wetu watawaambia watoto wao kuhusu nenohili. Vitukuu wetu watalisikia neno hili. Siku moja neno hili litakoma kuwa ndoto, litakuwa uhalisia!*

*Do you know what they will say tomorrow? The German officer will say that we were wrong. He will tell our children that we were wrong in fighting him. He will tell that to our children, Kitunda. That to fight him is wrong! That to fight for one's country is wrong! And he wants me to help him by retracting all that I said. He wants me to say that the water was a lie. Do you know what that means? The moment I say that, people in the North, South, East and West will stop fighting. They will fall into hopeless despair-they will give up. I will not say that! A word has been born. Our children will tell their children about this word. Our great-grand children will hear of it. One day the word will cease to be a dream; it will be a reality! (Hussein, 1969: 53).*

On the contrary, Kitunda is a modern man who thinks that when things go unexpectedly, one must admit and confess one's failures regardless his/her sex. He therefore tries to convince and force Kinjeketile to admit that he cheated the people and that people consequently died in great numbers. To Kinjeketile, doing so is to demean himself, thus he refuses to retract his words as portrayed in his speech above.

On the other hand, Kitunda as portrayed in *Kinjeketile* is a modern man who does everything in collaboration with his wife and children. In fighting against the evils of German colonialism that included humiliation, oppression and women's sexual harassment, Kitunda and the two women (his wife and her daughter) fight collaboratively as dramatized:

*Mnyapala: Hm...unaweza...tuazime mtoto wako (anamtazama Chausiku).*

*Kitunda:(kavamia) Kuadi mkubwa wewe! Umetoa heshima yako yote kuwakuadia mabwana zako.*

*Mnyapala: Hm...you can ...lend us your daughter (he looks at Chausiku).*

*Kitunda:(hits Mnyapala) You pimp! You have no shame pimping for your betters!*

*The following stage directions further portray the conflict between the Kitundas against Mnyapala and his friend, as follows:*

*They roll on the ground. Mnyapala's friend comes to his aid. He gets his chance and uses his whip on Kitunda's back. Bibi Kitunda and Chausiku take hold of him in an attempt to get the whip from him. But he turns round and whips Chausiku who writhes with pain. The mangrapples with Bibi Kitunda. They both fall on the ground. Seeing this, Kitunda leaves Mnyapala to go to the rescue of his wife. He pounces on the man. But Mnyapala hits Kitunda from behind with a stick. (Hussein, 1969: 9-10).*

Bibi Kitunda, just like her husband, performs masculinity by fighting men who are fighting her husband. In a traditional patriarchal society, unlike in modern societies, women are not expected to fight men. Regardless such patriarchal norms, Bibi Kitunda and her daughter Chausiku support Kitunda in fighting the men, which is an obvious challenge to the patriarchal norms and values. Likewise, in *Kwenye Ukingo wa Thim*, Herbert and Martha are portrayed as wife and husband who live a modern life that is free from unhealthy patriarchal norms and practices. There is no secret between the two; they share everything they do, whether good or bad. Hussein portrays Herbert saying:

*.... Martha anataka kununua kiwanja Mombasa. Itabidi nikakiangalie....*

.... Martha wants to buy a plot. I'll have to see it... (Hussein, 1988:4).

The above two stated incidents, therefore, show how the behaviour and total way of life of modern men and women is opposed to the behaviour and total way of life of traditional men and women, as also affirmed by Mlambo-Ngcuka (2019) and Galiè and Farnworth (2019) who state that modern men tend to be less patriarchal, less conservative and somehow consider gender equality while traditional men are typically patriarchal, very conservative and do not agree with gender equality in any way. Likewise, for women, the traditional are positive towards patriarchal norms and

values while the modern are in most cases very negative towards patriarchal norms and values. In *Kinjeketile*, Bibi Kitunda and Chausiku are portrayed in the above stage directions as women who do not agree with a patriarchal system that enables men to dominate and mistreat them and maintain power and control over them. They fight for their own dignity against the expectations of a patriarchal society.

As already introduced above, *Kwenye Ukingo wa Thim*, just like *Kinjeketile*, clearly portrays two opposing sides of characters- the traditionalists who live according to patriarchal norms and values and the modernists who challenge most of the patriarchal norms and values. Herbert and Martha represent a small group of the modernists who disagree with most of the patriarchal norms and values. Such norms and values are like men holding primary power and predominating over women in roles of political leadership, moral authority, social privilege, control of property and inheritance of property and title by the male lineage (Archana, 2016). Most of the modernists are the formally educated men and women like Herbert, Martha, and Chris. On the other hand, the traditionalists who live in accordance with the patriarchal norms and values are the majority who are not formally educated, represented by George, the members of the Umma Klan and the Pastor. These foster the idea that the society should live according to the patriarchal norms and values, thus women should be predominated by men in roles of political leadership, moral authority, social privilege, control and inheritance of property and taking the family and clan title by the male lineage. The following are more instances of how patriarchy and patriarchal masculinities have been dramatized in *Kwenye Ukingo wa Thim*.

Lydia is a female character who complains about the effects of patriarchy and patriarchal masculinities. Her speech shows how bad she feels about the patriarchal practice of denying women to possess and inherit property and title. Lydia speaks to Jean:

*Lydia: ... Hapa kwetu kuna wanawake aina mbili. Wanawake wenye nyumba na wanawake wenye chumba. Wanawake wenye nyumba hupewa jina, watoto na mali. Wanawake wenye chumba wanapewa manukato, nguo na vitu vizuri na maneno yaliyo ladha.*

*Jean: Alaa!*

*Lydia: We hunioni mimi? Bangili dhahabu, hereni dhahabu, mkufu dhahabu; lakini ...*

*Lydia: ...Here there are two kinds of women. Those with a house and those with a room. Those with a house are given a name, children and wealth. Those with a room are given fragrance, clothes and good things and sweet words.*

*Jean: Alaa!*

*Lydia: Don't you see me? Bracelets gold, earrings gold, necklace gold; but... (Hussein, 1988:36).*

The above conversation shows how Kenyan women are divided into two groups. The first group is of women who own a house and the second is of women who own a room. Those who own a house are the lucky ones who have not been affected by the patriarchal norms and values that hinder women to own family property including houses. They are either single women who have no husbands to control them or married women whose husbands are educated and are free from patriarchal practices. Those who own a room are married women whose husbands foster patriarchal practices of predominating over women and denying them the right to own and inherit property. Their husbands just give them jewelery and sweet words, not ownership of family property like houses as revealed in the above Lydia's



complaints. The above conversation between Lydia and Jean, however, shows how women are dissatisfied by such patriarchal practices.

In connection to the above analysis and interpretation of data, sociologist R.W. Connell popularized the concept hegemonic masculinity and explains that it is connected to patriarchy since both advocate the dominant social position of men, and the subordinate social position of women (Connell and Messerschmidt, 2005). Connell and Messerschmidt (ibid.) add that many of the gender stereotypes and discrimination practised universally stem from hegemonic masculinity. The above portrayed data affirm Connell's idea that bad practices which emanate from both patriarchy and hegemonic masculinity are universal and call for a serious universal attention. This study's findings are also in agreement with Evers and Sieverding (2014) and Archana (2016) who found that hegemonic masculinity and patriarchal masculinity are interconnected, and are some of the reasons as to why highly qualified women still earn less. From the above findings, the study holds the view that Hussein uses both *Kinjeketile* and *Kwenye Ukingo wa Tim* to reveal his idea that in most cases, traditionalism tends to embrace a variety of unhealthy old habits and unquestioned systems of thinking and doing which need to be challenged, improved or replaced as response to time changes. The researcher also holds the view that time-tested traditions and social-cultural constructs can work in our time as they did in others since modernity and traditionalism are not in opposition. The rising necessary need is a critical assessment and examination of our past and current traditions and social-cultural constructs based on what work and what do not, in order to highlight those that work for the society to embrace.

Hussein uses *Kwenye Ukingo wa Thim* to set forth Martha and Herbert's family as an example of a family that has successfully managed to abandon the harmful patriarchal practices. Martha and Herbert's family is portrayed to represent families in which women are free and have the right to own plots and houses with support of their husbands. Herbert says:

.... *Martha anataka kununua kiwanja Mombasa. Itabidi nikakiangalie....*

.... Martha wants to buy a plot. I'll have to see it... (Hussein, 1988:4).

The above Herbert's speech reveals that he is a modern man who allows his wife to own property. He poses a challenge to his fellow men who foster negative patriarchal masculinity. He also offers a good example of modern men who foster equality between men and women in ownership of property and title. Hussein's portrayal of Herbert as a champion of modernity shows that he wants to tell the Kenyan society that it needs to critically assess and examine the past and current traditions and social-cultural constructs in order to promote the useful and abandon the harmful.

On the other hand, the society as represented by the Umma Klan is portrayed to have a strong influence on fulfilling patriarchal norms and values. Although Herbert allows and supports Martha to own a plot in Mombasa, in his absence (after his death) the Umma Klan led by George forcefully interferes and wants to take everything from Martha's house after Herbert's death, believing that Martha has no right to own and control what is left by her husband. However, to their surprise, Martha resists by fighting them with the help of her bull dog (Elsa) and calls the

police. She also proves to George that he has no authority in her home. The following dialogue between Martha and George portrays the case:

*George: Bado hujaelewa. Nyinyi muko ndani ya madaraka yangu.*

*Martha: Katika nyumba hii wewe huna madaraka yoyote. Tena tafadhali ondoka!*

*George: You still don't understand. You are under my authority.*

*Martha: You don't have any authority in this house. And please, leave!*  
(Hussein, 1988:28).

The above portrayal briefly shows the great controversy between traditional patriarchal ideologies and modernity. Since we live in a world that constantly changes from traditional life to modern life, Hussein's portrayal of this controversy in which Martha and Herbert are champions of deconstructing patriarchy affirms Butler's (1990) argument that there are cases in which we are forced to deconstruct patriarchy. In order to deconstruct the patriarchal nature of spaces in which men and masculinity become the forefront, Butler's Gender Performativity Theory states that everyone must be willing to position oneself in a potentially vulnerable space that allows one to actively self-reflect on one's own doings, while simultaneously undoing, unlearning and (re)learning the relationship between modernity and patriarchy. The findings of this study and the above stated tenet of Butler's Gender Performativity Theory on patriarchy are all together in agreement with Archana (2016), Aggarwal (2016), Bonatti (2018) and Acosta (2019) who propose that patriarchy is not entirely bad since it helps in classifying gender roles and the society can not be in good order without a good classification of gender roles. However, it is the role of the society and its scholars to deconstruct the unfair aspect of patriarchy and to foster its aspects that lead to good family leadership and harmony between

wife and husband. In the same view, therefore, the researcher considers Hussein's dramatization of a controversy between the patriarchs and the modernists as a strategy towards awakening the society to accept the wind of change so as to make the human society harmonious.

As analysed and interpreted above, the study finds that there is still a widespread perception among people that all men are masculine and all women are feminine, leading to a misconception that women who perform masculinity and men who perform femininity are gender non-conforming. This misconception necessarily calls for a re-definition of gender and sex as unrelated concepts. The study, therefore, attests that gender is used to describe the characteristics of women and men that are socially constructed, while sex refers to those that are biologically determined. With primary reference to *Kinjeketile* and *Kwenye Ukingo wa Thim*, the study consistently shows how both men and women perform masculinity and femininity irrespective of their sexes.

In *Kinjeketile*, Hussein shows the misconception among characters in a traditional society, that women are expected to perform femininity and men are on the contrary expected to perform masculinity. Mkichi says:

*Toka mala ya kwanza kukutana mpaka leo akuna moja lililofanyika. Akuna moja tulilofanya. Udongo mwekundu bado yupo nchini kwetu. Bado zaidi amechukua nchi yetu. Ameichukua kwa nguvu. Sisi kama wanawake tunantazama tu. Anatulimisha kwa nguvu. Sisi tunantazama tu. Anatudai kodi. Sisi tunantazama tu. Anatudai sisi kodi? Ilikuwa sisi tundai yeye kodi, lakini apana! Sisi kama wanawake tumekaa tunantazama. Kuntazama huku mpaka lini? Tutakaa hivi hivi huku tunateswa katika nchi yetu mpakalini?*

*From the day we held our first meeting until today, nothing has been done. There isn't a single thing we've done. The Red Earth is still in our country. What's more, he has taken our country from us by force. And we, like women, just stare at him. Now he has forced us to cultivate his cotton plantation for him. We just stare at him. He has got us paying him taxes. We just stare at him. Is it for him to demand taxes from us? He should be paying us tax, but oh no! We, like women, just meekly sit, watching him do what he wants with us, with our land. How long are we going to remain meek and silent? Are we going to allow ourselves to be persecuted in our own country? (Hussein, 1969: 5).*

In the above speech, Mkichi condemns his fellow men that they are as meek as women that is why they are mistreated in their own land without any reaction. His speech suggests his belief that women are naturally meek, humble and weak, that is why they are always subjected to different forms of mistreatment without their objection. Mkichi represents a good number of men in a traditional society who perceive women as naturally weak, thus contradicting the Gender Performativity Theory's tenet which states that there is an obvious difference between gender and sex, and one does not depend on the other. This observation is in agreement with Aggarwal (2016) and Seaberry (2019) who also found that in most parts of the current world, masculinity is still directly associated with men and femininity with women; a problem that calls for efforts to re-define gender and sex and to replace that perception with the attestation by the Gender Performativity Theory that there is an obvious difference between gender and sex, and one does not depend on the other; being born male or female does not determine behaviour. In the same view, the Gender Order Theory adds that masculinity is socially constructed through performances, and there are multiple masculinities that vary across time, culture and the individual. An example is hegemonic masculinity which proposes to explain how

and why men maintain dominant social roles over women, and other gender identities, which are perceived as “feminine” in a given society.

In the likes of Mkichi, Bibi Kitunda also believes that most women are “yes people”. She condemns a group of men who witness the fight between Kitunda’s family and the Askari and Mnyapala. The latter come to take Kitunda’s daughter- Chausiku for an exchange of a two days’ rest for Kitunda. Knowing their evil intention of using Chausiku for sexual pleasure, Kitunda’s family collaboratively fight against them as they try to forcefully take Chausiku. There are so many men who gather and just look at the on-going fight without helping the Kitundas. Bibi Kitunda condemns and rebukes them by calling them women as she says:

*Tokeni! Tokeni, wanawake wakubwa nyie! Vijitu viwili vinawatisheni nyinyi nyote. Mmetawaliwa miili mpaka mioyo. Eti nyinyi wanaume kweli. Kweli Wamatumbi. Hata kidogo. Wanawake tu, nyinyi! Nnalimishwa – ndiyo. Wake zenu wanachukuliwa – ndiyo. Watoto wenu wanachukuliwa – ndiyo. Watu wa ndiyo. Sasa mmekuja kufanya nini? Mmejificha mpaka wametoka mabwana. Nnakuja kama wezi – kuja kunisaidia. Sitaki nsaada wenu. Tokeni!*

*Get out! Get out of here, you women, you. Two little men were enough to scare the whole lot of you. You have been enslaved body and spirit. Do you still regard yourselves as men? Do you call yourselves Wamatumbi? Oh, not at all. You are mere women, you! You’re forced to dig-yes. Your children are seized-yes. You are “yes men”. What have you crept in here to do? You hid until those two were gone. And now you steal in like thieves- to come to my aid. I don’t want your help. Get out!* (Hussein, 1969: 10).

The above two cases in Hussein’s *Kinjeketile* (Mkichi’s and Bibi Kitunda’s) show that in the traditional society, there is a good number of men and women who perceive women as naturally meek, humble and weak. On the other side, the same perceive men as naturally strong, assertive and resistant. This observation contradicts

Butler's and Connell's insights that gender is used to describe the characteristics of women and men that are socially constructed, and that gender has nothing to do with one's sex. As a result of this contradiction, the researcher sees that there is a necessary need to re-define gender and sex as unrelated concepts.

In *Kwenye Ukingo wa Thim*, Hussein also portrays a society that perceives women as naturally meek, humble and weak and men as naturally strong, assertive and resistant. George and the Umma Klan represent a large group of Kenyan men who live under the above stated misconception, leading to their decision to go to Martha's home and forcefully try to take everything left by Herbert after his death, expecting that Martha would just do nothing. Out of their expectations, Martha performs positive masculinity by reacting harshly against them and with the aid of her bulldog she manages to drive them running out of her home as portrayed below:

*Martha: Elsa kamata! Kamata! (Elsa anawashambulia. George na wenzie mbio. Martha anapiga simu)*

*Martha: Polisi? Hapo ni police station? Hii ni Kilima Hewa Lane. Tafadhali fika hapa haraka iwezekanavyo. Tumeingiliwa na majambazi. (Anaweka simu chini. Mbwa nje anafukuza watu. Tunasikia mayowe ...)*

*Martha: Elsa catch! Catch! (Elsa confronts them. George and his fellows run away. Martha makes a phone call).*

*Martha: Police? Is it police station? This is Kilima Hewa Lane. Please come here as fast as possible. We've been invaded by bandits. (She puts down the phone. Outside the dog is chasing people. We hear shouts...) (Hussein, 1988: 29).*

The above portrayed incident leaves George and the Umma Klan speechless since they did not expect such a reaction from a mere Kenyan woman. However, the

incident clearly shows that not only Kenyan men but also Kenyan women do perform masculinity.

*Kwenye Ukingo wa Tim* also portrays an incident whereby George performs negative masculinity by trying to force and control Martha, his brother's widow regarding where to bury Herbert. Martha does not agree to be controlled by George and the Umma Klan because she knows that, according to a Christian marriage, she has the authority to decide where to bury her dead husband; relatives of her dead husband can not force her to follow their decision. Knowing this, Martha argues against George and commands him to leave as portrayed below:

*Martha: Katika nyumba hii wewe huna madaraka yoyote. Tena tafadhali ondoka!*

*George: Ond... (hakudhani kuwa Martha atasema hivyo). Unajua unasema nini?*

*Martha: You don't have any authority in this house. And please, leave!*

*George: Leave... (He didn't expect that Martha would say so). Do you know what you're saying? (Hussein, 1988:28).*

As portrayed in the above given quotes, George did not expect such a reaction and command from Martha because he perceives women as just "yes people". In connection to the above stated observation, Seaberry (2019) found that in many parts of the current world, a good number of men are still victims of unnecessary suppression of women, and some women who hold fast the African traditional norms and values are sufferers of such suppression. Keeping in line with Seaberry's (2019) findings, Hussein uses *Kwenye Ukingo wa Tim* to show that modern women are against being suppressed and he challenges that practice through portrayal of Martha who represents modern women who do not agree with the tendency of respecting



men at the expense of suppressing women. This incident also affirms the need to re-define gender and sex as unrelated concepts in order to keep in line with Butler and Connell's insight that gender is just a performance which is not sex-determined.

In this chapter, among other issues, the researcher exposes traditional patriarchal norms and values as opposed to modern ways of living. The researcher uses the term "traditional" to refer to those societies or elements of societies (norms and values) that are derived from indigenous and often ancient cultural practices. On the contrary, the researcher uses the term "modern" to refer to those practices that relate to the development of formal education, science, technology and globalization or the practices of colonial societies. The researcher uses Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* to show how the society is divided into two main groups: the traditionalists and the modernists. The traditionalists are portrayed to be mainly patriarchal who embrace patriarchal norms and values that lead to men holding primary power over women and predominating in roles of political leadership, moral authority, social privilege and control of property. On the contrary, the modernists are portrayed to embrace social, economic, political and cultural practices that foster equality between men and women. Kinjeketile and Bibi Kinjeketile in *Kinjeketile* and George and the whole of the Umma Klan in *Kwenye Ukingo wa Thim* represent a large group of the patriarchs. On the other hand, Kitunda and Bibi Kitunda in *Kinjeketile* and Martha, Herbert and Chris in *Kwenye Ukingo wa Thim* represent a small group of the modernists. The study falls in line with Butler and Connell's insights that it is high time for both men and women to renegotiate their performance of masculinity in order to create a harmonious society. The study suggests that

renegotiation of the performance of masculinity can be done through practising equal participation of men and women in state institutions like schools, colleges, armies, churches, mosques and government leadership posts. The researcher highlights the fact that both women and men perform masculinity endlessly, but they have the potential to use their agency to also challenge their own performances. Lastly, the study looks at the widespread perception that men are perceived to be naturally masculine and women are on the contrary perceived to be naturally feminine in most parts of the world. The study, therefore, uses *Kinjeketile* and *Kwenye Ukingo wa Thim* to address the need to re-define gender and sex as unrelated concepts as it falls in line with Butler and Connell's insights that gender is used to describe the characteristics of women and men that are socially constructed, while sex refers to those that are biologically determined, thus clearing the uncertainty of the meaning of gender.

In a nutshell, the examination of the representation of masculinity in *Kinjeketile* and *Kwenye Ukingo wa Thim* reveals how the plays are relevant to the real life in the current Tanzanian and Kenyan societies respectively. The analysis and interpretation of the data findings obtained in the plays show how Hussein, specifically through *Kwenye Ukingo wa Thim*, intends to reflect to the Kenyan society the 'Otieno Case' that took place in Western Kenya in the year 1987 and its effects to the society. In a similar way but different contexts, Hussein uses *Kinjeketile* to reflect to the Tanzanian society the historical incident of the 1905-1907 Maji Maji War and its long-lasting effects to the Tanganyikan society, which is nowadays the Tanzanian society. Through Hussein's reflection we see how patriarchal masculinity and other

forms of masculinity like messianic, war, retrogressive, toxic, negative, progressive, heterosexual, hegemonic, traditional and positive masculinities are performed by Kenyan and Tanzanian men both positively and negatively. We also see how both the Kenyan and Tanzanian societies are divided into two groups: the first group of those who faithfully follow all of the traditional patriarchal norms and values and the second one of modernists who do not follow some of the traditional patriarchal norms and values. The two groups are portrayed to be in conflict like the one between Martha and the Umma Klan in *Kwenye Ukingo wa Thim* or the other between the Kinjeketiles (traditionalists) and the Kitundas (modernists) in *Kinjeketile*. The traditionalists hold the view that women are to be controlled by men, and when a man dies, his wife has no right to inherit her dead husband's property but male relatives of the dead have full control of the widow and they can decide on the property. On the other hand, the modernists challenge some of the traditional patriarchal masculinity performances like dominance of men over women and controlling widows' families and property. Martha in *Kwenye Ukingo wa Thim* and Bibi Kitunda in *Kinjeketile* represent a small group of modern women who have championed the resistance against such negative patriarchal masculinity performances and Martha firmly tells George that he has no authority in her (Martha's) house and she orders him to leave the house regardless the fact that he is the brother of her dead husband. The dramatization also shows women complaining to be less free in marriage compared to their husbands who are very free. They say that when things are not pleasing in homes, men may go to night clubs, they may go out of their homes and share ideas with friends or take younger wives. Women cannot do the same or they will be given bad names. Some of the patriarchal norms

and values are said to lead to the superiority of men over women hence subordination of women by men. Sticking to Butler and Connell's ideas and insights, the researcher calls for men and women to renegotiate gender in order to get rid of gender inequality in Tanzania, Kenya and other parts of the world.

#### **4.5 Conclusion**

In this chapter, the findings have been objectively presented, analysed and interpreted through content analysis method that has been done in line with the selected tenets of both Connell's Gender Order Theory and Butler's Theory of Gender Performativity in order to lead to the detailed forthcoming discussion of the findings which is contextualized in the two selected plays and in the real settings of the plays. The forthcoming chapter (Chapter Five) is therefore built on the foundation of this chapter in order for the findings of this study to be clearly discussed and comprehended.

## CHAPTER FIVE

### DISCUSSION OF THE FINDINGS

#### 5.1 Introduction

The preceding chapter paid particular attention to the presentation, analysis and interpretation of the findings of this study. Content analysis was effectively and objectively done in order to attain an effective analysis of the obtained data. The findings were then presented in tables of ordinal numbers, analysed and interpreted descriptively through elaborations, explanations, definitions and descriptions in line with the selected relevant tenets of Butler and Connell's Gender Performativity Theory and Gender Order Theory respectively. This chapter pays particular attention to the discussion of the findings presented in the preceding chapter, chronologically as per the objectives of this study. Bearing in mind that the general objective of this study was to critically examine the representation of masculinity in Ebrahim Hussein's selected plays namely *KwenyeUkingo wa Thim* and *Kinjeketile*, the specific objectives emanating from the main objective were: to examine male and female characters' representation of masculinity as performed in *KwenyeUkingo wa Thim* and *Kinjeketile*, to examine characters' indications of patriarchy and masculinity in *KwenyeUkingo wa Thim* and *Kinjeketile*, and to examine the relevance of the representation of masculinity in *KwenyeUkingo wa Thim* and *Kinjeketile* to the Tanzanian and Kenyan society. In discussing the research findings, the study presents the findings obtained from the analysis in the previous chapter and states why the analysis led to such findings. The study also briefly states the limitations and support from the environment outside the text, if any. Of equal importance, the study states how the findings conform to the theories used and identifies other researchers in the

world who have the same findings as of the current study, and those who got different findings as well. The study also gives reasons for arriving at different findings from those of other researchers on the same phenomenon. In such a briefly stated pattern, the study, therefore, discusses the findings of one objective after another as follows:

## **5.2 Discussion**

The discussion of the findings is made in relation to the specific objectives of the study as follows:

### **5.2.1 Male and female characters' representation of masculinity as performed in *Kinjeketile* and *KwenyeUkingo wa Thim***

The first specific objective aimed at examining the male and female characters' representation of masculinity as performed in *KwenyeUkingo wa Thim* and *Kinjeketile*. After doing a thorough content analysis and interpretation of the findings, it was found that both male and female characters were portrayed to perform different types of masculinity irrespective of their sexes, meaning that all human beings naturally have masculine traits. However, the researcher found that there is still a widespread perception among people (characters) that all men are masculine and all women are feminine, leading to a misconception that women who perform masculinity and men who perform femininity are gender non-comforming. Additionally, the findings show that only male characters were portrayed to perform toxic, negative and patriarchal masculinity while female characters largely performed positive masculinity. This observation enlightens that

men sometimes perform masculinity negatively and such negative performances result into negative effects to the society while women normally perform positive masculinity and their masculine performances are aimed at achieving positive effects.

The study, therefore, finds that gender is used to describe the characteristics of women and men that are socially constructed, while sex refers to those that are biologically determined. In other words, nature makes human beings female or male, it gives them their biological definition, but it is the human society which makes them feminine or masculine. The findings of this study are in agreement with Aggarwal (2016) and Seaberry (2019) who also found that in most parts of the current world, masculinity is still wrongly directly associated with men and femininity with women; a problem that calls for efforts to re-define gender and sex and to replace that perception with the conception stated by the Gender Performativity Theory that there is an obvious difference between gender and sex, and one does not depend on the other; being born male or female does not determine behaviour. These findings are also in agreement with Mahonge (2016) who found that gender and sex are different since the former is just a bodily or linguistic performance which is not permanent, it is circumstantial, contextually determined and behavioural, and can be performed irrespective of one's sex while the latter is permanent and biological. In the same view, the Gender Order Theory adds that masculinity is socially constructed through performances, and there are multiple masculinities that vary across time, culture and the individual. The study arrives at these reliable findings because of the critical and thorough analysis of the

world of drama which imitates the reality of social performances and throws it back at the same society. Although previous studies like Cyprian (2017) and Bonatti, *et al.* (2019) revealed a doubt of whether one's sex does not influence their gender, and left it unaddressed, the findings of this study clear the doubt over the meaning of gender and sex and the differences of the two.

### **5.2.2 Indication of patriarchy and masculinity performance in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim***

The second specific objective aimed at examining the characters' indication of patriarchy and masculinity performance in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*. After doing a thorough content analysis and interpretation of the data findings, the researcher found that Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* dramatize a society that is truly patriarchal. Men are the heads of families and have predominant power over all the affairs of their homes and families. Women are forced to listen to men in everything they want to do or whatever they want to be done. Also, women have to stay at home and do all the activities related to family care and children upbringing while men have to do outdoor activities. When wives do mistakes, their husbands have the power to punish them in any way they deem appropriate, even beating them. In contrast, when husbands do mistakes, their wives cannot punish them by any means, they have to tolerate and forgive them. Wives are also told to avoid peering into their husband's affairs too closely as a sign of being a good-mannered woman. However, women are portrayed to be discontented with some of the practices of patriarchy such as being involved in seeking and acquiring wealth and property but marginalized in ownership of it, and being predominated by



men in decision making and other family and community affairs. Interestingly, women are on the other hand portrayed to accept and perform the positive side of patriarchy, that it is necessary for social-cultural specialization and division of labour among men and women since it is a system of society that defines what roles befit a man and what do not, and what roles befit a woman and what do not.

Briefly, characters that indicated patriarchal masculinity also indicated other types of masculinity like heterosexual, hegemonic and traditional masculinity that are mainly socially constructed, giving a clue to the idea that patriarchy is also a result of social constructs, and it is closely related to masculinity. That is to say that where patriarchy is practised, masculinity is also manifested. The findings also reveal that the characters that indicated patriarchal masculinity were all male and married. No female character was portrayed to perform patriarchal masculinity, giving a clue to the idea that patriarchy is pre-dominated by men, and mostly married men. With regard to age of the characters that were portayed to indicate patriarchy and masculinity, the findings reveal that all of them were either matured or old, signifying that age influences one's practice of patriarchy in the sense that the older a male human being grows, the better fitted at practising patriarchy he becomes.

The study's objectivity and systematization in analysis and interpretation of the massively obtained data, and the plays' ability to reflect the reality of the current Tanzanian and Kenyan society, altogether led to the given reliable and valid findings of this study. The findings of this study conform to both Butler's Gender Performativity Theory and Connell's Gender Order Theory whose sharing main tenet is that masculinity and patriarchy are both socially constructed through performances

and there are multiple masculinities including patriarchal masculinity. This tenet suggests a close relationship between patriarchy and masculinity. The findings of this study are also in agreement with Archana (2016), Butler (1990) and Connell's (1995) view that supremacy of masculinity over femininity; the inferiority of femininity to masculinity is a necessary defining feature of any society that embraces patriarchal masculinity, as also performed in *Kinjeketile* and *Kwenye Ukingo wa Tim*.

In connection to the above stated findings on patriarchy, Donald (2015) adds to the idea of the socially and conventionally expected roles of men by his statement that: "there are no more important roles for a man than the roles of husband and father. As men seek to righteously fulfill these roles, they become more like their Father in Heaven." However, the researcher is of an opposing view that there are no circumstances where a woman or a man should be treated differently because of their gender. The study maintains that, because men and women are equal as they both can perform masculinity in different contexts and circumstances, they should be treated as so, both in the public and at home. For example, men and women at home are equal. They should, therefore, share family and home responsibilities, and none of them should in any way control the other. The researcher's findings are also in agreement with Donald's (2015) idea that African cultural constructs which determine masculinity and femininity as also stated in Connell's Gender Order Theory, result into higher freedom for men and lack of freedom for women and violation of women's rights. With regard to the researcher's findings on patriarchal practices as a source of marginalizing women in ownership of property, the researcher is in agreement with Isis, *et al.*, (2018) and World Bank (2018) who state

that a released World Bank working paper named *Gender gaps in property ownership in sub-Saharan Africa* that explores female property ownership across the African continent, uses data from 28 sub-Saharan African countries and finds that, as a result of practising hegemonic patriarchal masculinity, women are significantly less likely to own property (land and housing), and women with higher levels of education are more likely to be property owners as a result of their own deliberate attempts at dismantling the strict patriarchal codes. Although the findings of this study are in agreement with most other researchers', they do not agree with Stoller's (1964) Gender Identity Theory; the earliest theory of masculinity in modern psychology which was built on personality and psychoanalytic theories that ascribed gender mainly to natural, inevitable biological forces (Bonatti *et al.*, 2019). The theory took gender to be synonymous with sex in healthy, well-adjusted individuals (Mlambo-Ngcuka, 2019). The current researcher's reason for arriving at different findings is the big difference in time from 1964 when the Gender Identity Theory was established and 2022 when the current study was done. Due to progressive changes of cultural and social norms and performances all over the world, a span of 58 years may result into different findings on the way of living in the social world.

### **5.2.3 Relevance of the representation of masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* to the Tanzanian and Kenyan society**

The third specific objective of this study aimed at examining the relevance of the representation of masculinity in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim* to the Tanzanian and Kenyan society. After doing a thorough content analysis, the

researcher found that the plays are relevant to the real life in the current Tanzanian and Kenyan society. The analysis and interpretation of the data findings obtained in the plays show how Hussein, specifically through *Kwenye Ukingo wa Thim*, intends to reflect to the Kenyan society the 'Otieno case' that took place in Western Kenya in the year 1987 and its effects to the society. In a similar way but different contexts, Hussein uses *Kinjeketile* to reflect to the Tanzanian society the historical incident of the 1905-1907 Maji Maji War and its long-lasting effects to the Tanganyikan society, which is nowadays the Tanzanian society. Such reflection extends its relevance to the 1978-1979 Kagera War as known in Tanganyika or the 1979 Liberation war as known in Uganda. Through Hussein's reflection we see how positive, heterosexual, progressive, negative, toxic, retrogressive, messianic, patriarchal, traditional, and hegemonic masculinity are performed by Kenyan and Tanzanian men. We also see how both the Kenyan and Tanzanian societies are divided into two opposing groups: a group of men and women who faithfully follow all the traditional patriarchal norms and values and another one of modernists who do not follow some of the traditional patriarchal norms and values. The controversy between the members of the two opposing groups is on the basis that the traditionalists hold the view that women are to be controlled by men, and when a man dies, his wife has no right to inherit her dead husband's property but male relatives of the dead have full control of the widow and they can decide on the property. On the other hand, the modernists challenge some of the traditional patriarchal masculinity performances like dominance of men over women and controlling widows' families and property.

The findings also reveal women's complaint that they are less free in marriage compared to their husbands who are very free. When things are not pleasing in homes, men may go to night clubs, they may go out of their homes and share ideas with friends or take younger wives. Women cannot do the same or they will be given bad names. Some of the patriarchal norms and values are said to lead to the superiority of men over women hence subordination of women by men. The researcher finds that the issues revealed in the plays are relevant to the current society, not only in Kenya and Tanzania where the plays are immediately set, but also in other parts of the current world. The researcher's critical and objective examination of the reality of the representation of masculinity and patriarchy as main issues in the plays, in relation to what really takes place in the real world, led him to the above briefly stated findings.

As revealed by the findings of this study that the behaviour and total way of life of modern men and women is opposed to the behaviour and total way of life of traditional men and women, these findings are similar to those of Mlambo-Ngcuka (2019) and Galiè and Farnworth (2019) who also state that modern men tend to be less patriarchal, less conservative and somehow consider gender equality while traditional men are typically patriarchal, very conservative and do not agree with gender equality in any way. Likewise, for women, the traditional are positive and/or tolerant towards patriarchal norms and values while the modern are in most cases very negative towards patriarchal norms and values.

Having seen the different types of masculinity performed by both male and female characters irrespective of their sex, and how the society constructs both gender and

patriarchal codes, the study justifies that the findings of this study conform to the Gender Performativity Theory as it states that gender is just a performance that does not depend on one's sex, and to the Gender Order Theory as it states that gender is socially constructed and contextually determined, and is not permanent as one's sex is.

### **5.3 Conclusion**

Sticking to Butler and Connell's ideas and insights on the complexity and dynamism of gender and masculinity in particular, the study calls for men and women to renegotiate gender in order to get rid of gender inequality in Tanzania, Kenya and other parts of the world. The study also finds that the peaceful renegotiation of gender between men and women will result into an increase of the number of women who positively perform masculinity and men will no longer be threatened by the increasing number of women who are increasingly becoming economically, socially and politically powerful. However, men should also stop their negative, harmful and toxic performances of masculinity since as they oppress and mistreat women through such unhealthy performances, they in turn oppress and mistreat themselves because they eventually receive what they give. With regard to patriarchy, the researcher also falls in line with Connell and Butler's views that patriarchy benefits no one, and the society should stop selling the misleading narrative that men are the benefactors of a system that oppresses exclusively women. Therefore, the society should work to dismantle the bad patriarchal norms and values and replace them with norms and values that will increase human well-being through shared community, rather than wound spirits through individualism, materialism, and status seeking. The researcher

is of the view that if patriarchy is dismantled, we will be able to make families, communities and societies that are truly peaceful, united and harmonious.

## **CHAPTER SIX**

### **CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER RESEARCH**

#### **6.1 Introduction**

This chapter deals with three parts. These include: conclusions, recommendations and suggestions for further research.

#### **6.2 Conclusions**

Basing on the research findings, it can be concluded that the two theories used; Connell's Gender Order Theory and Butler's theory of Gender Performativity were very relevant to this study's approach, design, data collection and analysis process and presentation of the findings because they guided the researcher to successfully conduct the study and arrive at the required findings as summarized below:

The study aimed at giving answers to the three questions stated above. In examining men's and women's performance of masculinity in *Kinjeketile* and *Kwenye Ukingo wa Thim*, the researcher examined male and female characters' performance of masculinity in the plays. The analysis showed that both male and female characters are portrayed to be performing masculinity in several ways. The types of masculinity performed were identified to be positive, negative, patriarchal, messianic, toxic, retrogressive and progressive masculinity. Most of the characters were realized to be performing more than one type of masculinity in different contexts and circumstances. Female characters were realized to be largely performing positive masculinity while male characters were realized to be largely performing toxic,



negative and patriarchal masculinity. The analysis showed that there is an increasing number of women who are rising from femininity to masculinity through the acquisition of wealth, acquisition of higher education, holding higher political and authoritative positions, and being increasingly economically powerful and independent. The analysis also revealed that the increasing number of masculine women threatens men's superiority and authority from family to a universal level, on the one hand. On the other hand, the analysis revealed that women have a great contribution towards building men's masculinity. To keep in line with Connell and Butler's insights, the researcher, therefore, calls for both men and women to renegotiate gender in order to create a harmonious society.

Patriarchy and patriarchal masculinity have been widely examined and discussed in this study. The analysis of the obtained data reveal that patriarchy has its roots in traditional values and norms. It fosters men's legitimacy to hold primary power and predominate in roles of political leadership, moral authority, social privilege and property control both publicly and privately. Some of the traditional patriarchal practices are good and some are bad. The analysis of data from both *Kinjeketile* and *Kwenye Ukingo wa Thim* revealed that societies that are patriarchal are also patrilineal. Patriarchal masculinity is manifested as a performance by men. Women are on the other hand sufferers of some negative patriarchal performances and practices. The analysis of the data also revealed that some patriarchal masculinity performances affect many aspects of life including political leadership, management of business, religious institutions, economic systems and ownership of property, right down to the family home where men are considered to be the heads of the

households and women as part of men's ownership; not as men's co-partners. Patriarchy is, therefore, the source of gender inequality. It is opposed to modernity which fosters gender equality and harmony between wife and husband. The analysis shows that the society is divided into two sides: the patriarchs who live in accordance with traditional patriarchal norms and values and the modernists who foster modern practices that embrace equality and harmony between men and women. From the above findings, the researcher falls in line with Connell and Butler's views that patriarchy benefits no one, and the society should stop selling the misleading narrative that men are the benefactors of a system that oppresses exclusively women. Therefore, the society should work to dismantle the bad patriarchal norms and values and replace them with norms and values that will increase human well-being through shared community, rather than wound spirits through individualism, materialism, and status seeking. The study sets forth the view that if patriarchy is dismantled, the society will be able to make families and communities that are truly peaceful, united and harmonious.

The analysis of data from *Kinjeketile* and *Kwenye Ukingo wa Thim* has also revealed that masculinity is performed by both men and women in both Kenya and Tanzania, and in other parts of the world, contrary to the widespread perception that men are masculine and women are appropriately feminine. The analysis of data from the two plays has shown that female characters like Martha in *Kwenye Ukingo wa Thim* and Bibi Kitunda and her daughter Chausiku in *Kinjeketile* are portrayed to be performing positive masculinity when trying to defend themselves against mistreatment by men while men are portrayed to be performing negative femininity

by just sitting and saying “yes” to every mistreatment by the German colonisers. On the other hand, male characters like George in *Kwenye Ukingo wa Thim* and the Askari and Mnyapala in *Kinjeketile* are portrayed to be performing negative masculinity by forcefully mistreating women and harassing them. The data analysis shows that a good number of men are victims of performing negative masculinity while on the contrary, a good number of women are portrayed to be performing positive masculinity. From the findings, the study holds the view that if the identified toxic and negative masculinity performances are abandoned, there shall be harmonious and united communities, societies and nations.

The study also addressed the issue of modernity as opposed to patriarchal ideologies. The analysis of *Kinjeketile* and *Kwenye Ukingo wa Thim* revealed that most societies in the world are divided into traditional patriarchs on the one hand and modernists on the other. The former is the majority who are represented by George and the Umma Klan in *Kwenye Ukingo wa Thim* and *Kinjeketile*, Bibi *Kinjeketile* and most of the villagers in *Kinjeketile*. These live under traditional patriarchal norms and values that foster men’s superiority and predominance in roles of political leadership, moral authority, social privilege and property control and ownership both publicly and privately. Most of the traditional patriarchs are characterized by lack of a substantial level of formal education. The latter are the minority who foster modern practices that result into equality and togetherness between men and women. These are mostly characterized by having a substantial level of formal education. With regard to this controversy between the modernists and the patriarchs, the researcher, therefore, suggests that the society must abandon the negative patriarchal practices and

performances that foster inequality between men and women so as to create a society that treats women in exactly the same way it treats men.

Finally, the study addresses the need to re-define gender and sex as unrelated concepts. The analysis of the two plays has revealed that gender (masculinity and femininity) and sex are differently perceived in many parts of the world including Tanzania and Kenya, leading to a universal contestation on the meaning of gender; some arguing that one's gender is a direct manifestation of one's sex while others holding the view that gender and sex are quite different and unrelated. However, the researcher's analysis of *Kinjeketile* and *Kwenye Ukingo wa Thim* done in line with Connell and Butler's insights on gender, reveals that masculinity is just a performance, just as femininity is. Anybody can perform masculinity irrespective of their sex. The data analysis and discussion also revealed that masculinity is just a performance which can be done either bodily or linguistically; it is mainly a result of social constructs and is determined in a number of contexts and circumstances. On the other hand, sex refers to either of the two main categories (male and female) into which human beings and most other living things are naturally divided on the basis of their biological creation and reproductive functions. This study, therefore, makes it justifiable that gender and sex are truly unrelated concepts.

### **6.3 Recommendations**

The study recommends that men should challenge their own performances with an intention of abandoning toxic and negative masculinity performances like beating wives, sexually harassing women, looking down on them and denying them their

basic rights like right to own property and title, right to freely express themselves and right to be treated equally with men in all spheres of life.

The study further recommends that all the social-cultural unhealthy masculinity performances that lead to gender inequality must be abandoned in order to create harmonious and united communities, societies and nations. In other words, the study recommends that the society at large must examine its cultural norms and practices and abandon the unhealthy ones that lead to superiority of masculinity over femininity.

Finally, the study recommends that every effort made for the purpose of empowerment of people should aim at empowering both women and men since the study reveals that women contribute to men's masculinity and viceversa; giving a practical meaning of the old saying that goes: behind a successful man there is a strong woman; behind a successful woman there is a strong man, and women can lead to the downfall of men if they are disregarded.

#### **6.4 Suggestions for further research**

The researcher suggests that the widespread perception that men are masculine and women are appropriately feminine is worthy further researching.

Last but not least, the researcher found a total of 15 male characters versus 4 female characters in *Kwenye Ukingo wa Thim* and 24 male characters versus 5 female characters in *Kinjeketile* (male characters are more than triple the number of female characters in each of the plays); a reflection of lack of equality of the representation of male and female characters in the two plays. The researcher, therefore, suggests

further research to be done on the equality of the representation of male and female characters in plays, poetry and prose fiction.

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## APPENDICES

### APPENDIX 1: Close reading guide

Weber (1990) defines close reading as a stepwise method of reading a text carefully and critically. It involves analyzing aspects of form, content and word choices of a literary text. The close reading guide was used as described in Table 4.4.

**Table 4.4: Close reading guide**

Plays for close reading	Specific aspects to be identified and collected	Steps followed when doing the close reading
Two Ebrahim Hussein's plays ( <i>Kinjeket ile</i> and <i>Kwenye Ukingo wa Thim</i> ) originally written in Kiswahili and translated into English	Words, phrases, clauses, sentences and paragraphs that describe characters' appearances, themes, actions, images, symbols used in the plays, or interpretations related to masculinity.	1 <sup>st</sup> : Reading the plays 2 <sup>nd</sup> : Marking up and annotating the texts within the plays 3 <sup>rd</sup> : Reading the plays a second time while continuing with marking up and annotating the texts within the plays 4 <sup>th</sup> : Defining the unknown words and phrases in the plays 5 <sup>th</sup> : Reading the plays for a third time in order to have a deeper comprehension and understanding, and noting all details not noticed in the first two times 6 <sup>th</sup> : Reflecting on the read plays and marking every theme, action, image, symbol, pictorial illustration, word or interpretation related to gender and masculinity in particular

**APPENDIX 2: Content analysis guide**

Content analysis was based on reading and analyzing a variety of reliable texts and documents related to the research topic. The texts and documents that were analysed included Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*, literary works from African artists other than Ebrahim Hussein, published theses, dissertations, articles, and journal papers from libraries, archives, repositories and those from electronic sources. Analysis of documents from electronic sources involved only the documents from reliable and trusted institutions. The content analysis guide was used as described in Table 4.5.

**Table 4.5: Content analysis guide**

Source of Information	Specific Items for Analysis	Units of Analysis	Categories of Analysis	Purpose	Procedures followed when doing the content analysis
Books (plays, novels, poetry books and short stories), theses, articles, books' analyses, journals and electronic sources.	Two Ebrahim Hussein's plays ( <i>Kinjeketile</i> and <i>Kwenye Ukingo wa Thim</i> ) originally written in Kiswahili and translated into English	Words, phrases, clauses, sentences and paragraphs that describe characters' appearances, themes, actions, images, symbols used in the plays, or interpretations related to masculinity.	<b>A: Stereotypical masculine attributes:</b> independence, aggression, strength, competitiveness, courage, bravery, sexual aggressiveness, emotionless, leadership, dominance, decisiveness, adventurous, egotistical and assertiveness. <b>B: Types of masculinity:</b> positive, heterosexual, progressive, negative, toxic, retrogressive, messianic, patriarchal, traditional, hegemonic.	To get main ideas/different kinds of information or data from different scholars	1 <sup>st</sup> : Choosing the texts ( <i>Kinjeketile</i> and <i>Kwenye Ukingo wa Thim</i> by Ebrahim Hussein) for analysis and collecting data based on research questions 2 <sup>nd</sup> : Defining the units and categories of analysis (as done in column 3 & 4 of this table) 3 <sup>rd</sup> : Assigning distinct colours to each category as a set of rules for coding. 4 <sup>th</sup> : Coding the texts according to the rules (i.e colouring the texts) 5 <sup>th</sup> : Using the coded texts to present the results in tables of ordinal numbers, and descriptively analyzing, interpreting and discussing the results and drawing conclusions in line with the relevant tenets of the chosen theories

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**Our Ref: PG201900919**

**3<sup>rd</sup> August 2021**

To Whom It May Concern.

#### RE: RESEARCH CLEARANCE

The Open University of Tanzania was established by an Act of Parliament No. 17 of 1992, which became operational on the 1<sup>st</sup> March 1993 by public notice No.55 in the official Gazette. The Act was however replaced by the Open University of Tanzania Charter of 2005, which became operational on 1<sup>st</sup> January 2007. In line with the Charter, the Open University of Tanzania mission is to generate and apply knowledge through research.

To facilitate and to simplify research process therefore, the act empowers the Vice Chancellor of the Open University of Tanzania to issue research clearance, on behalf of the Government of Tanzania and Tanzania Commission for Science and Technology, to both its staff and students who are doing research in Tanzania. With this brief background, the purpose of this letter is to introduce to you **Mr. YOHANA, John Reg No: PG201900919** pursuing **Master of Arts in Literature (MA-LITERATURE)**. We here by grant this clearance to conduct a research titled **“Examination of the Representation of Masculinity in Ebrahim Hussein’s Plays”**. He will collect his data at your area from 4<sup>th</sup> August to 31<sup>st</sup> September 2021.

In case you need any further information, kindly do not hesitate to contact the Deputy Vice Chancellor (Academic) of the Open University of Tanzania, P.O.Box 23409, Dar es Salaam. Tel: 022-2-2668820. We lastly thank you in advance for your assumed cooperation and facilitation of this research academic activity.

Yours,

**THE OPEN UNIVERSITY OF TANZANIA**

Prof. Magreth Bushesha

**DIRECTOR OF POSTGRADUATE STUDIES.**