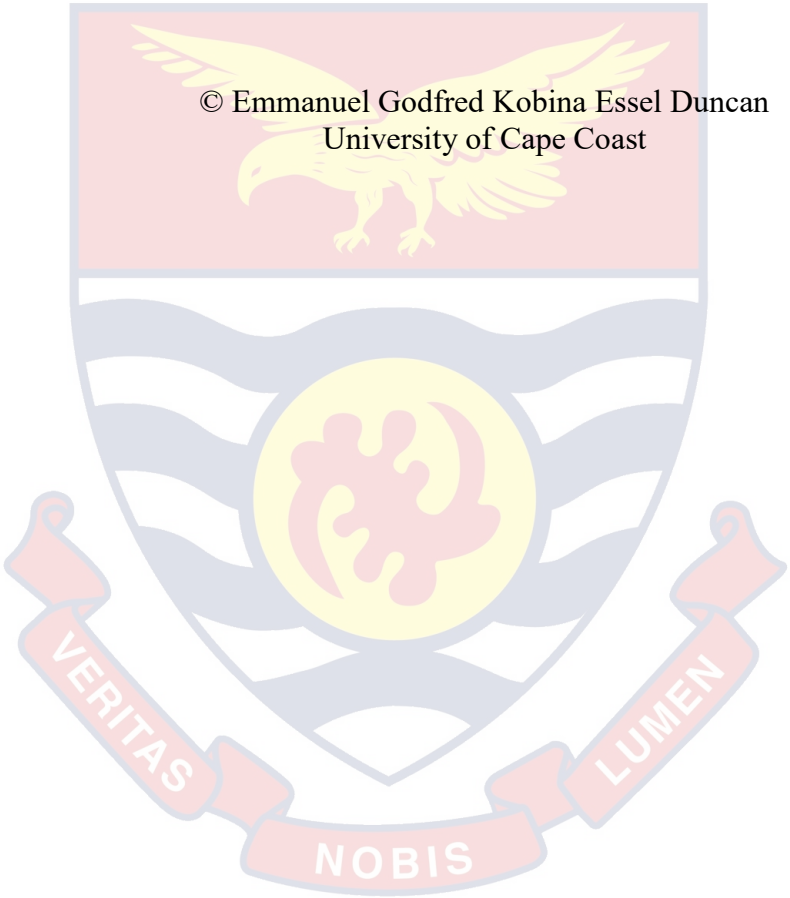
UNIVERSITY OF CAPE COAST

THE MAN WAS OF A DIFFERENT CLAY: INTERROGATING MASCULINITIES IN SELECTED AFRICAN NOVELS

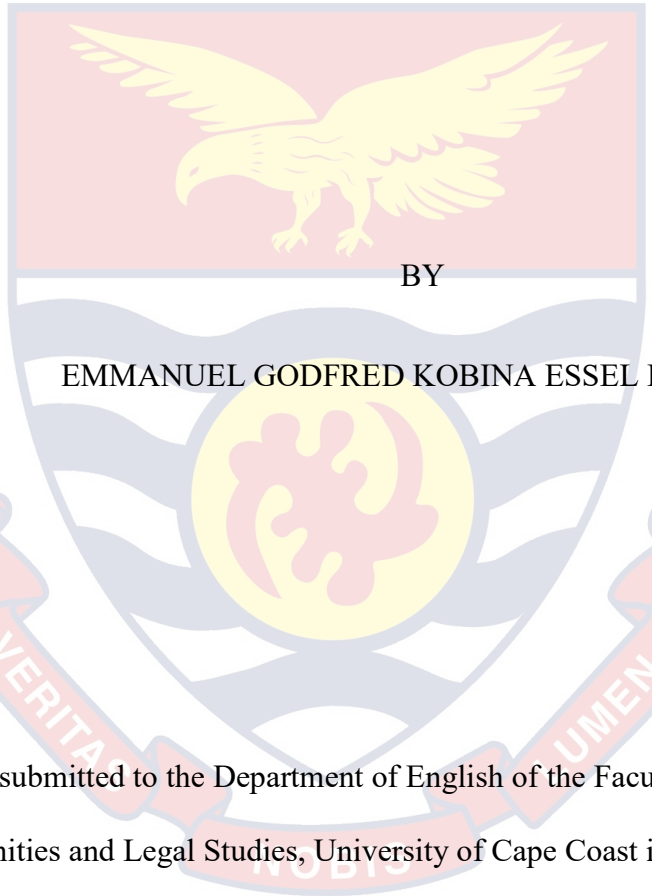
EMMANUEL GODFRED KOBINA ESSEL DUNCAN

2021



UNIVERSITY OF CAPE COAST

THE MAN WAS OF A DIFFERENT CLAY: INTERROGATING MASCULINITIES IN SELECTED AFRICAN NOVELS



BY

EMMANUEL GODFRED KOBINA ESSEL DUNCAN

Thesis submitted to the Department of English of the Faculty of Arts, College of Humanities and Legal Studies, University of Cape Coast in partial fulfilment of the requirements for the award of Master of Philosophy degree in Literature in English.

MAY 2021

DECLARATION

Candidate's Declaration

I hereby declare that this thesis is the result of my own original research and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature …… Date ……

Name: ……..

Supervisor's Declaration

I hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

Supervisor's Signature …… Date …….

Name: ……

ABSTRACT

From the mid-1980s, studies on men and masculinities have seen a steady growth. Literary studies have applied the theory of masculinities in research and come up with interesting findings that prove art forms as a true reflection of society (Ennin, 2013, 2014; Sam, 2016). Similarly, as texts that were produced in or about true African places, the novels selected in this research present more than just their narrative content. These texts talk about issues of masculinities germane to the African man by showing how men remain men, and the ever-changing configuration of what it means to be a man. I show in this research, how men perform their masculinities based on changes in setting and social status. This research argues that setting and social status are huge determinants in the way men act, and shows how men try to align themselves to social constructs of masculinities to their detriment. Setting and social status are therefore used to show how men endeavor to adhere to such social constructs and what the negative effects of such attempts to adhere reveal about the workings of masculinity.

KEYWORDS

African

Masculinities

Men

Setting

Social status

ACKNOWLEDGEMENTS

Many thanks go to my supervisor, Dr. Theresa Addai-Mununkum of the Department of English, for the consistent guidance, understanding and enthusiasm to help in the completion of this thesis. I am eternally appreciative.

Many thanks go to Ampofo Kobby Charles Larbi, Rexford Gyasi Boateng and Josephine Delali Ofei, for the willingness to help when help was requested. Finally, I am grateful to my family and friends, especially my brother, Cecil Kofi Amakye Sam Duncan and my sister, Julia Panyin Duncan, for the support.

DEDICATION

To my parents: Mrs. Marian Dorothy Duncan and Dr. Emmanuel Godfred Kwamina Duncan, and all my other casual motivational speakers

TABLE OF CONTENTS

CHAPTER ONE

There is virtually no difference between an unmade-up, bald, naked woman and an unmade-up, bald, naked man, except their reproductive organs. Any other difference between them is artificially produced (Vilar, 2005, p.12).

INTRODUCTION

The one-to-one correspondence between sex and gender, which for a period dominated public thought and perception has long been proven false. It has become fairly clear over the years that being man, woman or anything in-between goes beyond what can be ascertained by sensory action (Delphy, 1993). Men, not unlike women, are plagued by the problem of the search for identity that remains one of the most persistent concerns of any human (Gallimore, 2010). In the three texts discussed in this study, *Of Men and Ghosts*, *Season of Migration to the North*, and *Disgrace*, it is found that characters who believe that there is only one mode of being a man are heavily stunted and more than likely to meet undesirable ends. This is a view shared by Ennin (2014) in her study and will be expounded on in this research. This research builds upon the aforementioned finding by showing the performative nature of masculinity, emphasizing how change of surroundings and situations directly impact the African man. The title of this research was therefore chosen in the spirit of complementing this insight. The first part of the topic is a quotation from *Season of Migration to the North*; selected because of the presence of "the man", who is the object of analysis in the research. The attribute of clay to take on different shapes depending on who is molding and where it is being molded, is important to the argument that follows.

This, I think, is analogous to the characteristic of masculinities to also be expressed in different ways and explains why "clay" is present in the title. The masculinities will also be critically examined to reveal certain patterns in the ways men behave, thus the inclusion of "interrogating" in the second part of the title.

Background to the Study

From Freud to Connell: The history of masculinities

Modern masculinity studies can be traced to Freud's psychoanalysis that was, to be liberal, different at the time. Freud's confidence in veering from orthodoxy, and his subsequent investigation of the make-up of what it meant to be masculine and to a lesser degree feminine, opened a floodgate of research possibilities. This foray into the minds of men is what Connell (2005) describes as "the first sustained attempt to build a scientific account of masculinity" (p.8). Psychoanalysis has seen its application in many areas of research but was born out of a desire to heal, accordingly making it purely medical in its roots. There was never an attempt by Freud to systematically discuss masculinity, however, it is constantly referenced and alluded to in his works. Without an over-elaboration of the theory and its inner workings, an overview of the aspects most pertinent to men's studies must be looked at, to give historical grounding to the theory that is the base of this research.

Freud establishes as the fundamental premise of psychoanalysis, the division of the mind into the conscious and unconscious (Freud, 1989). He argues, despite an expected resistance from students of philosophy, that there is an unconscious state of the mind, and proceeds to show how this unconscious state

manifests itself: "the one which is latent but capable of becoming conscious, and the one which is repressed and which is not, in itself and without more ado, capable of becoming conscious" (p.5). Freud maintains that humans are motivated to take certain actions by unconscious emotions. This line of thinking *gave birth* to a model of the human mental state that went against the very conservative approach that existed at the time; that the sexuality and gender of humans were not products of nature, but results of a complex process the mind goes through. The previously mentioned repressed unconscious state which Freud (1989) strictly terms "the unconscious" (differentiating it from the preconscious which is the latent unconsciousness), is the repository of unpleasant psychological events that have been purged from the consciousness. The unconscious as used by Freud, is not an inactive part of the human psyche, but helps shape actions and inactions in ways that allow suppressed emotions to be played out. Correspondingly, an individual who had long been abused by a parent is liable to pick an abusive person as a romantic partner in the hopes of changing this partner for the better.

Of particular relevance to this study is Freud's Oedipus Complex (1989) which he claimed originated from a boy's strong sexual affiliation to his mother that sparks jealousy towards his father, who is seen as an obstacle. It is postulated that "his identification with his father then takes on a hostile coloring and changes into a wish to get rid of his father in order to take his place with his mother" (p.27). The Oedipus complex is, however, destroyed and replaced with one of either option; a closer "identification" with the mother or a stronger

"identification" with the father. With the latter of the two options viewed as the more *normal*, this time in a boy's life is a very important formative period of masculinity (Freud, 2013). This, Freud describes as the simple Oedipus complex as he advances his argument by presenting "the more complete Oedipus complex" (p. 15). A complex through which the natural bisexuality of the boy is revealed. According to Freud, the boy can also act like a girl and be jealous of his mother, while craving the affection of the father.

By the 1910's, students of Freud defected from his teaching, citing a number of issues with the psychoanalytic theory as reasons (Bateman & Holmes, 2002). In 1912, Jung (a former student of Freud) protested the centrality of sexual desire in Freud's explanation of the libido (Jung, 2012). Freud's explication of the libido as simply sexual desire and the huge role it played in character development was thought to be too limited. Jung suggested a more expansive application of the term libido, which went beyond the desire to have sex. Boys therefore, could be driven to take certain actions against their fathers without a sexual attraction to their mothers. He explained that if libido was explained merely as sexual desire, homosexuality would be permanently fixed and unchanging. Since the opposite was proven true, humans, therefore, took decisions not only according to the need to satisfy sexual desire, but a more general pleasure principle. The criticality of the limited libido application and Oedipus complex to Freud's theory was also problematic to Adler, another student of Freud, who insisted that the inferiority complex and aggression were more central to character development (Bateman & Holmes, 2002).

However, the hypothesis offered by Freud of the natural bisexuality of all humans, that is, the coexistence of masculine and feminine tendencies in humans, meant that masculinity was not as simple a concept as previously believed, but a much more complex construction. This hypothesis did not face as many rebuttals and continues to be used today.

Freud (1989) had some interesting insights on the formation of individual personalities, and viewed the super-ego as the safeguard against natural instincts which were governed by the id. The id and the super-ego were therefore in constant contradiction. The super-ego served the function of making sure that an individual followed societal norms and did not stray too far from what was considered right. What Freud shrewdly postulates here is that the superego is the means through which society overwhelms an individual by forcing him or her to go against natural instincts and assume prescribed roles. A man who instinctively had what society described as womanly traits would then be forced to quickly correct this anomaly and assume the prescribed role of a real man. In this account of Freud's psychoanalysis, it is also apparent that there is an emphasis on the role of the family in shaping the man. For the purposes of this study, the family is extended to include the immediate society to highlight the influence society has on men. Regardless of the fact that Freud was largely notional in his theory, it served as a great way to view otherwise overlooked aspects of human life at the time: sexuality and gender. Despite the fact that scholars in men's studies nowadays largely do not refer to Freud's analytic framework, his work with

psychoanalysis as has been made abundantly clear, can be regarded as the genesis of studies in masculinities (Connell, 2005).

After Freud suggested these new ideas, there were a flurry of responses, many of which attempted to disprove or offer different views to those shared by Freud. Notable among these responses was Horney's rebuttal (1967) to a view earlier stated by Freud, that attributed male homosexuality to an abhorrence of the female genital and lack thereof, of a male genital. Horney (1967) suggested that Freud's explanation of castration anxiety as a result of a fear that boys harbor, of the father taking away their penises was too shallow an elucidation. She stated that beyond the fear of the castrating father is "dread of the vagina, thinly disguised under the abhorrence" (Horney, 1967, p. 137). What she hypothesized, therefore, was that boys are already overwhelmed by a fear of the vagina which leads them to withdraw from their mothers and focus on their genitals. This leads to the fear of the castrating father, which is less damaging to the masculine self being built and the more "tangible" (Horney, p. 138) object of fear in opposition to the vagina. These ideas shared by Horney are described by Connell (2005) as the "high point of the critique of masculinity in classical psychoanalysis" (p. 11).

The catastrophic clash between desire and culture which formed the basis of Freud's understanding of masculinity, was lost in later psychoanalysis which were a bit more normalized (Connell, 2005). However, these notions were picked up once again by Carrigan, Connell and Lee in 1985 in what was later to be seen as the founding text of new studies in men's life and a very influential step in studies on men (Everitt-Penhale & Ratele, 2015). Carrigan et al. (1985) through

their article, proposed an alternative method of analyzing masculinity, away from the restricted mode which had occupied the public space. This restriction was found in their observation that masculinity was chained to the feminist ideology of men as violent dominant creatures who also sought to exercise control over women. Carrigan et al., however, acknowledged the importance of social power, and saw social power as "the bases of an adequate theory of masculinity" (p. 552). They recommended what they described as a "strong radical analysis of masculinity" (Carrigan et al., 1985, p.552). It is important to acknowledge that before Carrigan et al.'s study, however, there were some writings that addressed the issue of the pressures faced by men and the need to free men from such burdens. Farrell's *Liberated Man* (1975) was one of such prominent studies in the formative stages of men's studies. In his study, Farrell (1975) demonstrated the irony of men's understanding of themselves. He did this by stating that men who accepted their place and role as "the only ones capable of handling certain situations, of being aggressive" (p.8), immediately see a woman who could equally take on such roles as the enemy or threat to their masculinity. This way of thinking forces men to define themselves by societal standards in relation to the woman. Hence, the man who is otherwise seen as the enforcer of patriarchy is as a matter of fact, caged by patriarchy. The most important difference between Farrell's study and Carrigan et al.'s was that the latter picked a hitherto unexplored aspect of masculinity, the inner self that was separate from the "package" of masculinity, and set out to investigate it (p. 17). Carrigan et al. (1985) also questioned the claim of the previous works in the field of men's

studies to be establishing a new area of studies without sufficient research to develop a knowledge base in the field. They accepted the idea that sex roles are internalized but rejected the sex role theory as a sufficient means of analyzing masculinity. The refutation of the sex role model as a good analytical framework, as a result of a recognized impossibility in the isolation of a "male sex role" (Carrigan et al., 1985, p. 581), meant that they had to propose a new method of analysis. What was proposed then was a more psychoanalytic reliant framework that took into account the differences that existed among men and addressed the tangible reality of men's lives. This led to a conception of masculinity that will be the core of Raewyn Connell's theory of masculinities: the presence of numerous hierarchical masculinities differentiated by identity indicators like race and class. It was in this work, therefore, that the very popular "hegemonic masculinities" (Carrigan et al., 1985, p. 587) was birthed.

Tracing the History of Studies on Masculinities in Africa

The African interest in masculinities was late in arriving in Africa when the extensive interest in women is taken into account (Ougzanne & Morrell, 2005). Ougzanne and Morrell's study was one of the first systematized texts on men in Africa. They recognized that despite the strides made outside of Africa in masculinities, men in Africa were ignored and "treated as a unified, homogenous category" (Ougzanne & Morrell, 2005, p. 7). The study recognized the differences in African men even on the basis of a physical marker like color. They also established three commonalities in the lives of African men that set them apart from men outside of Africa. The first of these three shared experiences identified

by Ougzanne and Morrell (2005) is that men in Africa still *suffer* the effects of colonialism. Additionally, men in Africa have to deal with globalization and its effect on their lives as well as what is described as "their complex positioning as 'other'" (Ougzanne & Morrell, 2005, p. 8).

These conclusions reached by Ougzanne and Morrell (2005) were predicated on previous researches conducted by scholars. Saint-Aubin's research (2002) was one of such studies which revealed the ways in which European and American cultures constructed the "black man" (p. 247) and in effect created a reality for what it meant to be a dark-skinned man. This research revealed quite interestingly, how Western science imposed a literature on the black experience, and dictated the way "a black male body looks like and how black masculinity behaves and expresses itself" (Saint-Aubin, 2002, p. 248). The interest in creating a body of works on the bodies of the black man stemmed from the unfortunate position they occupied within the human race, a position Saint-Aubin (2002) eloquently described as "the superior gender of an inferior race" (p. 249). This led to such generalizations as the hypersexuality of the African man, which was claimed to be a reflection of the ape-like nature of Africans.

This extremely one-dimensional view of the African man extolled by European and American cultures was, however, proven inaccurate by Salamane (2005), who intimated the multifaceted nature of African masculinity by studying the Hausa people of Nigeria. Recognizing the importance of culture in shaping the man, Salamane (2005) provided a history of the Hausa people and showed the pivotal role Islam had played in the lives of the men. The man is in a more

privileged position in comparison to his female counterpart and has the luxury of having more than one wife and the liberty to have sexual relations with women outside of his wives and concubines, despite a likely condemnation from the wives. The Hausa man is expected to "treat each of his wives equally" (Salamane, 2005, p. 83), a unit that is measured by his ability to have sex with them and produce children. Despite the apparent privilege associated with the position of the Hausa man, Salamane (2005) intimated that the Hausa man is under a lot of veiled pressure to establish his leadership qualities whilst being sexually able, lest he is regarded as less than a man and publicly shamed by his wives. What was constantly alluded to in Salamane's study, was the pivotal role women played in the determination of who qualified to be a man.

It was obvious at this point that the African society had a recognized model by which the manliness of a man was judged. What was not immediately discernible, however, was the composition of this model. Ratele (2006) helped clarify this by using President Jacob Zuma of South Africa, as the subject of his study. In this research, Ratele (2006) added to an already established fact; the prominence of domination over women, assertive heterosexuality and control over financial decisions in determining who a man is. This is an assertion supported and proven to be true by many scholars (Connell, 2005; Ennin, 2014; Miescher, 2005; Salamane, 2005). The hegemonic African masculinity described by Ratele (2016) showed a strong dislike towards queer sexualities. With Jacob Zuma as the subject, an interesting dichotomy was drawn between social ideals, political, and self-making principles. As a political figure and one who had sworn to ensure

equality on all fronts, Zuma had to find a way to navigate an issue as sensitive in South Africa at the time as the place of gay men. A man recognized to be as powerful and hegemonic as Jacob Zuma had no place being perceived to sympathize with a group recognized in South Africa at the time, as *lesser men*. In a speech that showed the overbearing power of the society, Zuma blatantly expresses his repugnance towards "homosexuals", and all "things that are not sex" (Ratele, 2005, p.53). Zuma's classification of any other form of sex, except vaginal sex as "not sex", was done in an effort to establish his place as a ruling male.

Research in African masculinities expanded on the knowledge base developed by the descriptions of African masculinities, and focus was placed more prominently on the freeing of the hitherto mentioned, lesser masculinities. A good starting point for this type of analysis was Miescher's study (2005) on Ghanaian men in which he showed, without giving too much of a priority to what was hegemonic, the multiplicity of masculinities that existed in Ghana in the late 19th century. By showing the strength of the other masculinities, the stage had been set for the questioning of African masculinities. Studies therefore took that path and began showing the often-destructive nature of society's insistence on a man meeting some set criteria. Alden (2007) used Zimbabwean fiction to provide instances of men failing to fit the mold of *the African man* and subsequently channeling their frustration at women. In some instances, these men are self-destructive in their frustration and this is supported by Ennin (2014), who also

explains how the restriction of men to a model is self-depreciating, and likely to lead to undesirable and less than satisfying ends.

Together, what is seen in the development of studies in masculinities in the two worlds (African and Western) is a similar path of enquiry; rejecting the concept of a single masculinity, revealing the *other masculinities* and critically questioning the prioritization of one masculinity over others. Most researches tend to focus on the fluidity of masculinities (Delphy, 1993; Miescher, 2005; Ratele, 2015). This research, falling under the third phase of masculinity analysis, validates the tenuous nature of a single masculinity. This is achieved by showing the performativity and as a result, fluidity of masculinity. I also stress the destructive effects suffered by male characters owing to an overzealous will to hold on to, or achieve a supposed hegemony.

Thesis Statement

There have been a number of studies looking at masculinities in Africa (Edwards, 2004; Bridges, & Pascoe, 2014; Hunter, 2005). Specifically, these studies have examined the antecedents of contemporary masculinity and how these shape present constructions of masculinity in Africa. A few studies (Ennin, 2014; Ratele, 2013) have also interrogated the issue of a single masculinity, and shown how an acceptance of a broader range of masculinity may be better. Despite the indubitably important nature of these studies, a paucity is realized in establishing a link between the contexts within which characters exist and the fluid nature of masculinity. Ennin (2014) mentions the restrictive nature of hegemonic masculinity to literary characters but is focused mainly on the attempt

to subvert hegemony by the writers. The effect on the male characters though present, is simply a support to advance her argument of the subversion of hegemony. This study, unlike Ennin's research (2014), shows the overbearing power society has over men in their conception of identity, and recognizes the change of circumstances or physical surroundings as major driving forces in masculine identification. The present study is also made distinct from Flecha, Puigvert and Rios' work on New Alternative Masculinities (2013) by examining not just the sexual orientation of the characters, but adopting a more holistic approach. The present study acknowledges the importance of sexuality in most cultures in determining the place of a man, but also looks at other aspects of societal determination of masculinity to reveal the importance of change. Consequently, finding a place for non-heterosexual orientations which is the focus of Flecha, Puigvert and Rios' work is not a preoccupation of this research. Hegemonic masculinity is a concept used in this research but unlike the aforementioned studies, I do not have it as the focus. In this study, I specifically examine how the different representations of masculinities in particular characters are products of the settings and social hierarchies within which they find themselves.

This study asks the ensuing questions:

1. What are the different portrayals of African men in the selected texts?
2. How do the portrayals of African men in the texts show the performative and fluid nature of masculinities?

3. How do African men enact masculinities based on setting and social status?

The texts suggest that one must meet certain criteria to be seen as a man and, in doing so, limit all the characters to operating within the hegemonic sphere. How setting and social status influence masculine identification is explored using these research questions.

Methodology

For the purposes of this study, qualitative analysis proved to be the most appropriate. Specifically, qualitative content analysis which Sharlene and Biber (2007) define as the "systematic study of texts and other cultural products or nonliving data forms" (p.227) is used. Qualitative content analysis, which is interchangeably referred to as textual analysis (Biber, 2017):

> aims to identify dominant or mainstream ideologies within a text, either in the form of stereotypes or of common patterns of behaviors and roles, and to provide insights into how our thought patterns and assumptions might be influenced by the patterns of meaning that commonly occur (p. 209).

Simply, qualitative content analysis is the systematic investigation of texts to understand meanings that are present in texts (Leavy, 2017). This type of analysis therefore encourages a critical reading of texts in order to reveal patterns, and shed better light on representations in ways that promote a better understanding of concepts. Using the qualitative content analysis with the understanding that the texts under examination are cultural products, I examine the characters in the texts by identifying changes in behavioral patterns. Employing other theories under this method of analysis allows a deep probe into what the texts inform and what may

be hidden between the lines. Such detailed analysis helps in achieving the goals of this thesis.

Justification for Selected Texts and Background to the Texts

In this study, three African literary texts serve as primary data sources. These texts are: *Disgrace* by J.M. Coetzee*, Of Men and Ghosts* by Kofi Aidoo and *Season of Migration to the North* by Tayeb Salih. They were selected using the purposive or purposeful sampling method (considered to be equivalent in agreement with Gentles, Charles, & McKibbon, [2015]) because they provided the most relevant information necessary for the study (Patton, 2002). The texts selected were written by African men about African men to echo the feminist sentiment of a woman being the best person to tell her story (Schroedel, 1985). Therefore, the man according to the current study is better placed to tell the story of men since a male writer is able to incorporate real life experiences in his characters. The choice of three African novels was also not coincidental, but served as a representative sample covering most of Africa; North, West and Southern Africa. East Africa is not included in the present study since I believe additional data will risk "inundation and redundancy" (Leavy, 2017, p. 78) and will not provide additional insight of relevance to the study.

Additionally, J.M. Coetzee's *Disgrace*, Aidoo's *Of Men and Ghosts* and Salih's *Season of Migration to the North* have the thread of the image of the big man (*ideal man* is the prevalent term used in this study) running through them. This image serves as the binding agent for this research, allowing a closer look at

the complexities of the African man and the insatiable desire to be all powerful. The stunted effect of this desire follows almost naturally, making these texts in a way, auxiliary to themselves. The analyses, though purely literary in its application of the theory of masculinities, are carried out against the backdrop of the real-life contexts in which they occur. This adds a subtle sociological dimension to the research; thereby instigating real-life application.

In *Disgrace*, the protagonist, David Lurie, is a professor at Cape Town Technical University. He loses the services of Soraya, a prostitute, after phoning her at home, an action she found objectionable because she wanted to keep her private life away from her *professional* life. He, therefore, turns to his student Melanie to meet the desires that were previously fulfilled by Soraya. Lurie's first attempt to seduce his student does not go as planned, but he eventually has sex with her. Their next conjugal meeting sees David Lurie force himself into her room in order to complete his act. Melanie grows more distant and misses a number of lectures. After threats from Melanie's boyfriend, a sexual harassment case is filed against David. When he comes before a committee put together to judge his case, he refuses to feign remorse despite attempts to convince him to do so. This leads to his being sacked from the university. Lurie longs for a change of scenery after his recent debacle through which he is now a social pariah. He moves to the countryside to live with his daughter Lucy and tries to adapt to his new reality.

The countryside does not provide the escapism David needs and presents its own problems when Lucy is raped. Both David and Lucy are traumatised by

the event and David largely fails in his role as caretaker. He returns to the city a confused man and decides that he no longer belongs there after a meeting with Melanie's family. David returns to the countryside to help his now pregnant daughter, and finds a bit of relief in the care of dogs.

John Maxwell Coetzee is a South African novelist, literary critic and academic. He has authored twelve novels during which period he perfected a style of writing that does not immediately betray his presence in the story (Attridge, 1999). He manages to distance himself from the stories he writes as he makes clear in an interview with World Literature Today (Coetzee, J., & World Literature Today, 1996). This style of writing allows the freedom to tackle such matters as sensitive as that which is tackled in *Disgrace*: the polarity of black and white and the effects on the people of South Africa.

Season of Migration to the North by Al Tayeb Salih tells a complex tale of two men: one an indigene of the land and the other, a stranger. The story is narrated by the unnamed narrator who returns to his small village in northern Sudan (Wad Hamid) after seven years of studying in London. Upon his return he meets Mustafa Sa'eed, a stranger draped in secrecy. This stranger is a source of worry for the narrator, who wonders who he is and why he is so respected by the native people. He later discovers that Mustafa is a knowledgeable scholar when he recites poetry on a drunken night. After a time of brief bonding, Sa'eed comes to the narrator's home and tells him of his travels and his many companions. He informs the narrator of his place of origin, which is closer to the capital, Khartoum. After the death of his father, he was raised by his mother and

distinguished himself as a brilliant student as a result of which he was flown to study in Cairo, and later, London.

Attracted by the mystery that surrounds him and the many tales he tells of the magical land from which he comes, many English women are wooed and subsequently have sex with him. Coincidentally or perhaps not so, three of these women commit suicide. Jean Morris, an English woman, proves to be the most exciting of all the women as she refuses to be awed by him. Despite endless arguments, they get married and Mustafa returns home to find her naked in bed and kills her (an act that is interestingly welcomed by Morris herself). After serving seven years in prison, Mustafa returns to Africa to the village of Wad Hamid. Mustafa suddenly disappears and entrusts his wife and children in the hands of the narrator. Salih in this novel interrogates the human predicament and examines the core of the issues that arise when there is a clash between two worlds (Takieddine-Amyuni, 1980). Notwithstanding the truly admirable portrayal of the clash of worlds, this study is concerned mainly with the way the men in the novel are presented and the interconnected nature of the life of the narrator and Mustafa Sa'eed.

Al-Tayeb Salih was a northern Sudanese novelist whose most important work was *Season of Migration to the North*, one of the texts used in this study. Touted as the most important Arabic novel in the twentieth century and ranked as one of the world's best fictional texts by the Norwegian book club (Arab Studies Quarterly, 2009), it is of little doubt that this novel is a fantastic piece of art. Salih's magnum opus was however not the only acclaimed work of his since he

was an accomplished writer of such stories as *The Wedding of Zein, Doma wad Hamad Dau al-Bayt, The Cypriot Man , and Handful of Dates*. Tayeb Salih who openly declared the influence Freud had in the writing of *Season of Migration to the North* (Tarawneh & John, 1988) leaves traces of the effect that the human mind has on the body and the actions it takes. Tayeb's insightful writing garnered him a lot of critical praise and he was rightly adored till his death in 2009.

Of Men and Ghosts tells the story of Kani, a powerful man with great ambitions. His great wealth is admired and respected by all and he is constantly equated to a royal. To fulfil his ambitions of becoming a royal, Kani plans to get Ayowa his daughter, married to a royal. This he does without too much consideration about the opinion of Ayowa. All seems fine until Ayowa, after keeping it a secret for over six weeks, informs him about her rape by Entea. Kani is shocked by this, first by the betrayal of a young man he had been a mentor and guardian to and secondly, and more importantly, the ramifications the news has on his plans. Kani's plans, having been thrown into disarray, must now be reformulated to avoid the fracas that will inevitably follow. To do this, Kani turns to the one person he considers closest to him: his brother-in-law Benoa. He visits Benoa at dawn to inform him of his tragedy and begs him to convince his (Benoa's) son, Ayerekwa, to marry the now pregnant Ayowa. Benoa is hesitant at first as he fears the wrath of the gods and the people if it is ever revealed. After much thought and in agreement with his wife, Benoa agrees to this risky plan.

It seems an almost perfect plan as Ayerekwa and Ayowa have secretly fancied each other since their childhood, and Ayerekwa proves unbothered by

Ayowa's pregnancy. Plans are therefore put in place to get the two *lovebirds* married as quickly as possible, before the pregnancy is discovered. Unbeknownst to Kani, and in the excitement of the wedding preparations, Ayowa who is unhappy carrying the child of a man she hates, takes a concoction put together by a "hard girl" (p.196). Disaster strikes on the day of the wedding as the effect of the potion Ayowa takes is profuse bleeding. She is rushed to the hospital, and a worried Kani tries to ignore the fracas caused by Entea who has been shot. *Of Men and Ghost's* deep exploration of the pressures faced by the hegemonic man leads to a timeless tale that proves to be the perfect fit for the current study.

Kofi Aidoo, the last of the writers whose work was selected for this research, is a Ghanaian writer hailing from Sagyimase. His writing career began with short stories when he was in the training college and published his first work, *Saworbeng*, after studying at the Ghana Institute of Journalism (Aidoo, 1994). He modeled this work after the traditional mode of storytelling essentially transferring the oral mode into written form. His novel, *Of Men and Ghosts*, has not received as much critical attention as the other two novels discussed. Nonetheless, this does not detract from the quality of the novel as the vivid use of language and excellent character development gives his work the feel of a seasoned writer.

Literature Review

The nature of literature as a creation or recreation of life means that most literary studies are conducted about or around characters. Setting is equally important to literary studies, and is frequently used to aid in character analysis

(Adegbite, 2016; Booth, 1998; Ogundele, 1994; Williams, 1993). Though these analyses use setting as a backdrop to character analysis, the references to setting speak to the value of setting to characterization. A review of works which have used setting in some capacity to aid in characterization will endorse the importance of the current research. This will be followed by works which have specifically looked at setting and characters for the same purpose.

Iyasere (1992) carries out an analysis of Okonkwo in *Things Fall Apart* and explains how setting motivates certain actions by Okonkwo. Iyasere attempts to answer what he postulates is the overriding question in *Things Fall Apart*; why Okonkwo decides to kill Ikemefuna. In answering this question, Iyasere makes several references to the setting of the novel. Iyasere argues against scholars who have labeled Okonkwo a victim of fate who had very little control over his actions. Using pertinent examples from the novel, Iyasere (1992) demonstrates why Okonkwo is, in fact, fully responsible for his decision to kill Ikemefuna. He answers this by explaining that Okonkwo was trying to prove himself a greater man than his father was. Okonkwo's actions were therefore hinged on his perception of masculinity in relation to the society. The society's disdain of Okonkwo's father's laziness informs Okonkwo to take up a brand of masculinity that ironically sees him meeting an end similar to his father's.

Adegbite (2016) makes reference to this when he argues that Okonkwo's distorted view of masculinity in the Umofia community, a community which mostly finds Okonkwo's proclivity for violence troubling, leads him into most of his actions. Taking the role of custodian of masculinity upon himself, Okonkwo

takes many ill-fated actions, ultimately killing himself. This act of suicide ironically betrays the masculinity Okonkwo fights so long to uphold, since it is considered "cowardice and contravenes the belief of the same society he claims to be protecting" (Adegbite, 2016, p. 83). Okonkwo's early realization of who society deemed to be unmanly, leads to an extreme version of what he also deemed to be the polar opposite. The setting, which in this case is the Umofia community, creates a man whose masculinity is later treated as too radical.

In the analysis carried out by Booth (1988) on *Death and the King's Horseman*, there are several mentions of the importance of setting to the text. By analysing the text with respect to the time and place, Booth is able to postulate that the white characters in the play are more grounded in the physical, whereas the African characters "retain a monopoly of the spiritual and metaphysical, both in language and action" (Booth, 1998, p.535). The white characters come from a different place and have divergent opinions of how things must be done. The magnitude of Elesin's refusal to sacrifice himself is realized in the fact that the setting he finds himself in, places prominence on the metaphysical. By failing to engage in the sacrifice, Elesin betrays the beliefs of the people. Ogundele (1994) also shares similar views on the importance of Elesin's setting to his failure to sacrifice himself and uses a historical perspective to back this view. Showing that the play is set in a delicate period in the history of Nigeria, the period of colonization, Ogundele succeeds in explaining how Elesin's failure to complete the sacrifice is detrimental. Elesin's actions make him appear closer to the individualist nature of the white man than the communal nature of the African

people. The guilt he feels when his son sacrifices himself in his stead, is a result of the understanding that his son has been a better servant to the people than he has.

For Williams (1993), Soyinka uses the ritual and its prevention to symbolize an important period in the history of Nigeria that highlights "the arrogance and cultural chauvinism of Western imperialism" (p.72). He avers that Soyinka deliberately counterposes the heroic notion of the sacrifice to the Yoruba kingdom against the disparagement of the colonial officials. Williams (1993) further reads Elesin's reluctance to perform his duties as indicative of a crumbling society tainted by foreign infiltration and on this, I must agree. Such a reading of events in the text, demonstrates how setting motivates actions by characters. Having been infiltrated by a foreign power, the Yoruba kingdom presented in *Death and the King's Horseman* has been exposed to other ways of living. Elesin is, therefore, a representation of a society that is split. We realize this in his desire to be seen as heroic by his people, yet favoring an individualist agenda more akin to the white colonists. Such conclusions are not lost in George's study (1999) which also looks at the culture and setting of the play. Admitting that Soyinka warns against a view of clash of cultures, George still argues that this clash of cultures is central to the play. However, he sides with Wole Soyinka because the play "transcends history" (George, 1999. p.85) and the clash of cultures because of the universality of its "tragic essence" (p.85). The echoing of the tumbling Yoruba kingdom seen also in the research by Williams (1993) also speaks to the centrality of culture in the play.

In other works the importance of setting is given more prominence than what is seen in the preceding studies. Sutcliffe (2004) and Tong (2016), for instance, demonstrate how important setting is to character development in Emily Brontë's *Wuthering Heights*. Sutcliffe (2004) expounds the significance of setting to characterization by stating that Heathcliff is tied to the moors, much in the way a locust finds its significance in a swarm. He asserts that taking Heathcliff away from the moors makes him "a morose, self-centered savage, who loves his fleshly idol with a passion scarcely decent" (p. 146). In the moors, however, Heathcliff is a different man who seems to be modeled after a god. This is undoubtedly a significant change in the disposition of the character. Coincidence plays no part in what appears to be the character's dual natured self. The moors are the place of freedom for Heathcliff, unburdened by civilized society; he is a purer creature in this setting. The wildness of Heathcliff's character is mirrored in the wildness of the moors, and his relationship with Cathy becomes strained after she becomes more civilized. Heathcliff's freedom in the moors prevents him from properly associating with the anything related to the city, a city he treats as restrictive to him.

Torgerson (2005) substantiates the significance of the moors to Heathcliff as well as Cathy by stating that it is in the moors that both characters are free to be themselves. She explains that Cathy's last words as she dies, during which she laments her absence from the moors are indicative of how trapped she felt within the confines of civilized culture. The moors operated outside of the systems that made these two characters feel trapped. Torgerson further clarifies that Brontë

uses the moors as representative of nature. Heathcliff and Cathy are sustained by the moors and are free to function outside human laws. Tong (2016) does not stray too far from this submission by stating that Heathcliff and Cathy develop a sense of freedom in the moors. In Wuthering Heights, Heathcliff is mistreated and hardly recognized as good enough. Associating the rigors of such a place to confinement is not a surprise, and the infinite freedom Heathcliff enjoys in the moors makes it easier for him to dissociate himself from Wuthering Heights. The centrality of the moors to Emily Brontë's *Wuthering Heights* is just another example of how important setting can be to character analysis.

McCann (1964) also presents us with another proof of the importance of setting to character development in his analysis of Jane Austen's *Pride and Prejudice*. McCann makes it clear that setting in the text serves a more important purpose than being a background element. The settings of the characters are in correspondence with their social, monetary and intellectual standing. The pretention of Lady Catherine is revealed in Rosings, while Netherfield informs us of the unremarkable nature of the character Bingley. He also establishes that Darcy's mystery is preserved by the secrecy that surrounds Pemberley. Pemberley is spoken about a number of times, but is not seen for a period at the beginning of the novel. McCann, therefore, sees Pemberley as the foundation of a tension that revolves around the Elizabeth-Darcy story. Darcy's estate at Pemberley operates as the catalyst for Elizabeth's growing attraction to its owner. The grand nature of the estate is reflected in the pride and natural importance of its owner. To show how important the setting of Pemberley is to the story, McCann explains that

Austen mentions the closeness of Darcy to Pemberley without giving too much information about the place. Keeping the site of the estate under wraps is an indication of the slow process of unveiling Elizabeth and Darcy go through in their discovery of each other. So, the setting does not only help further action but is immensely important in characterization.

Evidently, setting is frequently used to aid in character analysis. Whether that comes in the more subtle approach of a scholar like Iyasere (1992) or the more directly referenced style of McCann (1964), the role of setting to character analysis cannot be downplayed.

Review of Literature on Selected Texts

This section of the literature review examines studies that have been carried out on the selected texts. Having shown the importance of setting to character analysis, the works reviewed in this section establish how the current research is similar or different from previous studies on the selected texts.

South Africa has for a while, been a country wrought with problems surrounding race as a result of the European presence. Incidentally, the polarity that exists between the black and white masses of South Africa serves as the focus of most scholarly work on *Disgrace*, as ample scholarly attention has been given to the text's role as a bleak look at the racial clash in South Africa. Oriaku (2016) for instance, contends that David Lurie serves as a representation of the Apartheid era's imperious and often officious nature, and this is an assertion Anderson (2007) agrees with. Oriaku states that Lurie's "predatory masculinist ways" (p. 150) is a reference to the injustice that dominated South Africa during the

apartheid era. Lurie's move to the countryside, according to Oriaku, is a move away from the changing order of a South Africa where accountability was now insisted on. This move away from change, coupled with a wrongly thought out replication of taking over the lands of the black man, leads Lurie to the countryside. Oriaku further insists that Lurie is shocked by the resistance put up by the blacks and the inability of the white men to police them. There is a subtle indication of the role setting plays in Oriaku's analysis without too much of an emphasis on it. I agree with many of the conclusions Oriaku reaches however; Lurie as a symbol of the apartheid era is, in this research, a background element in the analysis of *Disgrace*. Prominence is placed on the change in setting and the effect this change has on Lurie.

Andersson (2007) builds upon Oriaku's argument (2016) by explaining Lurie's place as the unchanging Afrikaner, upon whom the 'black people' find it appropriate to unleash their anger. Andersson looks at the issue of agency and seeks to prove that David Lurie, despite the appearance of being in control, is a victim of external forces. Lurie is not in control of his actions and this is made especially relevant in the countryside. In the countryside David Lurie becomes a victim of the tension in South Africa between the blacks and whites. Andersson frequently abandons the analysis in favor of narrating the incidents in the novel. However, the submission that David becomes a victim after his move to the countryside, is one I share. Without utilizing the concept of agency that is the focus of Andersson's study, I explore the performative nature of masculinity in relation to David's movement in the two settings presented in the novel.

Pechey's linkage (2002) of *Disgrace* to a tormented South Africa follows the same line of thinking of the two preceding studies. For Pechey, David Lurie is visibly lost in the new order of South Africa. This is realized in the usage of such a term as "darkest Africa"; a reflection of the protagonist's haplessness. The use of language, according to Pechey, is an intentional manipulation by the writer to show the protagonist's effective degradation. Thus, words that float around in the unconscious of the narrator, in the city, are verbally inverted in the countryside. An example is the change from "god" in the city to "dog" in the countryside. Buikema (2009) agrees with the importance of language to the world of disgrace. Buikema explains that David Lurie's understanding of language is a major factor for his refusal to admit to wrongdoing when he appears before the disciplinary committee. David understands that the usage of language in this context, serves a much greater purpose than simply appeasing. To admit that he is wrong with a simple phrase is a tradeoff which involves Lurie trading his place as a powerful white man, to "abstract equality" with the blacks (Buikema, 2009, p. 316). Another analysis of language is carried out by Sanders (2002), whose detailed look at the use of language in the narration reveals certain key aspects of David Lurie's characterization. Analyzing the first line of the novel which reads: "For a man of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well" (p.1), Sanders indicates that the use of the perfective "has…solved" is split with "to his mind" to show the premature nature of David's judgement of his himself. Sanders asserts that use of language in the novel and Lurie's disgust at the reduction of language to a tool of communication in the university, are the

sentiments of the novel's writer. The criticality of the motif of black and white opposition in the novel, means that it cannot be ignored in analysis and all the works reviewed have, in one way or another, investigated it. Despite the fact that this research also employs this theme, it serves mainly as a backdrop to further understand the masculine dilemma of post-apartheid South Africa. It is in this field of analysis that works on *Disgrace* are surprisingly scarce, with just a few looking at the issues of men (Herron, 2005; Sam, 2016; Sam, 2018).

Sam (2016) and Sam (2018) look at the transformative nature of the masculinity in *Disgrace*; a transformation they see being exemplified by David Lurie's abandonment of the dog. Sam (2016) and Sam (2018) use the dog-man image, also employed by Herron (2005), and David's willingness to discard it, to show how David allows room for change in the African man by what Sam (2016) describes as "the transformation [that] lies in the choice of the individual to shape the future" (p.698). By showing that the dog is in fact representative of David Lurie and his personal traits, Sam (2016) and Sam (2018) aver that abandoning the dog equates abandoning some traits David has for so long held on to. David then has the option of exploring other ways of *being*. Herron (2005), who also uses the dog-man image albeit in a slightly different sense, confirms David's slow transition into an "animal" (p.489). Whereas Sam (2016) and Sam (2018) use the dog-man image to show the similarities that exist between the dog and Lurie, Herron's use of this image is to show David Lurie's descent into desolation. Herron (2005) likens this to a future Africa where the co-existence between dark-skinned and white-skinned Africans was an impossibility. Again, while Sam

(2016) uses the dog-man image to project a positive African future, Herron (2005) presents a drearier picture. It is clear that these works tend to connect the male characters, most notably David Lurie, to a much broader spectrum of analysis. This research is the inverse of this. Precisely, the trauma that David experiences as a result of the change in setting, is explored in this analysis. This adds another variable which is not explored by previous scholars.

The works of scholars who have examined *Season of Migration to the North* can largely be grouped under two areas of research; power and oppression and the search for identity. Scholars who have worked within either one of these research fields have not operated exclusively of the other area hence there are consistent references made to both areas of research. The first and most pervasive of the two themes (power and oppression) has seen interesting views illustrated. Makdisi (1992) shares some stimulating insights on the novel. There is a lack of a clear thesis statement and some obvious errors in the translation from Arabic to English in Makdisi's study. Nonetheless, the likening of characters' actions to universally recognized struggles is brilliantly done. Hosna's defiance of Wad Rayyes (her husband) is said to have implications not just within the story, but for the larger tradition of the people of Sudan. Her subsequent killing of Wad Rayyes who is an embodiment of tradition, is perceived also to be an obvious jab at the tradition which forced her into marrying him. Mustafa is also understood to be attempting a reversal of colonial understanding through his sexual activities. In this vein, his sexual escapades serve as an establishment of dominance over the former overlords, an interpretation which I also use in this study. Davidson (1989)

and Al-Halool (2008) readily agree to this assertion of the reversal of the colonized-colonizer relationship by Mustafa's sexual conquest of the British women. However, a difference between Davidson and Al-Halool's works is established when Davidson (1989) opines that despite the pertinence of scholarship on the relationship between the African characters and their colonial rulers, Salih in his novel does more than exact some sort of revenge on the colonizer. By depicting the character of Mustafa as having benefitted from the colonizers (a scholarship and employment) and exposing the ills of the pre-colonial traditions (forceful marriage being one of a few), Salih attempts an objective look at both the colonizer and the colonized and, therefore, presents a more balanced picture than widely thought.

John and Tarawneh (1988) choose to focus on identity in *Season of Migration to the North*, and observe the tendency amongst scholars to regard Mustafa Sa'eed as the protagonist of the story, and the unnamed narrator as a means to progress Mustafa's story. They rightly establish the fault with looking at the text in this light and ascertain their stance by speaking to the interconnectedness of the two characters. Despite this zealous attempt to correct what they perceived to be an anomaly, they fail to conduct an analysis that projects the interwoven nature of the two characters' stories. John and Tarawneh (1988) end up with an analysis mainly focused on the narrator while treating Mustafa Sa'eed as secondary, and sum up this lopsided approach by stating that "Mustafa Sa'eed comes and goes, but the narrator remains" (p.167), betraying their previous notion of the importance on the interconnectedness of Mustafa and

the narrator. This notwithstanding, John and Tarawneh come up with interesting interpretations, like the effect meeting Mustafa Sa'eed has on the narrator. One such effect is the narrator's exploration of hitherto repressed feelings. They also attribute the narrator's new found acceptance of his love for Mustafa's widow to the influence of Mustafa's stories of his sexual exploits. Their subsequent conclusion that the loss of Mustafa leads to the narrator finding himself, is a frank if not inspired, admission of the two characters' boomerang effect on each other. Klee and Siddiq (1978) agree with the premise of John and Tarawneh's work (1988), but provide a more balanced approach to looking at the identities of Mustafa and the narrator. By showing that the two characters function as foils to each other, Klee and Siddiq (1978) find the identity formation of the narrator to be the product of his encounter with Mustafa. They state that the narrator "awakened from his illusions by the sufferings of the man he cannot ignore, becomes a whole self, an integrated being…" (Klee & Siddiq, 1978, p.67).

A study which does not depart from the analysis offered by Klee and Siddiq's research is Parry's analysis (2005). Parry's study is an interesting undertaking to say the least, rife with connections that do not only challenge the intellect, but are on the very edge of philosophy. The bridge that is drawn between Tayeb Al Salih's writing style and "the Arabic literary technique of *mu-arada*" (Parry, 2005, p.74) seems a huge jump, considering the comparison is based on just one line of the novel. However, the subsequent explanation of the mu-arada's tradition of presenting two very different voices that are linked to each other holds true in Salih's literary style. The writer presents the story in this format; that is,

using the technique of mu-arada. Here (Parry, 2005), the identity being established is that of the writer and not the characters per se. In this study again, the interrelatedness of the lives of the narrator and Mustafa, so excellently discussed by others (Klee & Siddiq, 1978; John & Tarawneh, 1988), is maintained. Though identity formation is not the main focus of the current study, the conclusion that the narrator discovers more about himself after his meeting with Mustafa is supported.

Other works which do not fall under the cannons of power and identity are, however, not to be thought of as peripheral studies as they expose often disregarded but important aspects of the novel. In a move away from the norm of existing studies, Geesey (1997) examines the hybridity of two characters in the novel; the narrator and Mustafa Sa'eed. Described as the "black Englishman" by his Sudanese mates, Mustafa Sa'eed embodies the hybridity he so desperately wants to shirk. By using Mustafa's declaration of himself as an intruder and colonizer, Geesey (1997) shows how he has become like the colonizer he clearly despises. A problem with her analysis is however seen, when there is an attempt to read the first line of the novel as a revelation of the narrator's fear of being a hybrid. The line reads, "*It was, gentlemen, after a long absence* — seven years to be exact, during which time I was studying in Europe — that I returned to my people" (p.1). How Geesey (1997) marries this to an admission of hybridity is not exactly clear. This is not to say that she fails in establishing the narrator's hybridity, since the analysis does give excellent indications of the narrator's feeling of not exactly belonging. In a work that is not entirely different from

Geesey's research (1997), Osei-Nyame (2009) agrees with the struggle of Mustafa to fit amongst his people. However, the focus of Osei-Nyame's paper (2009) is in showing how Tayeb Al Salih is one of many African writers forging a new identity created by the African experience. Far from presenting Africa as a haven as some post-colonial texts do, Osei-Nyame (2009) praises Salih's presentation of the struggle of the African individual without downplaying the feeling of community shared by Africans. The many texts utilized in his study make a detailed examination of the Salih's novel almost impossible but Osei-Nyame (2009) generally succeeds in showing Salih's virtuoso storytelling style.

In what may be viewed as a conglomeration of all the areas of analysis conducted on *Season of Migration to the North,* Huebener (2010) undertakes a study that is hinged on the importance of metaphors to the understanding of Salih's novel. Ignoring the understanding of metaphors as mere linguistic devices, Huebener (2010) comes up with a definition of metaphor as that which "can expand consciousness, create interpenetrations of meaning, and foster emphatic relations…" (pp 20-21). According to Huebener, Tayeb al Salih's writing style shows a predilection for the characters understanding themselves in relation to their settings. An intersection between the current study and the study carried out by Huebener (2010) is realized with this analytical style. Huebener (2010) does not however, explain the characters' need to identify themselves with their surroundings as much as he shows their perceptions of themselves. Huebener (2010) also does not attempt to find the intersection between the characters' settings and their masculine identifications. Huebener's assertion of the ease with

which Mustafa navigates through the different spaces of metaphorical identities also directly opposes Geesey's (1997) view of Mustafa being a troubled individual who never manages to settle on a particular identity. Both views are in the contexts of their arguments, credible, but the disappearance of Mustafa after his apparent settling as a man of the people speaks more to Geesey's argument.

The paucity of scholarship on *Of Men and Ghosts* means that Ennin's study on it (2013) must be relied upon heavily in establishing a critical perspective. Ennin (2013) examines hegemonic masculinity in *Of Men and Ghosts*, and remains the only comprehensive study on the text. In her study, Ennin applauds Aidoo's presentation of Kani as a multi-faceted character. For Ennin, the many contradictions of Kani; his stern and sometimes devious nature juxtaposed by his kind and loving nature, make him a relatable character. Ennin believes Aidoo to have broken away from the portrayal of hyper masculinity in classical texts like *Things Fall Apart*, to a more human and contradicted individual. Despite Ennin's reading of Kani's contradictory self as "a combination of traditional and modern ideas" (p. 93), I believe this to be an indication of a troubled individual paying homage to what society expects of him. Ennin does mention such a possibility, but is more conclusive in saying that Kani's portrayal is a reflection of humanity. Ennin (2013) also examines Benoa, a character she justifiably recognizes as a foil to Kani. She explains that Benoa is an honest man who is content to make an honest albeit impoverished living until he is forced into submission by Kani. After Kani pushes Benoa to accept his proposal for the marriage of their children, Benoa keeps mute when he realizes the positive change

the money can afford him. Although Ennin (2013) is certain that Benoa becomes a "big man" (p. 100) after his encounter with Kani, I am not quite convinced of this. Benoa does achieve some level of respect, but the challenges he faces especially from Addo, the palm wine tapper, prevent him from fully occupying the space of a 'big man'. Entea is also examined by Ennin who carefully deconstructs his troubled character. Ennin believes Entea to have "illusions of grandeur" (p. 102) that lead him into thinking he controls Kani. This is valid, and an argument which I also express in this thesis. Entea is extremely perverse in his masculinity and his portrayal in the text serves as a contrast to Benoa and Kani who are relatively upstanding in their dealings. Ennin (2013) concludes by expressing how Kani's multi-faceted and adaptable nature is a deviation from the presentation of masculinity usually presented in African literature. While Ennin (2013) is an influential study to this thesis, the analytical means we employ means there is a departure in conclusions we draw. Beyond the differences in conclusions provided by the application of the performative gender theory in my study, new insight is provided by the examination of the inner self. This inner self Butler (2007) refers to is discussed, using the concepts of *masking* and *unmasking*, both of which I explain in the second chapter.

The purpose of this section of the literature review on the novels has been twofold. First, I have presented and explained how scholars have interpreted the novels that serve as data for this study. Second, the presentation of these analyses has shown how my current undertaking departs from or falls in line with existing knowledge. By extension, I have shown that there is an area of research that has

not been given much attention, while showing the importance of critiques of the selected novels to my study.

Theoretical Review

The principal theory of this thesis is the theory of masculinities. Judith Butler's performative gender theory and Sigmund Freud's psychoanalytic theory are also used. An overview of the two secondary theories is provided in addition to a more in-depth look at the theory of masculinities. The secondary theories are explained, to a greater degree, in the suitable texts in my analysis of the respective texts.

Theory of Masculinities

As was stated in the historical look at masculinity studies, masculinity studies is a relatively new concept compared to feminist studies. Like most social theories, theorizing masculinities was as a result of the need to *understand* a social issue. In this case, what needed to be understood was the gender dimension of masculinity. Who is a man and why do men do the things they do? Most recent works on masculinity attempt to answer one or both of these questions. In answering these questions, certain issues are key, and Connell (2005) identifies them as the power relations that exist among genders, production relations (mostly in relation to the control of economic enterprises by men) and the role of sexuality. These three serve as good frameworks in the analysis of masculinity.

Hobbs (2013) rightly states that any attempt to understand masculinity studies, must first establish the principles of men's studies (the sociological antecedent of literary masculinity studies). Men's studies, like other gender

studies, has the broad attribute of understanding a social framework but this is necessitated by a different reason. While studies on women have been conducted because women have for a period been relegated to the background, studies on men are necessary because men have been made generic as a result of their place in the foreground (Brod, 1987). There is, therefore, a general assumption in mass culture of who a *real* or *true* man is and as such suggestions that men are meant to *be* a certain way (Bly, 2015; Connell, 2005). This true or real masculinity was assumed to be biologically embedded in the bodies of men. Hence, men were assumed to be naturally aggressive and prone to violence. The body as the genesis of manhood meant that men were also prevented from taking part in 'unmanly' activities like childcare. Connell (2005) rejected the premise of a singular masculinity by pointing out a first and obvious truth in the examination of the male 'body'. The mistake identified was the use of the singular 'body' when men were in fact, bodies; diverse individuals who should not be judged by the same standards. Men's studies, therefore, sought to view men, not as the central figure purported by mass culture but as individuals with individual experiences. This made men's studies a more appropriate complement to feminist studies.

Men's studies was necessary, not just for maintaining parity among genders, but because the generalizations associated with men had destructive effects on the lives of men. The high rates of death and illness among men were cited by Brod (1987) as evidence of the damage caused by "the material rewards conferred on men" (p. 54). Also, the role men's studies plays in bringing to the

light the burden of manhood was believed to encourage more men to join women in the arguments against patriarchal privilege (Brod, 1987).

After showing the loopholes of subscribing to a single masculinity and the representation of men by a historical few, finding a definition for masculinity was needed, and Connell (2005) sought to do just that. Rather than defining masculinity as a character type or a norm, Connell defines masculinity by taking into consideration the processes and relationships that make up men and women's understanding and occupation of their genders. Masculinity is therefore explained as "a place in gender relations, the practices through which men and women engage that place in gender, and the effects of these practices in bodily experience, personality and culture" (Connell, 2005, p. 71). Masculinity is formed as a result of societal understanding of the term and could, therefore, be occupied by both male and females in view of their relationships with others and how these relationships are reflected on and by their bodies.

The use of this theory will be guided by the power relations that exist among genders, production relations, and the role of sexuality. These three issues serve as guiding principles of my study and inform the way the analysis is carried out. How men relate to women and other men, and the role of sexuality would be especially important in showing how the men perform their gender. There may be a dearth of explicit mentions of these issues but the male characters will be shown to perform their masculinity based on their relations with, and expectations of others.

The Performative Gender Theory

Judith Butler's theory of performativity first made an appearance in *Gender trouble: feminism and the subversion of identity* in 1990. In this text, Butler suggested that bodies enacted gender and were not merely possessed by gender. Unlike previous theories like West and Zimmerman (1987) and Connell (1987), Butler suggested that gender was not tied to the natural sexed body (masculinities not tied to male bodies and femininities not tied to the female body). Gender was explained as a place that could be occupied by bodies, irrespective of the sexual organ that was deemed naturally correspondent to specific genders. She contended that:

> the sex/gender distinction suggests a radical discontinuity between sexed bodies and culturally constructed genders. Assuming for the moment the stability of binary sex, it does not follow that the construction of "men" will accrue exclusively to the bodies of males or that "women" will interpret only female bodies. Further, even if the sexes appear to be unproblematically binary in their morphology and constitution (which will become a question), there is no reason to assume that genders ought also to remain as two (p. 6).

Butler (1990) stated that gender cannot be thought of, as a single entity but as an amalgamation of many different forms of being that have come to be understood as natural by society. The inscription of society on an individual's body of the rules of being man or woman convinces the said individual to act accordingly. In chapter two, I explain what this means and why individuals come to accept a certain way of being.

The Psychoanalytic Theory

Psychoanalysis was given serious attention by Freud in 1899 in what he described as his "most significant work" (Gay, 1998, p. 26): *The interpretation of*

dreams. In this work, Freud explained that dreams could be interpreted and shown to have an effect on everyday life. The strides Freud made in this work led to a development of the theory of psychoanalysis that has become so influential to many theorists and theories. Butler (1990) was one of the theorists who applied Freud's teaching in her work. Freud's explanation that humans are compelled to take certain actions by the unconscious was a submission that changed the way the human psyche was looked at. Butler (1990) for instance, applied this in her performative gender theory by showing how humans unconsciously take up prescribed roles without a realization of what drives them. One of the basic tenets of the psychoanalytic theory was also that people developed based on childhood experiences in addition to naturally inherited traits. This is also linked to the performance of gender where men take on traits they have been trained to view as normal. There is therefore, a connection between the way the performance of gender is carried out and the unconscious.

Definition of Terms

Hegemonic masculinity

The term 'hegemonic masculinity' was developed by the Australian sociologist Raewyn Connell. It first made an appearance in 1982 in *Ockers and disco-maniacs* (Kessler, Ashenden, Connell and Dowsett) but was later refined by Connell (1987, 1995, 2005). Connell explains hegemony as:

> a social ascendancy achieved in a play of social forces that extends beyond contests of brute power into the organization of private life and cultural processes. Ascendancy of one group of men over another achieved at the point of a gun, or by the threat of unemployment, is not hegemony. Ascendancy which is embedded in religious doctrine and practice, mass

> media content, wage structures, the design of housing, welfare/taxation policies and so forth, is (Connell, 1987, p. 184).

Connell (1987) does not deny the existence of non-hegemonic masculinities but states that men are conditioned to go after hegemony. Moreover, the existence and authenticity of hegemonic masculinity is based on the existence of such non-hegemonic forms of masculinity. The body is thought of as integral to the formation of hegemony. The body must look a certain way, and perform recognized higher manliness, for society to begin accepting an individual as hegemonic. Though Connell stresses the fact that hegemony cannot be legitimized through force, some men still resort to violence as a means to achieve hegemony (Flecha, Puigvert and Rios, 2013). The fact that the performance of the body is thought of as so integral to masculinity, means that gender is compromised when the performance cannot be sustained.

What constitutes hegemony is not easy to explicate since hegemony varies in place and time. Even so, Connell (2000) identifies some ways hegemony can be recognized. Connell explains that a particular form of masculinity is hegemonic if it is held in high esteem by the culture in which it is, usually because there are heroic models who are recognized as ideal. The concept of hegemony has faced some scrutiny in what is deemed a paradox by scholars like Jefferson (2002) and Hall (2002). Jefferson used the popularity of the view of masculinity in crises, to question the logic of masculinity being at once hegemonic and in crises. To this, Connell (2002) denied the crises of masculinity altogether. Connell (2005) also responded to another criticism raised by Jefferson (2002) and Hall (2002) of hegemonic masculinity failing to be context specific,

by admitting that hegemonic masculinities are not stagnant and will change along with their societies.

The fluid nature of the concept of hegemony faces some backlash in sociology but as Hobbs (2013) clarifies, this is not as much of an issue in literature since most literary theories lend themselves to such change. Looking at masculinity in literature is also a more complex procedure, as it requires detailed character analysis and not the broad analytical approach that dominates sociological studies. Studies on masculinities in literature also largely deconstruct masculinity (Adegbite, 2016; Ennin, 2014; Sam, 2016) even when speaking about hegemonic masculinity, whereas sociological studies present hegemonic masculinity mostly in relation to traditional archetypes (Messerschmidt, 2018; Mosse, 1998; Salamone, 2005; Schotten, 2016).

Edwards (2004) makes the point of the one-dimensional view of masculinity studies, which is mainly focused on Western orientation. While many scholars have argued the disservice that such generalizations do (Saint-Aubin 2002; Ougzanne & Morrell, 2005), literary studies are less prone to such criticisms. The details of character analyses in literature require that all variables are taken into consideration in discussing masculinity. Increasingly, as Hobbs (2013) observes, men's studies now try to avoid the broad-stroked nature of earlier studies, though such studies still exist.

In spite of the fact that hegemonic masculinity is more accepted in literary studies, the fluidity and lack of specificity of the concept means that controversy would always follow its use. To avoid any such rebuttals, I would be using the

term 'ideal man' to refer to the most revered model of man in the texts. While references would still be made to Connell's hegemonic model, owing to its influential nature, 'ideal man' would sufficiently fulfill the purpose of describing the men in the texts. In this study, I will be analyzing the selected characters using the more detailed approach akin to literary studies. Specific instances will be picked and used to show what the characters do, how they do them and what motivates these actions.

Power and Sex

The issues of power and sex are especially relevant to this research. I frequently use power and sex to show how and what masculinity is perceived to be. Since Foucault's work (1978) on sexuality, where he details the many iterations of sexuality through the years, the relationship between sex and power has been made evident. In his work, Foucault speaks of how the violent policing of sex means that individuals who speak of sex outside traditionally accepted spaces put themselves beyond the reach of power. To speak about sex is to speak against the powers that be and to go beyond the dictates of acceptable behavior. Away from the issues of repression of sex and the desire to challenge established norms, the act of sex can, itself, be a direct consequence of power or vice versa.

Power and sex can exist independently of each other, but have been so consistently linked that a relation between them seems a natural order of things. To prove this, one finds that most research work conducted on power has some form of link to the act of sex and vice versa. Some researchers link attainment of power to the drive for more sex, while others propose that sex is used to attain

power. Lammers, Stoker, Jordan, Pollmann and Stapel (2011) belong to the former school of thought. In their study, they come to the conclusion that elevated status and power are directly responsible for most cases of infidelity due to the increase in confidence of the ability to attract more sexual partners. Lammers et al. (2011) write that sexual infidelity amongst people of power is more damaging due to their positions as role-models and norm setters for people. An example of the damaging effect of sex on people in power can be seen in the character of David Lurie discussed in *Disgrace*. Though he is not unfaithful to anyone by virtue of having no wife, his immoral sexual activity with a student is extremely damaging to him. An interesting finding of Lammers et al.'s work is that which states that men in power are more likely to have sex outside of their marriages as a result of the need to "maximize their genetic longevity" (Lammers et al., p. 1192), and the attraction that comes along with said positions. Men therefore establish their power by having more partners. Again, we find an example in Wad Rayyes of *Season of Migration to the North* who seeks to have more wives to prove his manliness.

The unequal power relation between men and women on the basis of the act of sex is suggested by Buller (2006), who says women are by nature limited in opportunities with other men by the result of sex (pregnancy), whereas men are free to fraternize with other women as they have no such limitation. This often-disregarded difference, therefore, has many implications for the understanding of power and sex between the two better known genders.

Schotten (2005) sustains this theoretical argument of the relation between sexual activity and power. Taking on the issue of prostitution, which has proven to be an issue of great difficulty for feminists (Alexander, 1988), Schotten propagates the feminist agenda of the woman's plight under patriarchy. Ostensibly subscribing to the power of men removing the choice factor for women in prostitution, Schotten quickly reminds us of the unfair look at men as creatures of domination. Instead, Schotten suggests that men, just like women, are made by society hence are not directly responsible for the power they possess. This is a view I strongly support. Though the question of who created the current positions of men and women is not answered, the denaturalizing of male dominance is registered by Schotten. Schotten still contends, nonetheless, that the fact that prostitution is illegal also enforces the woman's position as inferior, and this is difficult to ignore.

A scholar whose work radically opposes this submission is Groes-Green (2013), who turns this upside down, with the woman seen as the more powerful individual, who uses her 'erotic charms' to obtain money from men. Rather than being subservient, these ladies are seen to be 'enjoying life'. Though the discourses that have portrayed women as being subservient are not rejected, Groes-Green argues that the reverse is sometimes true. The power of the women lies in their ability to acquire knowledge about eroticism and how to use it on men, making the men in a sense, victims of the erotic charms of the women. Bint Majzoub, a character in *Season of Migration to the North*, would subscribe to this view of the woman's power, though the pleasure of the man would still take

prominence. Despite the appearance of novelty, Groes-Green's study (2013) is too similar to other studies to be particularly revealing. Principally, in a study preceding Groes-Green's, Tamale (2005) had already explored the phenomenon of women's use of eroticism as a powerful tool among the Baganda people. Given that this issue is what Groes-Green (2013) builds his study on, doing more than changing the site of the research would have served the study better. This is not to say that his research is without its importance as it adds to studies on women empowerment.

Understanding the relationship between genders is important in studying masculinity. Since power and sex are two important variables in understanding all genders, we find in this research that they frequently come into play in understanding characters. Hence, the different perspectives on power and sex permit an objective look at character motivation.

Conclusion

The literature review has demonstrated the importance of setting to character analysis by showing how most analyses of characters, intentionally or unintentionally, resort to setting as a means to better understand character motivation and actions. Doing this helped show the effectiveness of the medium of analysis of the current undertaking; setting and its influence on men. Having shown how important this research is, previous analysis of the texts used in my work were reviewed to show the knowledge which existed and more importantly, establish the difference between my study and other studies. Thus, the gap which existed in literature and why it needed to be filled were further clarified. The

theory of masculinities was also further explicated after the historical look which commenced this chapter. This discussion of the theory of masculinities justified its usage and helped show the most important tenets of the theory to facilitate understanding in the way the analysis will be carried out. Important concepts that are pervasive in this research like hegemonic masculinity, power and sex, were also discussed for the purpose of showing how they are used in the research.

Organization of the Study

The present study is organized in five chapters. Chapter one has been a discussion of the general introduction within which the background to the study, the thesis statement, research questions, methodology, justification for the selected texts, review of literature on selected texts, theoretical framework and organization of the study have been looked at.

Following the premise of the current study, the second chapter espouses the genesis of men's need for maintaining or striving for an ideal masculinity. Judith Butler's performative gender theory is used extensively to show how men are unconsciously compelled (used to suggest a nudge in a certain direction and not forced) to engage in acts that have adverse effects on themselves and others. The text that serves as the primary data in this chapter is Kofi Aidoo's *Of Men and Ghosts.*

In the third chapter, the concept and image of the big man and the compelling force it has on men to take certain actions are examined using Tayeb Salih's *Season of Migration to the North*. By the discussion of sex and its relation

to the conception of power and the changing notions of masculinity based on location, this chapter demonstrates the performative nature of masculinity.

Coetzee's *Disgrace* is examined in the fourth chapter with focus on the fluidity of masculinity. Again, Judith Butler's performative gender theory is used together with Sigmund Freud's psychoanalytic theory to show how the ideal man's actions have ripple effects even on men exhibiting no desire to be considered ideal. Again, the changing nature of masculinity in relation to setting is explored.

The fifth chapter is the summary of the findings derived from the analysis, the challenges faced in its completion and the areas of research that can be pursued as a result of the current study.

Chapter Summary

This chapter has looked at the need to examine masculinities in Literature by focusing on setting and social status. It has also clarified the areas of concern to the study, provided justifications for the choice of authors and texts, the methodology, what I seek to achieve with this study, the present scholarship on the texts and masculinity studies, and how I contribute to these. I also detailed the structure of the study. From the development of studies in masculinities to the significance and organization of this study, this chapter has provided firm grounding upon which the research is built.

CHAPTER TWO

"A MAN OF STATURE SHOULDN'T CRY": MAKING A TRUE MAN IN *OF MEN AND GHOSTS*

Introduction

In chapter one, I showed the historical perspective of studies on masculinities, and situated this research within the current ethos of masculinity studies. I have explained that this research falls under what I identify as the third phase of masculinity studies: validating the tenuous nature of a single masculinity. This second chapter examines *Of Men and* Ghosts by Kofi Aidoo. Three subtopics are utilized in this analysis: 'Wearing masks of greatness', 'The road to ideality', and 'Breaking down the walls'. The first topic introduces us to the concept of masking that details the performances and actions of some men to be viewed as great by the public. The second subtopic discusses the way some men try to achieve, or successfully achieve hegemony. The last subtopic then presents us with the true nature of the characters discussed and proof that their actions are merely attempts to hide their innermost selves.

Kofi Aidoo's *Of Men and Ghosts* is a surprisingly under used text in academic circles, when one takes into consideration the mold in which the story takes shape which is similar to some African classics. The detailed style of writing and constant references to filth are akin to Ayi Kwei Armah's famed writing technique. Also, the stylistic choice of including traditional Ghanaian art forms in the writing is reminiscent of Ama Ata Aidoo's works. The result of this amalgamation is a richly traditional art form that, at its best, captures the essence

of rural living, and at its worst, creates images that may leave one gagging in disgust. The premise of the story is fairly uncomplicated; a man's plans to get his daughter married to a royal are destroyed when she is raped by another man. The story is written to elevate it beyond the simplicity of the plot by including important critical issues. In this chapter, one of these issues is singled out and examined; *ideal* masculinity, its formation, and the role of social status and setting in this formation. Though setting has been explained to include the social condition of characters (ReadWritethink, 2004), this research would be distinctive in showing when the social status is the object of examination. The social status plays a more prominent role in the discussion in this section, and setting as the place and time, would be used to support the argument I advance in this analysis. Therefore, I employ the analytical style utilized by some scholars (Adegbite, 2016; Booth, 1998; Iyasere, 1992; Ogundele, 1994; Williams, 1993), who use subtlety in their discussion of setting, as seen in the first chapter. Relying mainly on the social status of the characters also enables a look at the changes in the psychological makeup of the characters under review. The performative gender theory propounded by Judith Butler is used to aid in accomplishing the goal of this study.

The Performative Gender Theory

Judith Butler's performative gender theory, which is as she admits "complicated and challenging" (Butler, 2007, p.xix) to read, details the complexity of gender, and explains why a simplistic view of gender is distressing. The choice of this theory is as a result of its almost all-encompassing nature,

achieved by the dissection of gender, and all the elements that come together to form it. Though masculinity is not the only gender variable discussed, the discussion carried out under it is detailed enough to justify the choice of this theory. The performative gender theory by Judith Butler will be discussed, and the subsequent applications of this theory in masculine studies will also be reviewed. Out of this discussion, the tenets of the theory that informed the current study will be realized.

The performative gender theory is largely informed by the conception of gender as socially constructed, and the strides made in studies on sexuality. The theory provides a clean slate for the understanding of gender by abandoning the thinking that gender is binary and naturally occurring. My use of Butler's performative gender theory (2007) is not to suggest that her work was the first appearance of such a concept. Judith Butler's original 1988 study on performativity is in fact predated by Goffman's study (1956) on self, in which individuals were said to be performing their identities before a group of people through the use of what is described as the front. The front, as explained by Goffman (1956), is "the expressive equipment of a standard kind intentionally or unwittingly employed by the individual during his performance" (p. 13) and consists of many parts which include setting, manner and appearance, all designed to aid an individual in the performance of identity.

Though Butler does not directly reference their work, West and Zimmerman (1987) whose study precedes Butler's, also refer to such a theory. Without explicitly stating the performative gender theory as what they propose,

West and Zimmerman (1987) in their study, aim to aid in the "understanding of gender as a routine, methodical, and recurring accomplishment" (p.126). They note the complex relationship of sex, sex category and gender. Explaining sex as biologically accepted traits by which one is identified male or female, West and Zimmerman (1987) distinguish it from sex category, which requires "identificatory displays" (p. 127) in the sustenance of one's sex. Presumably, sexuality is one of these identity markers. As a result of this, certain tenets of Butler's text like the role normative sexuality plays in the fortification of normative gender are used.

Arguments may be made for Pitt and Fox's performative masculinity theory (2012) as a better alternative to the performative gender theory. Pitt and Fox identify three constructs of masculine performance: orthodox masculinity, heterodox masculinity and cacodoxy. Orthodox masculinity is explained as a way of 'being man', that falls in line with established principles of society. Heterodox masculinity is the antithesis of orthodoxy without being in opposition to traditional orthodox masculinities. It is described as a conscious remaking of masculinity where traditional constructions of masculinities are expressed in alternative ways. Also on this continuum of masculinity performances is cacodoxy, a gender performance which crosses the gender border and is likely to attract punitive measures. Under this construct of cacodoxy, the sexuality of men is questioned.

Despite the undoubtedly relevant nature of these submissions, none is more important to this study than Butler's explanation of performativity. The theorist elaborates:

> In the first instance, then, the performativity of gender revolves around this metalepsis, the way in which the anticipation of a gendered essence produces that which it posits as outside itself. Secondly, performativity is not a singular act, but a repetition and a ritual, which achieves its effects through its naturalization in the context of a body, understood, in part, as a culturally sustained temporal duration. (p. xv)

What is expressed in this extract is the meandering nature of gender, and the way repetition serves to enforce understanding of one's self. The explicitness of the definition of performativity by Butler (2007), and lack thereof in West and Zimmerman's study (1987) as well as Pitt and Fox (2012) is why I choose to primarily use Butler's theory of performativity, though references are made to West and Zimmerman's. Also, though Pitt and Fox (2012) may be right in stating that their work is an upgrade on Butler (1999), I find this to be the case only in terms of categorizing masculinities. Pitt and Fox (2012) do not give much of an insight into why or how men perform their masculinities, instead choosing to focus on what they perform. As a classification model, Pitt and Fox (2012) largely succeed, but my interest is in the motivation for the performance of gender and the inner self Butler (2007) refers to. Butler's argument that a person by performing actions perceived to be expected, enforces the said actions and adds to their legitimization, is very useful to the current study. What is described as 'natural' is, therefore, nothing more than sustained acts, internalized over time and conceived as essential. Further, these 'internalized' acts are products of the

expectations of the external world and are, therefore, not selected by the choice of the individual.

The question of agency is raised here by Brickell (2005), who interrogates the clarity of such an assertion. Brickell (2005) expresses uncertainty over the exact role of the individual. Does the individual play an active role in the repetition of these acts, or is the individual just a tentative prop in an overarching history that is being showcased through him? Butler (2007) answers this in a not so direct manner by stating that the acts are repeated, presupposing the existence of an active subject who does the action of repeating. Though the subject may be compelled to take certain actions during these resignification periods, there is as a matter of fact, a construction of masculinity by the self. Accordingly, Brickell's submission (2005) that "performances can construct masculinity rather than merely reflect its preexistence, and socially constituted masculine selves act in the social world and are acted on simultaneously" (p. 32) is viable and essential to my study. Butler emphasizes the need to understand more than the outward actions of an individual in the interpretation of gender by demonstrating the ways in which humans ostensibly take certain actions projected as truth to hide actual truths. As a result of the obscurity of this supposed transparency, "gender was so taken for granted at the same time that it was violently policed. It was assumed either to be a natural manifestation of sex, or a cultural constant that no human agency could hope to revise." (Butler, 2007, pp. xx-xxi). By extension, the naturalization of these performative acts, proves limiting to the individuals who must operate within defined spaces.

Throughout her work, Butler borrows the submissions of others to explain the performative gender theory. Using the Lacanian explanation of gender, Butler highlights the masculine dilemma which sees men struggle to achieve autonomy in order to enjoy the freedom they had before the formation of their socially pressured identities. Thus, what is conveyed is that the struggle for hegemony is a roundabout journey towards a goal that had already been achieved before individuation. By linking this to Foucault's notion of internalization (1990), which states that what is deemed internal is in fact the surface, Butler arrives at some interesting conclusions. First, she states that gestures and actions that lead to the conception of internalization are realized on the surface of the body. These actions and gestures are described as performative in the sense that the identity they claim to project are characteristic of the surface body, and do not necessarily reflect the inner being it is assumed to be expressing. The illusion of interiority created by such acts and other discursive means makes it a creation of the society the individual finds himself in. Consequently, the man's identity by virtue of this is a consolidation of societal expectations meant to make him operate within what is understood to be the norm. Also, instead of an original identity based on which new identities are modeled, gender is a product of a history of culturally accepted loops of imitations. The complexity of this notion, which suggests that gendered identities are imitations of imitations, places gender in an unending transposition, and subject to change on the basis of external factors.

Conclusively, the aspects of the performative gender theory utilized throughout my study are that there is a presence of an inner being that has been

subdued by societal expectations, and "…the action of gender requires a performance that is repeated. This repetition is at once a reenactment and reexperiencing of a set of meanings already socially established; and it is the mundane and ritualized form of their legitimation" (Butler, 2007, p. 191). The actions the characters take, are therefore repetitions understood to be motivated by what society expects, or is assumed to expect.

Due to its sociological background, the performative gender theory has been used in masculinity studies in largely sociological studies. In perhaps the closest study to literature and simultaneously sociology, Saldaña-Portillo (1997) uses the autobiography of Malcom X as the primary data in her analysis of masculinity. The primary purpose of her article is to show that "Malcolm X's transformation into a revolutionary subject is motivated by a desire not only for transcendence over this condition of limited masculinity, but also for the attainment of full masculinity defined as a unitary, self-determined, and determining consciousness" (Saldaña-Portillo, 1997, pp. 291-292). Suggesting that the attainment of said full masculinity equals the attainment of full humanity not afforded black people at the time, Saldaña-Portillo (1997) gives credence to Butler's view (2007) of history and culture creating masculine identities. This is done by showing how Malcom X's identity is formed based on the killing of his father, who also "goes beyond the bounds of acceptable black male behavior" (Saldaña-Portillo, 1997, p. 292), hence Malcom's prediction of his death by violence. Performativity is used to emphasize the limitations that Malcom and black men face, since they must function within the two subject positions of

"Mascot" and "Homeboy" (Saldaña-Portillo, p. 294). As mascot, the oppressed other acts like the white oppressor and endeavors to behave as prescribed. The homeboy, however, is the opposite of this, rebelling and forming the inherently intellectual category of the oppressed. The black man must perform in accordance with this and there are no other possible ways to be. Malcom X occupies the category of mascot when he is little, and the repeated act of being like a white man leads him to believe he is not a part of the unfortunate group called niggers. The act of mascot proves to be too limiting for Malcom, who now turns to the homeboy paradigm, which also leads him to jail. Malcom X eventually operates without adherence to both categories of performance, and therefore carves a different masculine identity for himself.

Black people mimicking white people is maintained as the focus of Bryant's sociological study (2004), in which *passing* is constructed as a performative act. Similar to Saldaña-Portillo's research (1997), Bryant (2004) explores the masculinity of people of African American descent that is modeled after Whites. The notion of passing is used to reference the act of attempting to mimic a way of being that is not necessarily natural to the individual. In this case, black people passing as white. Black men are assumed to operate within binary spaces, and are therefore bad or good. A black man is a good black man in a classroom when he is a good student; but he is a bad black man in a black community on the basis of the alleged attempt to imitate being white. Standards are set for black men, who are supposed to perform being a man in accordance with what is considered cool, lest they are labeled a "faggot, bitch, or pussy"

(Bryant, 2004, p. 382). Black men are as a result, more likely to resort to phallocentric masculinity because of the harsh standards by which they must perform. On a transparently personal note, Bryant (2004) requests that black men shirk the need to perform their masculinity in adherence to the usually unfavorable standards set, and define one's own self. By the end of his study, Bryant (2004) gives a different meaning to the notion of passing, which is defined as "making myself known" (p. 393). Passing is then used to refer to the attempt not to mimic, but to reveal one's true self. Though the import of this and how to apply it is not fully explored, an attempt is made to give a blueprint to follow, as Bryant (2004) states the revealing of the cultural history of the black people as a good starting point to self-discovery. This is a nod to Butler's statement (2007) on the importance of history in shaping the man. By doing this, Bryant (2004) believes that the binary dimensions prescribed for black people will cease to hold any importance to them.

The hypermasculinity which dominates harsh environments remains the focus of studies on performative masculinity, and Jewkes (2005) continues this as she conducts a study on men in prisons. For Jewkes, prisoners are subjected to a hierarchy of power, and must conform to certain tough attitudes or be violently exploited. She is nonetheless quick to remind us of the oversimplification of the term patriarchy (rule of fathers), usually by feminist scholars, and suggests androcracy as the better alternative to signify rule by men. Focusing on men in lower classes, Jewkes (2005) explains why men act in idealized ways in order to be accepted into fratriarchies (rule by brothers). Men must as a result of such

expected acts demonstrate or show their aptitude for physicality, or be significantly good with stories or jokes. She also identifies the need to prove one's manliness as a prerequisite to going to prison and states that this act continues in the prison as a compulsory adaptability model.

The village of Nkonsia presented in *Of Men and Ghosts* is not as harsh an environment as those presented in the studies above, yet remains a compelling enough setting to induce the need for ideal masculinity among the men. The analysis of masculinity is conducted under three sub-headings, systematically arranged as build ups and complements to each other to show the *doing* of masculinity in relation to social status and setting, as has been discussed in the introduction.

Wearing Masks of Greatness

An obligatory by-product of achieving ideality, is actively performing to the standards that are required of such a status. This compulsory performance by which men are judged is what I refer to as *masking.* Following Judith Butler's teaching on the importance of repetition and performance in maintaining one's gendered identity, and the way the surface body tries to replicate what is assumed internal, the concept of masking can be explained thus; the maintenance of an outward disposition of conviction by gendered performers to ensure that spectators are convinced of the *truth* of their masculinity. The italicizing of 'truth' is intended to draw attention to futility of searching for a true or false gender (Butler, 2007). The concept of masking is used as an important form of performativity by which men prove their masculinity to others. This is not to be

confused with the general theory of performativity itself, which leads to a necessary internalization of societal ideals. Under this concept of masking, the individuals consciously act what is understood to be expected, while harboring misgivings. This is done with the hope of leading to a point of internalization. The "configurations of behavior" (West & Zimmerman, 1987, p. 134) that make one masculine are not enough to prove one's ideality. The ideal model of being requires doing a lot more than others would.

All the three male characters to be discussed identify the commanding of respect and maintaining respect as significant to achieving and maintaining the ideal man status, and try as much as possible to do this. Entea is not successful in achieving this, but this is not as a result of a lack of trying. Entea's problem is the mode of being by which he attempts to achieve this. Entea's road to becoming ideal is blocked by the actions he takes to gain this ideality. The violence he resorts to does very little to demand respect and is successful only in causing fear in some and loathing in most of the townsfolk. Nna asaa, a woman who sells palm wine, emasculates him and makes it clear to him his standing as a man. She fearlessly declares:

> 'Look here, young man', Nna asaa addressed Entea. 'It isn't good for people to be afraid of you. It is a virtue if people respect you. Some people may fear you, but I'll skin your so-called manhood from you if you bring your insolence here. I've had enough with you'. (p. 109)

By referring to his genitalia as "so-called manhood", she effectively questions Entea's masculinity, a masculinity we come to learn is greatly hinged on the power of his manhood. The shock of Nna asaa's reprobation stuns Entea into

solemn defeat. For a moment there is a removal of the mask of violence, and Entea apologizes.

The most successful of the three characters to be discussed in the quest for ideality is Kani. His well-built physical structure aids in achieving this, and supports Connell's statement (1995) of masculinity assumed to start from the body. Kani has the body and structure of the man who has borne the pressures of human evolution and stood his ground as the protector. His physicality extends to his children, with the exception of Ayowa. Like Kiyimba's work (2010) on masculinity among the Baganda that finds men in Baganda as the superiors in families, men in Nkonsia are the supreme heads of their families and are required to be the ultimate source of discipline. Kani tries his best to maintain this image of the supreme disciplinarian, and this is especially shown when there is a third-party present. Kani puts on the act of disciplining his sons when they are engaged in a rough game only when Kapre arrives. He observes them without interrupting and only proceeds to show his stern nature with the arrival of the spectator, Kapre:

> Kani folded his arms across his chest and watched his two youngest sons…they hit each other alternately and stamped their feet to splash themselves with the water trailing on the concrete patio…Seeing Kapre who peddled aprapransa to his wife, Kani sought to discipline his sons; he did not want Kapre to go spreading awful tales about him and his family. (p. 61)

He proceeds to blame his wife Ofosuaa for the boys' lack of discipline, saying, "Why didn't you send them away to school Ofosuaa? If you can't discipline them now, what will you do with them when I'm gone from this world?" (p. 62). This mask of stern disciplinarian in the presence of another, allows Kani to absolve

himself of any responsibility in the actions of the boys and places the blame squarely at the feet of the woman. Kani does not condone any show of disrespect, no matter how small or insignificant it may seem, and validates this when he goes to see the headmaster. Gesturing towards a chair, the headmaster indicates that Kani takes a seat, but Kani does not oblige. The invitation is only accepted when the headmaster courteously pleads, "Please, have a seat, nobleman" (p. 9). Kani accepting to take a seat offered with a gesture would betray his mask of importance and encourage impertinence, hence Kani holds out for a more 'respectful' offer from the headmaster.

Sound arguments can also be made for Kani's public show of wealth, as the most important reason for his ideal status and this for the most part, is true. Though he does not occupy any royal office, Kani "fulfilled expectations of sharing wealth behaving like the pre-colonial obirempon" (Miescher, 2005, p. 76). Like the Kings of the pre-colonial era, Kani finds himself taking responsibility for the welfare of most people, and is respected for that. Kani readily gives some money to whoever requests it for their family, and develops a reputation as a benevolent giver. This earns him "a song by the Adenkum group of women which said that anybody Kani met on his morning trip to the palm wine shanty never went to bed hungry" (p. 103). An offshoot of such displays is reverence given him in places of trade, where economic standing is the measure of one's power. When Kani enters the "the palm wine shanty…Addo the-tapper and all the young men rose and offered him places to sit…" (p. 103). All these point to Kani's display of wealth as very instrumental in maintaining his ideal man status, but this is not the

primary reason for the respect afforded him, as the character of Benoa demonstrates.

In Benoa's status as a wealthy man, his gender performance changes. Benoa's appearance is also enhanced, as he looks healthier with better clothes but the biggest change comes in his internalization of the idea that he has to live up to his new status. The repetitive actions that govern his being a man take on a drastic new look, and so "Benoa had become a completely different man from the quiet and emaciated fellow the townsfolk used to know a few weeks back" (p. 158). His house is given complete restoration and he buys a rifle, "a thing a man needed to be classified as a man of means in the area" (p. 163). He donates money to projects, and is now considered too big a man to be involved in physical labor. His wife who previously did not respect him, is suddenly full of praise for him. The reason why all these do not necessarily make him ideal is quite simply a lack of societal reverence for his status. The townsfolk are respectful of his money, but are not in awe of him as they are of Kani, due mainly to a lack of knowledge as to the reason for his wealth. It is public knowledge that Kani obtains his wealth primarily through hard work, whereas the source of Benoa's wealth is unknown. When Addo teases Benoa about his newly gained wealth, "The people around broke into a hilarious laughter" (p. 160). Addo's comments, had it been against Kani, would have been met with serious backlash and demands that he apologizes. Benoa's oversized bed in his room is symbolic of the life he is living, a life which seems out of place in the grand scheme of things.

The apparent confusion of the people as to the source of his wealth does not stop Benoa, who now believes that "money was the essence of manhood" (p. 143), from showing off his wealth and laying claim to what he believes is his ideal man status. The performance of his ideal nature, though overbearing in most instances, is carried out strategically to speed up the acceptance of his place as an ideal man. An extract in *Of Men and Ghosts* makes this clear:

> Benoa reached inside his pockets and brought out a flat silver case. Pressing a small switch on it, he flicked open the case and extracted a cigarette from it. With deliberate slowness, he pressed the lid shut with a thud, then he tapped one end of the cigarette against the lid of the silver case long enough for the men around to notice that it was an imported filter tipped Consulate before he lit it (p. 163).

These deliberate actions are meant to serve as reminders to those who may be in doubt of his no longer being the poor Benoa, who lived off the goodwill of his friend, Kani. His actions therefore reflect his new status.

The Road to Ideality

In this section of analysis, we examine how the selected characters attempt to achieve or maintain ideality. Nkonsia, as presented in the novel, is not home to cruel men and is not especially unfair to women, though the opening chapter may suggest otherwise. Entea's rants about resorting to violence "to shoot holes in Minta's roof and leave town that evening" (p.1) prove to be an anomaly in a reasonably tame environment. The women are nonetheless treated as weaker and secondary to the men, and this is made clear by the reaction of the elders after Kani says:

> 'And is it such a statement that has turned you all into mourning women?' Kani asked. All the elders sighed, an expression of shock on their faces. In

> this land, it was considered an insult to relate men to women in such an effeminate manner; it was actually like emasculating them. (p. 48).

Like occupations, certain actions are gendered and Henson and Rogers's study (2001) on men's need to maintain a masculine outlook by dissociating themselves from anything feminine, is demonstrated by the quotation. In this case, the gendered action is mourning, and Kani's linking of the elders to this action associated with women is insulting to the elders. It is apparent that androcracy is at play in the novel and informs the actions of most men.

The character of Entea, the first object of analysis, is not a round character and remains his violent self from the start of the novel to its end. He seemingly alludes to the unfortunate position of men in his soliloquy. The stench of the community pit latrine reaches the nose of Entea, who after covering his nose asks himself "Was it not his own doing- an addition to an already fouled atmosphere?" (p. 2). The fouled atmosphere is representative of the toxicity of the masculinity the men are supposed to follow. Entea's acceptance of the stench shows how natural he deems it that he should add to it. He again links the stench to success and says "'Ironic, isn't it? Sweet smell of success'" (p. 4), collapsing success under the umbrella of a necessary evil. His violent disposition is, therefore, not without a basis, and we later come to realize that this is all in anticipation of tapping into the greatness of Kani, and the will to become ideal. Entea frequently speaks of himself as being equal or wanting to be equal to Kani who is ideal, because he assumes that becoming wealthy would make him ideal. He wants to command the respect of the people just like Kani does, and is ready to do whatever it takes to achieve that.

As rightly stated by Hinojosa (2010), violence is thought to be an indicator of traditional constructions of hegemony, and Entea certainly assents to this. Though Kani tries to lead Entea into accepting the maxim that strength lies not in one's proclivity for violence, but on one's penchant to channel this violence into a better cause, Entea refuses to accept this and stubbornly clings on to his bully mentality. The occurrence of hegemony being equated to violence is quite common (Connell & Messerschmidt, 2005), and it is a confusion Entea is unable to reconcile. The likes of Minta, a gentleman described as his closest friend in Nkonsia, are not exempted from Entea's bullying nature. Entea employs the services of Minta to do the work originally assigned to him by Kani, and underpays Minta who complains about this; "'I stay with you in the bush. I carry the load on my bicycle. I ride the distance of six miles to do the selling. And this is what you give me?'" (p. 4). Minta is bullied out of his share of the profits but can do little about this. The reality of Entea's masculinity is not formed based on socially constructed principles, but by his own reenactment of violence he mistakes as a requirement to ideality, which legitimizes it to him. What he assumes to be the truth of his masculinity (though there is no such a thing) is based on a lie made true by repetitive action, and enforced once again by a misunderstanding of his social standing. Entea does very little to hide his plan to become like Kani in what he describes as a "game of checkers" (p. 6). Again, the best course of action, at least to Entea, is a violent one. He decides "its time I moved into the spotlight" (p. 7), and does so by violently raping Kani's daughter Ayowa, an action which has serious psychological repercussions for Ayowa.

Loum (2010) states that sex forms the foundation of masculinity and the studies reviewed on the link between sex and power corroborate this (Schotten, 2005; Lammers, Stoker, Jordan, Pollmann & Stapel, 2011). Nowhere in this novel is this better seen, than the use of sex by Entea to force Ayowa into marrying him. The rape carried out by Entea is one that is done with brute force in what is ironically a showcase of love and a means to achieve ideal masculinity.

Entea's belief that the rape of Ayowa would raise his status, and therefore command the respect of the people of Nkonsia is misguided but serves as a good origin to his story; the desire to be seen as powerful. Nkonsia is, however, not painted in a very positive light in the thoughts of the characters, and Ayowa's thoughts of the response she would receive about her rape are testament to this. Ennin (2013) mentions the contradictions presented in *Of Men and Ghosts* and how they are reflective of life. Here, we see a similar contradiction, where a town that is largely accommodating of women sometimes treats them too harshly. Ayowa is unconvinced that the reception she would receive would be favorable, and entertains the idea that she would be blamed:

> Would they believe her if she told them the truth? Would the town not say that she brought it on herself, enticing the men with her seductive moves at Odenchey dances?... And the women jealous of her mother's good fortune would ask, not in her face and yet not out of earshot: …Did she find adult games more appealing? (p. 16)

It is this very thinking that motivates Entea to carry out the despicable action, convinced that Kani would be unable to stomach the disgrace of rape, and marry Ayowa off to him; this would then elevate Entea's status. Kani's place in Entea's life as his mentor and the important role he plays in sending Entea to join the

army, in what Kani believes "will make a man out of him" (p. 6), is what Entea believes to make him good enough to be a mate to Kani. He is reminded, first by Minta and later by Bonsra, not to entertain the idea of being Kani's equal, but he rubbishes it by concluding that the "moustache" and "eyebrows" are "both on the same face" (p.28) By this, Entea equates himself to Kani and claims that they have similar social standings.

Entea's boisterous actions are made natural to him by his conventionalization of his displays (West & Zimmerman, 1987). He assumes his actions to be standard and necessary in his quest for ideality. The perceived impermeability of his social standing, leads him to make such remarks as "Just like a piece of cloth. All of that will be mine" (p. 25). What he reduces with such carelessness in this extract is the township of Nkonsia. The simile he uses in speaking about Nkonsia is disrespectful and expected of the character he is. His faulty move towards ideality, should have been apparent to him when Kani refuses to accept his labeling of Ayowa as his wife. Kani reacts angrily to this "joke" by asking, "Is your head screwed on correctly?" (p. 32). What Entea fails to consider is something he admits himself; "Why would a royalty show favours to a pauper if the royalty has nothing to gain from the pauper?" (p.5). Entea's immoral reputation makes him an unfavorable candidate and unlikely to be welcomed into the family of Kani, a man deemed good enough to be royalty. Entea's time in the military outside of Nkonsia, and the working relationship he shares with Kani, induces a confidence in the success of his plan. Entea's failure to separate the violence that is accepted as manly in the army from Nkonsia's

intolerance for violence, is the character's eternal struggle. The assumption that the change of his setting from military camp back to Nkonsia, somehow makes him powerful enough to be ready to step into Kani's spotlight of ideality, is another reason for failure on the part of Entea. What he also underestimates is Kani's need to be viewed only in respectable terms, and this is the ultimate roadblock on his road to ideality.

This leads us to the next character of analysis and, in my opinion, the only ideal man discussed in this section. Kani is introduced after he has already achieved the ideal man status, and his introduction is made during a conversation between Minta and Entea, during which he is described as a good man and royalty. Certainly, Kani proves to be the obirempong Miescher (2005) constantly refers to. As a former soldier, he is physically imposing and has seen a lot of success in his trade. Kani constantly shares money, making him a big man according to Miescher. Born into a wealthy family on account of his great grand uncle, who had amassed so much wealth "that some of it had passed to Kani many years later" (p. 8), Kani may be thought to have an advantage in his seeking of the big man status. Freud's teaching (2013) that the development of the individual is as a result of childhood experiences also plays a role here, since Kani likely performs a masculinity he has seen showcased since he was a child. We are, however, told of how wrong it would be to assume that Kani's status is solely based on inherited wealth since he "had traveled extensively in West Africa…sometimes…gone for three to six months speculating and hunting for gold" (p. 8). This happens after his time in an army, a formative period in the

formation of the man Kani. However, the novel does not spend too much time informing us about Kani's path to ideality, hence this cannot be effectively investigated. What is immediately accessible is Kani's journey towards achieving what he assumes to be the final hurdle to becoming a great man; to become royalty. The peculiarity of this decision is in the acceptance of people that Kani is a royal without the lineage. For a man whose "baldness added more dignity to his personality…Unlike Kopra the-town-crier, whom children made fun of because his shorn head reflected the sun" (p. 8), Kani has solved the puzzle to becoming ideal, and successfully been transfigured into a medium of society's "appropriate limits, postures, and modes of exchange that define what it is that constitutes bodies" (Butler, 2007, p. 178). His achievement of ideality makes it stranger when Kani decides that his current standing is not good enough, and proceeds to act on this. This leads us to the examination of Kani's journey to become a *bigger* man. His ticket to royalty being his beautiful daughter, Ayowa, of whom he proudly states "before I had Ayowa, I had made plans for her" (p. 11). The headmaster tries to convince him not to pawn his daughter for a claim to royalty and rather invest in her education. Kani expresses disappointment at the headmaster, and reminisces the days when women had no choice than to be submissive to the man.

Kani demonstrates his love for Ayowa throughout the novel, yet Ayowa is projected as a pawn in the plans of Kani to become who he envisions himself to be. His constant reference to Ayowa as his "walking stick" (p. 24), frequently giving her money and avoiding disciplining her, are akin to the fattening up of a cow for the final sacrifice. Ayowa comes across as secondary to the plans of Kani,

and this is something she makes clear in a frustrated outburst at Kani when he makes an effort to defend Entea's role in the sexual assault of an older woman:

> 'Mere hearsay, you say?' Ayowa said, and everyone turned to her surprised. 'Can I say something here. Why is it always you, father, and no one else? I'm an individual. And whatever you do for me, it's I who must deal with my feelings. Why is it only your feelings and opinions that matter-? (p. 70)

Kani erroneously absorbs every member of his household into his essence and assumes them as invulnerable as he claims to be, saying, "I'm the head of this house and family. If no one can hurt me, no one can hurt anybody under my roof" (p. 71). Kani's capacity for misperceiving his desires as the desires of others, is a result of what Messerschmidt (2018) describes as "reflexive choices" (p. 113) that make an individual liable to actions that reflect patterns of previous behavior. People frequently succumbing to his will and Kani having his way, encourages the thinking that his wants are the same as those of others.

Despite the obvious unhappiness of Ayowa about Kani's fondness for inexplicably pulling the strings of her life, he maintains a stubborn course to achieve his goal to become a bigger man. Benoa's declaration about the unpredictability of life, and the fact that people are never in control is rebutted by Kani, who proclaims "I'm always" (p. 72). He is proven wrong in this assertion when he is informed that the key to his royal plans, Ayowa, has been raped by Entea. Realizing that his plan can no longer come to fruition, Kani must now strive to hold on to the ideal man status he already has. As a man who always uses money to get his way, be it to be given priority to play in the game of checkers or placate his best friend he has cheated out of a win, Kani once again resorts to

bribing Benoa as the means to hold on to his ideal man status. Before Kani's decision to bribe Benoa into making sure his son Ayerakwa marries Ayowa and after the game of checkers Kani impulsively cheats to win, a foreshadowing of events is given by Benoa who says of Kani's cheating, "Your first false move initiated the traps that ensnared you. Then you chose an undignified approach to work your way out" (p. 78). This statement by Benoa shares many parallels with Kani's aim to become a royal; initiated by a "first false move" of treating Ayowa as a pawn, and trying the shameful approach of bribing his brother-in-law to escape the repercussions. Kani's journey to Benoa's house after sleeplessly trying to come up with a solution is not smooth sailing, given that Benoa is reluctant to engage in a ploy he is sure would incur the wrath of the gods. Kani's desperation shows a side of Kani seen in tiny glimpses, but eventually discovered by Benoa, who now sees "a vicious selfish man" who "was not thinking of Ayowa's ordeal but his own humiliation" (p. 131). The result of Kani's worry is a level playing field on which Benoa is now able to tell Kani what he may have kept within himself for a long time, accusing Kani of becoming his own god and failing to pay attention to his human limitations. True to his nature, Kani makes sure Benoa agrees to his plans. Ironically using brute force when persuasion fails, he goes against his own advice never to use force to bully weaker people. The force Kani uses on Benoa surprises Benoa, and his reaction is one of fear. His response at this point can only be to agree with the bigger man:

> Benoa held his head between his hands and looked down. He feared that if he tried to do anything Kani disliked, the big rich man could crush him to death. Benoa had never seen him this desperate before. He looked up at Kani, smiling enigmatically 'Well, I see your point after all', he said. 'Let

> me go and sleep over it. Our pillows have always served us wisely'. (p. 134)

Giving Benoa a wad of bills ensures that Kani leaves assured of the success of his outing. Kani appears to be well on his way to retaining his ideality, when Ayerakwa decides to marry Ayowa, his childhood love interest. Entea also disappears for an extended period, clearing the path for the marriage of Ayerakwa and Ayowa. Ayowa is elated at the prospect of marrying Ayerakwa, who seems to always find silver linings in very dark clouds.

There is a foreshadowing of Kani's imminent fall from his ideal man status, when like Koomson in *The Beautyful Ones Are Not Yet Born,* he "landed in the seepage behind Benoa's bathing place" (p. 124). Nonetheless, the course is stayed, and Kani does not yield in his efforts to maintain his ideal man status. The last few pages of the novel signify a rapid change in fortunes for the big man, who goes from self-praise to the sudden realization of his fall from grace. "Yes. He was the noble one. Yes. And the noble one never stayed on the dance ground for long…he was the noble one, the man among men" (p. 225). Kani's brief relief as a result of his success at maintaining his great standing is destroyed, when he is brought back to earth in a literal fall, in a bid to harm the resurgent Entea. The description of his fall gives credence to its reading as symbolic of his metaphoric descent from ideality:

> Lying prostrate and all spread out in the open under the infinite expanse of the sky above him, he spat out the dust and gravel that had got into his mouth. He slapped the ground with bitterness over and over again with his palm, wondering why nobody had as yet come to check on him. Did nobody care about him after all? (p. 227)

Further proof of this is seen in Kapre's refusal to get out of the way of the formerly hailed "noble one", until she gets some answers to why Ayowa had to be rushed to the hospital. His order that she moves out of the way would have been frightening during his time as an ideal man. The unfortunate events and doubts that surrounded the marriage of Ayowa and Ayerakwa, now make him one who can be defied, hence "the woman stood her ground and began piping out questions" (p. 234). Kani must once again resort to brute force to move Kapre out of the way, an action he would not have needed to turn to during his time as a big man. Evidently, Kani fails to maintain his ideal man status in his selfish need to gain more power and become a greater man, another demonstration of the tortuous nature of masculinity Butler (2007) refers to.

Of the three men discussed, Benoa seems the most unlikely to chase ideality due to a convincing acceptance of his status, and the happy-go-lucky manner with which he goes about his activities. If Kani is the surface of inscription for societal ideals, Benoa in a sense, occupies the position of the "stable and self-identical" man (Butler, 2007, p. 177), prior to self-destruction.

We learn that for a short period, Benoa was on the fringes of ideality due to money he gets as compensation for the destruction of his home for a government project. It is made apparent, however, that this does not last very long. The general consensus of the people is that Benoa is hardly the man Kani is, and he serves as a foil to the richer, better Kani. He seems to have no ambitions to become greater than he is and is accepting of his place because he acknowledges that "we are never in control" (p. 72). Benoa's role as the lesser man to Kani is

not one that he contests and is something he helps enforce. Benoa realizes that Kani cheats during their game of checkers, but chooses to remain silent because he "just didn't want to count the checkers before the young men" (p. 78). The aura that surrounds the greatness of Kani is thus maintained. In spite of all this, Benoa's acceptance of his status appears to have been an act. The speech he gives saying "'Being rich isn't the sole purpose of life" (p. 80), is a performance that is almost convincing, save for a few hints at his desire to be ideal. There is an illuminating moment he makes a slight hint at his desire to be noble:

> 'He must be destooled if he won't perform the rites' Benoa said as his fingers probed the palmnut soup for meat. 'Yes, he must be forced to abdicate so that someone like me, willing to absolve the Asona clan, will ascend the stool. (p. 79)

Such a statement justifies Connell 's statement that most men will strive to achieve the most ideal form of being a man, the hegemonic model that establishes the place and importance of a man (1995). The desire for "increased masculinity" (Frederick, Buchanan, Sadehgi-Azar, Peplau, Haselton, Berezovskaya, & Lipinski, 2007, p. 104) also plays out in this extract. Kani's strive for it and Benoa's eager efforts point to being a royal as the most ideal masculine form in the township of Nkonsia. Benoa returns to his unbothered self for a period, until his spontaneous meeting with Kani when he is forced to accept some money to guarantee that Ayerakwa marries Ayowa.

'Benoa', which is actually similar to the Twi equivalent of 'come cook', reflects his name by virtue of the fact that his wealth is prepared for him. Without any effort and contrary to Kani's hardworking route to wealth and ideality, Benoa becomes a wealthy man by what may be considered a blighted blessing. The

description of the money Kani gives to him as having the scent of a "new cloth…and above all, the rotten sputum of man" (p. 135) mirrors the confusion of Benoa. His initial rejection of Kani's request dissipates first by Kani's forceful tactics, and subsequently by a realization of the change the promised money can bring him. Benoa endeavors to remain a good man, but previous events validate his decision to accept it. Referring again to the game of checkers, Benoa looks around for support when he suspects he has been cheated, but this never happens since nobody is ready to oppose the "noble" Kani. A gentleman who tries to defend him is promptly silenced when Addo says "'Generation of today dare to accuse our elders of impropriety,' Addo said. 'Go on your knees and tell Noble Kani that you imagined what you just said'" (p. 77). His incapability to provide successfully for his wife and children reduces his status amongst the men, and he stands no chance of winning an argument against the superior Kani. The money given to him would be instrumental in shirking this unfavorable image and creating a new one. The transition into a better man as quick as it seems to the people of Nkonsia is a strenuous journey for the conflicted Benoa. He fluctuates between happiness at the thought of the positives money can bring, and the morality of his decision. Benoa looks at his house and picks at every little detail of its broken-down nature, a house he had very nonchalantly referenced, before Kani gives him the money. "He looked around him, as if to be sure of his surroundings. The old thin layer of red-ochre coating of the earthen floor, neglected for many weeks, had cracked and pushed up in several places, looking like scabrous skin" (p. 138). He loses the humorous outlook on life, and is

suddenly aware of his impoverished state. He reverts to his fear of the repercussions of accepting the money by firmly stating that "Money is a devil" (p. 140). He finally settles on accepting the greatness he can achieve with money, stating the opposite of a former statement that denounced the importance of money to a man by declaring that "Money was the essence of manhood" (p. 143). Aided by his wife who is more than jubilant of his decision to give in to Kani's request, his *reinscription* (change from his former self) is complete. The new Benoa can nonetheless not be considered ideal, despite the change in disposition of people towards him. His wife, who was previously disrespectful is eager to attend to him whether or not he requests any attention. He is hailed as "rich Benoa" but importantly, never "noble", since there are doubts surrounding his wealth. Addo the palm wine tapper, refuses to acknowledge him as the man he now thinks he is, and demands that he shows him "the powerful charm that has transformed" him (p.160). He gets wealthy through his brother-in-law, Kani, but is still not seen as a "true man" due to his overnight success, highlighting the importance of proof of hard work towards societal recognition of success.

Breaking Down the Walls

The cultural production of fictional, made-natural gendered identities is maintained by men who interiorize such identities (Butler, 2007). Men are conditioned to conform to a certain ideal which is produced by society. This identity, which I refer to as 'fictional' because it is imagined by some, is only made real by virtue of men trying to fit the mold of being ideal. Fitting the mold requires adherence to the ideal standards and abandoning of anything that is

otherwise. Though Butler maintains that there is no true or false gendered identity, the development of men is against the blueprint of what society deems 'true'. Men must, therefore, be careful to perform to such standards, and make sure their instinctual identities do not clash with the recognized ideal model. What Butler explains as the self before signification, is what I refer to as the instinctual self; who the man is comfortable being before he is taught to follow a certain model.

For the most part, the performance is successfully carried out, however, there are a few instances where certain characters return to their instinctive desires and forget to maintain their *true* identities. This is wholly applicable to *Of Men and Ghosts*, in the characters of Benoa and Kani. In this section, I show how these disruptions in their performance of masculinity are indicative of societal pressure and an inner self forced into submission. That their lives are inextricably linked is no debate, the more interesting question is who between the two is most deeply affected by the *doing* of gender. Understandably, Benoa seems the better choice; forced into a decision he may have otherwise rejected, his victimization seems more comprehensible. My mission in this section of analysis is to prove otherwise. Kani is in fact, the more vulnerable of the two. Though this is not overtly stated, the background of Kani implies that he was exposed to a variance of ideal masculinity earlier, hence internalized the need to be ideal much longer than Benoa. Kani references the role of experience in one's decision, when he chides the headmaster whom he says learns "not from experience, but from what you have read and so fail to see or comprehend what is so close to you" (p. 11).

His admonishing of the headmaster is an indication that he is deeply influenced by what he has picked up over the years. 'Kani', in Twi is 'the past', another indication that this character still maintains values of the past, and as Obaa Panyin says, is "trapped in time capsules of idiotic ideas abandoned long ago" (p. 188) together with Benoa.

Benoa's fears are also made apparent; the wrath of the gods serving as his major source of anxiety. He worries about what "the spirits of the earth and sky" (p. 132) would have to say about his decision to help Kani. His wife also does well to remind him of his unenviable position as a disrespected man, and by this, cultivates the fear of being emasculated and soon forgotten with her scornful remarks:

> 'you aren't ashamed that your appellation is now antobro – the one who doesn't buy drinks but gets drunk anyway'…'Very soon your name may cease to exist. And even children will ask "Have you seen Mr. A-n-t-o-b-r-o around?"' Her voice was low but cutting (p. 141)

Obviously, these "cutting" words have an effect, and Benoa yields to Kani's request. Benoa wholly accepts the pleasures of his new life, yet we are told that he continues to be ruled by the fear of the unknown:

> Beneath all the pomp and confidence exuded by Benoa, he, however, remained a perturbed man. He feared enjoying the prospects of a society wedding and amassing great wealth and later on becoming haunted by a curse. He had a foreboding that something evil was bound to happen sooner or later to him or his son (p. 164).

Benoa's masking accomplishes its aim in fostering belief about his new status as a better man, but does little to convince himself. His masking never fully manages to bring him to the point of internalization of his new ideals, since he is

unconvinced by the legitimacy of his means. It is clear, then, that Benoa remains a troubled character.

Kani's fears, however, are not as easy to pinpoint, and reading between the lines is slightly tricky. I believe, nonetheless, that there are subtle indications of his fears spread throughout the novel. Unlike Benoa's, Kani's fears are not concentrated in one section of the novel, and he manages to console himself each time his fears creep in, and in this way, allays doubts about his masculine self. The first and most obvious fear Kani constantly contemplates is humiliation. The news of Ayowa's rape by Entea is understandably shocking to a father who has for so long treasured a daughter. The less endearing aspect of Kani's grieving is in how quickly Ayowa's trauma is shifted to center on his humiliation. When he is first told of the tragedy, his fear of humiliation before people, which had for so long been masked by his self-importance, is revealed. He refuses to get the opinion of a doctor because he does not "…want everybody to hear about it…" (p. 117). Kani recalls an incident where a rich father honestly informed everyone about his daughter's pregnancy, only to be met with disapproval and a horrible death. Throughout this somber reflection, the lens is never placed on the pregnant daughter of the rich man, showing the self-centeredness of "noble Kani". In a prayer to his ancestors, he says "I am in flooded waters. I cannot free myself. Who will rescue me?" (p. 123). Visibly, Ayowa is not the priority in the thoughts of Kani, who is mightily fearful of societal disapprobation. Therefore, when Adinkrah (2012) says that men are deeply fearful of "the imminent humiliation of public exposure for committing some act of deviance, to angst over failure to

meet societal prescriptions of the masculine role as provider" (p. 478), it is not without a basis.

Before this incident, there is a reference to Kani's feeling of unbelonging, a fear that is manifested by his questioning of his place in the society:

> In the silence that followed, some empty feeling settled on Kani and in a strange manner, he felt as though he did not belong where he was. It was as if he had never been a part of the town before. And he wondered why he was there at all. As profound as this experience was, it might have lasted for only a second (p. 52).

What we can attribute this fleeting self-reflection to, is the realization of an unfulfilled self, which is convinced by repeated acts of ideality into a belief that societal ideals are his. This self-introspection is an indication of the inner self caged within the borders of societal expectation. We see another indication of this inner self in what is not fully a dream or a vision, in which he desperately wants to be with Obaa Panyin. Obaa Panyin, a character who lives on the outskirts of Nkonsia and refuses to perform the role of intermediary between men and gods, is an interesting character to desire to be with. However, the freedom Obaa Panyin enjoys by not being tied to societal expectations is what Kani yearns for. So, when we learn that "he wished that he could get away from them, and reach Obaa Panyin, for it was she that he had ever wanted to be with" (p. 120), it is an indication of the struggle this character faces in his bid to maintain his ideal status. There is also a brief period of *unmasking*- a break in the repetition of acts to offer reprieve to the inner self, where Kani weeps, much to the shock of his wife. Wanting to once again blame his wife for an unfortunate incident, Kani questions his wife's fulfilment of her role as a mother. Ofosuaa does not yield to

his bashing this time and lambasts him, a response that seems to break the great Kani who "was weeping, his body seized by spasms of grief" (p. 151). This is the first expression of pain by Kani, a man who ridiculed others for "mourning [like] women" (p. 48). This, I believe, is more than a realization of how human it is to cry (Ennin, 2013), but an actualization of years of frustration.

Maintaining the stance that Kani's fears are the result of the existence of an inner being silenced into submission to follow societal ideals, we can interpret the 'ghosts' in the title of the novel as referring to this inner self which haunts him.

Chapter Summary

To conclude, one would not be wrong to say that Kofi Aidoo's textualization of the masculine dilemma in *Of Men and Ghosts* is as close as one can come to an artistic recreation of this predicament. The uncertainty of the futures of all three male characters in the novel and the failure of their struggles towards *true* masculinity reiterate the vanity of such an undertaking. Butler's performativity is relied on primarily to give credence to arguments raised about the nexus between social status and masculinity. By doing this, I find that two of the male characters take on expressions of masculinity that directly complement their social status. Entea, the character who fails to reconcile the differences in setting and social status, is never accepted as a functional member of the community. We also understand that the fear of societal disapproval and the interpretation of societal expectations as personal goals, to be major reasons for the performing of masculinity. In addition to these, I justify the presence of an

inner being by investigating the character of Kani. The breakdown of his façade of perfection sheds better light on this phenomenon.

CHAPTER THREE

LIBERATING AFRICA WITH A PENIS: SEASONAL MASCULINITY IN *SEASON OF MIGRATION TO THE NORTH*

Introduction

In the previous chapter, we looked at how Kofi Aidoo's *Of Men and Ghosts* addresses the issue of masculine identity, and its relation to the social status and setting of a character. In this chapter, I espouse the role of setting in masculine identification while simultaneously examining sex, and its relation to power. This will be done by first discussing relevant literature to this study to contextualize it within the broader discourses on the novel to be analyzed, and show how this study is distinct from others. The analysis is also carried out under three subtopics with each topic addressing important areas of concern. The first subtopic, 'Remaining masculine through sex' examines the issues of sex and power and how the two are dependent on each other in *Season of Migration to the North.* 'To free Africa with a penis', which is the second subtopic, shows how the interconnectedness of sex and power leads to the formation of a savior complex that is targeted at redemption. The last subtopic, which I have titled 'A different man', shows how the change in setting from Europe to Africa has a profound effect on the men in the novel and wraps up the discussion.

Critical Reception to the Novel

Much has been made of the influence Joseph Conrad had on the writing of Tayeb Salih (Madisi, 1992; Shaheen, 1985). Though this influence does hold true (in terms of form), Salih rises from the shadow of his mentor and crafts his own

style of writing. This results in Tayeb Salih's preference for subtlety in storytelling that contributes heavily to the many concepts that are present in his writing. The diversity of subject areas in the text is not immediately reflected in the scholarship on *Season of Migration to the North* (referred to hereafter with the abbreviation *SMN*) since most scholars tend to focus on issues of identity and oppression, neglecting such important issues as the interface of power and sex as well as the changing nature of masculinity by virtue of setting in *SMN*. Both issues are vital to the novel even if less apparent than the issues of oppression and identity.

Despite the fact that works on gender in *Season of Migration to the North* are not as common to find as studies on identity and oppression, there have been few developments in the field. A few scholars have examined gender in the novel. Takieddine-Amyuni (1985), for instance, discusses the images of Arab women in *Season of Migration to the North*. Like many other scholars who have conducted studies on this novel, she admits the importance of the overarching themes of power and colonization, while maintaining a stance that highlights the women in the story. Takieddine-Amyuni's (1985) choice of title, *Images of Arab Women*, may not be especially captivating as it suggests a mere description of the women in the novel. This is not the case in the study itself which much like Ennin's study (2014), links the portrayal of characters to the writer's noncompliance with traditional standards. Takieddine-Amyuni's relatively short analysis uses Hosna's unapologetic character disposition to resist Wad Rayyes as a representation of the writer's voice. The power imbalance between the men and women in the novel;

the inconsequentiality of the woman's need and the priority of the man's, are seen as reflections of the author's assessments. Disregarding the assessment of the author, I agree with the power imbalance between the two genders in the text but focus on the male characters in the novel. In this study I also attempt a reversal of Takieddine-Amyuni's analytical technique by focusing mainly on the men and not the women. I do this by using relationships the men have with the women to show the masculine dilemma of being ideal.

Continuing this theme of power imbalance is Hassan (2003)'s study on structures of masculinity. Shifting attention from the women to the men in a work that is of greater relevance to the current study, Hassan (2003) believes that Mustafa Sa'eed is a metaphoric representation of "colonial violence and a parody of European stereotypes of Africa and the Orient" (p.311). According to Hassan (2003), Mustafa's idea of change through sexual conquest is a result of a psychological discrepancy which sees the character unable to separate what is said from what should be done. Hassan's (2003) study is particularly interesting in its treatment of gendered identities, stating that the British women in the novel take on phallic attributes as representatives of colonial violence; hence, Mustafa's need to conquer them. His study highlights the uncertainty of the African man's place in a world where he is seen as the other and, therefore, takes on both feminine and masculine identities. The African man's position as *the other* has been proven true by scholars (Ougzanne & Morrell, 2005). However, the conclusion that they occupy both masculine and feminine spaces is a bit troubling.

Stating that the African men had to navigate being seen as lesser men instead of feminine may have served Hassan's study better.

Away from issues of gender, scholars have also attempted to find answers to some debatable questions in *Season of Migration to the North*. In the case of Abbas (1979), finding the answer to who the main character in the text is, serves as the major research question in his study. Abbas questions the lack of proper attention to the character of the narrator and the apparent consensus of Mustafa as the central character of the novel. He states, and I agree, that it is the mind of the narrator that serves as the filter for everything we read. Citing the problem of identity as central to fiction, Abbas explains that the novel is based heavily on the narrator's identity crises. The centrality of this identity makes the narrator more suitable for the label of protagonist. Abbas' stance on the narrator, and not Mustafa Sa'eed, being the central character of the novel is not one that this study is overly concerned with. However, I disagree with picking one or the other as the protagonist of the story since their intertwined character arcs make them, in equal measure, central to the story.

Tran (2010) chooses to focus on the question of the role of interracial relationships in the novel. She notes that most fictional writings during the colonial periods tend to portray interracial relationships as having tragic ends. Tran views such depictions, in which the European women are often shown to have very negative attributes, as political and social challenges against the West. She reveals the racial hierarchy constructed by the West to legitimize their idea of an empire as the target of this challenge. The parallels between the life of Mustafa

and the period of British colonization are also explained to be a support for the argument that Mustafa engages in a fight against the West. Mustafa is born in the year that Sudan was conquered by Britain and begins his sexual conquest in the year the League of Nations authorized the rule of Britain over the sea. Tran shows how the use of 'colonial discourse' by Mustafa and the European women is further support of this argument. 'Colonial discourse' as used in her work, is the use of linguistically based resources to reinforce colonial hierarchies in which the West was seen as superior to the Orient. She points out that the women are unable to have a relationship with Mustafa without detaching themselves from colonial discourse. Mustafa capitalizes on this and uses colonial discourse to engage with these women as representations of the colonial West. Tran analyzes Mustafa mainly by looking at the 'West versus Orient' angle which is not a major topic in this study. While I agree with the argument of Mustafa's fight against the West as a vengeful act, it is regarded so as a result of the character's need to be ideal. Therefore, the political ramifications of this act is not what this study focuses on. Instead, I specifically look at what these sexual encounters reveal about the character of Mustafa.

Tsaaior (2009) like Tran (2010) situates *Season of Migration to the North* within the culture of 'writing back' to counter negative impressions of Africa in colonial texts. Tsaaior believes that Tayeb Salih, in 'writing back', employs the trope of migration which is aligned with the journey motif. This migratory trope which he identifies as a fixture of African literature is used in *Season of Migration to the North* to give a sense of the colonial agenda. Tsaaior elaborates

> In Salih's narrative, the migratory trope is dictated first by the colonialist and imperialist enterprise of European empire-building in Africa when the Europeans actually migrated to the continent. It is also sustained by education, colonial education which possesses the capacity of socialising the colonised as the subject of Empire and as a collaborative agent in the colonial project (p. 226).

He explains that the narrator is an example of the colonial agenda of ensuring compliance of Africans through education. The narrator is trained to resemble the colonizer with the aim of making Sudan a model of the colonial ideal. Tsaaior also identifies an instance of Geo-spatial politics, in the narrator's contrasting feelings of coldness and warmth in Europe and Africa respectively. He sees this as a way to push the narrative of home as the best place to be. Though I subscribe to this view and use it in the study, I explain it not against the backdrop of political agendas, but as an example of the way setting shapes masculinity.

Caminero-Santangelo *(*1999*)* agrees with the conclusion of *Season of Migration to the North* acting as a response to Western imperialism. However, instead of looking at it as a response to colonialism in itself, he sees the text as a warning of neocolonialism. Caminero-Santangelo argues that most scholars fail to see that the novel addresses the ignorance of the Sudanese characters of the dangers of neo-colonialism. To prove this, he cites an extract where the narrator says that the eventual exit of the colonizers from Africa will see a return to life as usual. Caminero-Santangelo interprets the narrator's assumption of a return to life as usual, as ignorance of how deeply colonialism gets ingrained in a society once it takes root. The novel's self-critical approach of accusing the post-colonial Sudanese of allowing the colonial mentality to remain, is an issue which is raised by Tsaaior (2009), though not as extensively elaborated. Like Tran (2010),

Caminero-Santangelo also states that Mustafa uses the stereotypical conceptions of Africans by European women to aid his sexual campaign. What makes these two studies distinct is Caminero-Santangelo's submission that Mustafa's actions are proof of the neo-colonial presence. He explains this in terms of Mustafa employing a colonial mindset in exacting his revenge, thereby strengthening the structure of colonialism in his effort to weaken it. While this point is valid and is an excellent interpretation of the novel, the focus of this section of the thesis, as has been stated, is to find the implications of character actions on masculinity. Issues of colonialism or neo-colonialism are used sparingly to further the cause of finding the linkage between setting and masculine identification.

Remaining Masculine Through Sex

Season of Migration to the North presents us with a different perspective of sex from the 'sex as a powerful erotic tool' view which is offered by Groes-Green (2013). The interface of sex and power presented in *SMN* is more in tune with Schotten's study (2005), which shows how sex is used by men to dominate women. In the novel, we see virility as an indicator of masculinity, and the village along the nile in the Sudan which serves as the setting is "a masculine institution" (Connell, 1995, p. 73). The women presented in this novel are no more than objects of masculine domination, and are used only to further the cause of the stronger male figure as crassly bellowed by Wad Rayyes: "In this village the men are guardians of the women" (p. 71). The hitherto mentioned subtlety of Salih's writing hints at the place of women in the period before the narrator and Mustafa speak. The very first line of the novel, as shrewdly observed by Gibson (2002),

draws the attention of the reader to the male-dominated setting which is about to be encountered by the assumption that the readers are men: "It was, gentlemen, after a long absence—seven years, to be exact…" (p.12). Later, the narrator nonchalantly explains that his "mother and sister were noisily chattering with some other women in the farthest part of the house…and my brothers had gone out on some errand or other" (p.15). As innocuous as this seems, it speaks to the way women are viewed by the men; engaging in unproductive activities as the men look for ways to provide basic necessities for them. There are many other subtle references to the weaker nature of women. The narrator's description of Mustafa Sa'eed's face is an especially interesting demonstration of this. In this description, the narrator notices "the weakness in his face [which] prevailed over the strength and how his eyes really contained a feminine beauty" (p.17). The linking of the "feminine beauty" to the "weakness" in his face is what may not be instantly, if at all deciphered. The striking nature of this description, which is filtered through the refined writing of Tayeb al Salih shows the perception of women in this Northern Sudanese community.

The women in this novel must, however, not be mistaken to be worthless tools of masculine domination, as there is an acceptance of their roles as ladders towards the formation of masculine identity. Bint Majzoub describes her first husband as the most sexually competent; hence, the best man. Doing this solidifies the place of the woman as a determinant of masculine identification. Thus, the masculinity presented in this novel is one that is contingent on women. The men of North Sudan presented in the novel are motivated by the thought of

conquering women, and this forms the basis of the masculinity of the ideal men in this setting. It is interesting to see that when the narrator's grandfather and his friends discuss the issue of female circumcision, the woman among them, Bint Majzoub supports the practice.

In her own right, the character of Bint Majzoub is truly fascinating. With old age, she has achieved a feat not common in a radically patriarchal society as the one presented in *SMN*; she is recognized as a man. Described as having "a manly voice" (p. 57), she can sit amongst men and discuss usually delicate issues like sex. Her age seemingly elevates her to the status of man. This phenomenon is explored by Amadiume (2015) who informs us of the Igbo tradition which existed before colonialism, and did not adhere to the "rigid Victorian gender ideology in which gender corresponded to sex" (p. 15). Consequently, the binary understanding of gender did not have a place here, since biology was understood as separate from gender. Bint Majzoub therefore operates in what can be described in view of Victorian gender ideology as a *blurred gender category*. She is not restricted by her biological makeup, and is welcomed by men as one of them. Though the period of *SMN* is after colonialism, Bint Majzoub still shows excesses of a community that operates beyond rigid gender constructs.

Women who are as old as Bint Majzoub are, therefore, free to take on what may be recognized by the West as masculine traits (similar to the sworn virgin concept explored by Young, 2000). Her character demonstrates the very little influence of biology on gender. Bint Majzoub's open talk of sex is frowned upon by Victorian femininity, as this was thought to be immoral (Nead, 1988), yet

her support of female circumcision and reinforcement of the subservience of women to men is Victorian backed. Her reason for supporting female circumcision is very simple— an uncircumcised woman works harder to please her man.

> They're uncircumcised and treat the whole business like having a drink of water. The village girl gets herself rubbed all over with oil and perfumed and puts on a silky night-wrap, and when she lies down on the red mat after the evening prayer and opens her thighs, a man feels like he's Abu Zeid El-Hilai (p. 58).

The comparison to Abu Zeid emphasizes the role of the woman in pleasing the man. It becomes the duty of the woman to elevate the man so he feels as powerful as Abu Zeid. Abu Zeid was an Arab leader. Hailed as a great conqueror and hero, he achieved incredible feats. One would expect that in her capacity as a woman, Bint Majzoub would understand the pain of female circumcision and treat that as priority. However, the pain the woman goes through during this act of circumcision has very little meaning here. Like the men who have been conditioned to see the women as a means to solidifying their place as ideal men, Bint Majzoub has similarly been conditioned to accept the role of the woman in enforcing the place of the man. Her statement on the woman pleasing the man is not backed by malice, but by a genuine belief that the woman's place is to elevate the man. However, when Bint Majzoub states that the woman is responsible for making the man feel powerful, what she does is to relegate the pain or joy of the woman to the background, with the pleasure of the man taking front row. In the extract, Bint Majzoub, without necessarily aiming to do so, objectifies the woman and places the man above women. Her age and recognition as a man also makes

her share sentiments that are more man-oriented in the setting, hence her support for making the man feel superior. The north Sudanese setting thus conditions the people to accept a standardization of this gender hierarchy. It is this superior position occupied by the men that enables a normalization of the objectification of women.

To be a fully recognized occupant of this superior position in this north Sudanese setting, however, men are required to have certain qualities. Wealth is largely thought to be a measure of masculinity and so men work towards that (Reeser, 2010), but equally important is the need to be seen as sexually superior beings (Edwards, 2004). The frustration of Wad Rayyes is justified in this sense when Bint Majzoub says "You doubtless run after women because what you've got to offer is no bigger than a fingerjoint[*sic*]" (p.62). His desperate claim that "If only you'd married me, Bint Majzoub,'…you'd have found something like a British cannon'" (p. 62) is not just a defense of his sexual prowess but an attempt to protect his place as a great man. Wad Rayyes' is still, however, a very peculiar man. He is respected by the people so he should be assured of his place as a man yet the altercation with Bint Majzoub seems to spark an outrage within him. Here again, we see the role of setting in conditioning the men. The hitherto referred to social conditioning of the people to accept a gender hierarchy, comes in when Bint Majzoub questions why Wad Rayyes seems to be okay with a single wife when an ideal man should have more than one. Bint Majzoub believes that Wad Rayyes' masculinity is questionable based on the fact that he is content with having only one wife hence her interrogation of Wad Rayyes; "'What's come

over you?' Bint Majzoub said to Wad Rayyes. 'For two years now you've contented yourself with a single wife. Has your prowess waned?'" (p. 58) Desperate to prove the totality of his masculinity, he says "'The face is that of an old man, the heart that of a young one,' said Wad Rayyes. 'Do you know of a widow or divorced woman who would suit me?'" (p. 58). To prove his manliness, Wad Rayyes goes after a woman who is viewed as refined. He decides to marry Hosna, the widow of Mustafa, and this move is necessitated by a desperation to do what society expects him to. Wad Rayyes' need to prove that he has not become weak also stems from the fact that Bint Majzoub is not like other women. Her recognition as one of the men makes her views more valuable. When Rayyes offers to marry Hosna, the narrator is taken aback not just because of the significant age gap but the obvious fact that her only value to Wad Rayyes lies in his ability to have sex with her. "Her weeping would be made the subject of one of Wad Rayyes's famous stories about his many women with which he regales the men of the village" (p.62). Believing that tales of the women he has been with show how energetic he is, Wad Rayyes stops at nothing till he marries Hosna.

> 'Wad Rayyes,' said Mahjoub, 'is like one of those people who are crazy about owning donkeys [emphasis added] he only admires a donkey when he sees some other man riding it. Only then does he find it beautiful and strives hard to buy it, even if he has to pay more than it's worth... Even we who were her contemporaries and used to play with her in the village look at her today and see her as something new — like a city woman' (p. 70).

Hosna had been refined, not because of her will to, but because of her marriage to Mustafa. So Mahjoub describes her as a city woman. Wad Rayyes' crave for Hosna only intensifies because she has become somewhat refined. For a man like Rayyes, having such a woman as a wife only proves that his prowess as a man has

not waned. To successfully wed Hosna, who has been through this process of *refinement*, will be to convince Bint Majzoub and the people of north Sudan of his masculinity. The setting of north Sudan is thus very instrumental in his decision to marry Hosna (Mustafa Sa'eed's widow). The metaphoric representation of Hosna, first as a "donkey" and her further devaluation by the use of the pronoun 'it', place an emphasis on Wad Rayyes' need to own her. The woman is seen merely as an artefact of possession, one that helps gain the admiration of all. Wad Rayyes is therefore doing what his society expects of him, in marrying another wife.

In trying to convince the narrator to ask Hosna to marry Wad Rayyes, the narrator's grandfather says, "Wad Rayyes is sprightly enough — and he's got money' said my grandfather. 'In any case, the woman needs someone to protect her. Three years have passed since her husband's death. Doesn't she ever want to remarry?'" (p.61). Wad Rayyes' wealth ensures that he is still man enough to offer protection. A woman who lives in isolation of men in this setting cannot be accepted. The man has to offer protection and the woman succumbs to him as protector and husband. Wad Rayyes' forceful marriage to Hosna, an action that directly leads to his death, unmasks the insecurity of a man who should, as a matter of fact, be secured. Though not driven solely by lustful desires like the Bilal in *The Bilal's Fourth Wife,* his attempt to *tame* Hosna in a futile attempt to dispute Bint Majzoub declaration of his weakness ultimately leads to his death, giving further credence to Ennin's (2014) conclusive remarks of the negative effects of hegemony on men.

To Free Africa with a Penis

In the character of Mustafa Sa'eed, we find an even more fascinating instance of masculinity. Despite the undeniably important role of women in shaping masculinity in the novel, the masculinity of the "men" revolves mostly around sexual prowess. Mustafa Sa'eed's masculinity in this sense, is ostensibly analogous yet essentially different from Wad Rayyes'. We see the man who wishes to wreak havoc on Europe through sex, and the lustful Sudanese man whose idea of manhood resides in virility. Mustafa Saeed represents the former. The narrator's first meeting with Mustafa Sa'eed is not a typically friendly one. Aware of the strange face amongst the sea of faces, he wanders who this man is. Asking his father does not do much to allay his suspicions and satisfy his curious nature. When the narrator first speaks to Mustafa, the narrator's sense of superiority is dutifully captured by Salih as the narrator believes himself to be an accomplished man. That naiveté with which the narrator views most things remains intact until he sees Mustafa break into a verse of English poetry with a flawless accent during their second meeting. This second interaction is decidedly fascinating, as the complex relationship between the two characters remains hidden until the narrator is suddenly made aware of the complexity that is Mustafa Sa'eed. The narrator has for a while assumed a position of superiority, under the impression that Mustafa is inferior to him. John and Tarawneh (1986) express this by stating that "their encounter proves to be a confrontation between simplicity and sophistication— a simplicity that is hardly aware of itself, and a sophistication that masquerades as rustic affability" (p. 164). The narrator's

bubble of importance is burst, and he realizes that there is more to Mustafa Sa'eed than he thinks.

Mustafa is no ordinary farmer, and the narrator appreciates that Mustafa has some secrets and more layers to his character than he initially thought. When Mustafa agrees to tell the narrator his story, the narrator readily approves, hoping to finally solve the Mustafa Sa'eed puzzle. The story that follows is fascinating. A meeting with a stranger sets Mustafa Sa'eed on the path his life takes, and he agrees to go to school in what was his first independent decision. Though he declares the decision to go to school as valueless, this taste of freedom informs his decision to save his people. Having been one of the first Sudanese to benefit from a government scholarship, he decides to take it upon himself to be the man that "liberate[s] Africa" (p.84). I duly note the cautioning of Abbas and Mitchell (1985) against the reading of Mustafa Sa'eed's actions as acts of revenge against the colonizers, since they believe that this places the reading in the realms of the stereotyping Mustafa himself preys on to have sex with the British women. On this, I share a very different view. Stereotypes are presumptions that are thought to be characteristic of certain groups or individuals or the mental pictures that accompany the thought of groups or individuals (Nelson, 2009). Taking presumptions as key in this definition, we realize that this is not the case with the character of Mustafa who declared himself that he would "liberate Africa with my [his] penis" (p. 84). Mustafa Sa'eed, as a matter of fact, "embarks upon a quest for personal victory over the British" (Geesey, 1997. p. 130). The liberation of his people is done through sex with British women he describes as "prey".

It is in this decision to save Africa that we find the importance of setting to character actions. Mustafa's time in Africa is a period which sees him detached from most people. He becomes aware of his superior intellect but does not implement any plans for using this intellect. As a matter of fact, he is detached from most people in Africa and not very sociable. His move to Britain gives him a clear motive and a plan. Like McCann's analysis (1964) of Pemberley and the Elizabeth-Darcy relationship in *Pride and Prejudice,* the actions that Mustafa takes in Britain are evidence of the role of setting, not just in furthering action, but commencing it. Moving to Britain with the knowledge that his people were colonized by the British gives Mustafa the opportunity to right what he recognizes as a wrong. He is motivated by the change in setting to embark on this mission. Having sex with these women is not enough to satisfy his need to dominate, thus he employs methods that will further devaluate the women. He describes his sexual encounter with Ann Hammond as an action during which he "transformed her into a harlot" (p.29). This is a reduction of the woman and the people she represents. To further indulge in his simulation of the domination of a people and not just a person, he places large mirrors on the walls of his room so that when he "slept with a woman it was as if I[he] slept with a whole harem simultaneously" (p.30). Ann's encounter with Mustafa proves fatal since she kills herself, and leaves a note blaming Mustafa. After contributing to Ann Hammond's death, Mustafa Sa'eed repeats a phrase he had earlier uttered; "My mind was like a sharp knife" (p.30). The repetition of this phrase, and the poetic nature of the simile resonates with the precision with which he carries out his predatory sexual

activities; a knife that is meant to slice through the very fabric of the British community. This simile later takes on a literal realization when he plunges a knife into the heart of Jean Morris, an enigma he never manages to *conquer*.

His meeting with Jean Morris momentarily sees a man so desperate to wreak havoc, unable to dominate a woman for the first time. Mustafa's marriage to Jean Morris is out of desperation, a move Jean instigates when she says "I am tired of your pursuing me and of my running before you. Marry me." (p.31). Mustafa is now caught in a battle of dominance, his need to make Jean submit and Jean Morris' indifference towards his attempts. As has been earlier referenced, his presence in the setting of Britain shortly after colonization gives him a purpose. His failure to make Jean Morris submit undermines his efforts to fulfill this purpose. Mustafa bemoans his failed efforts; "I would stay awake all night warring with bow and sword and spear and arrows, and in the morning I would see the smile unchanged and would know that once again I had lost the combat" (p.31). The combative nature of their relationship culminates in a climax of painful pleasure that results in the killing of Jean Morris.

The image of the warrior Mustafa carves for himself is neither sentimental nor the thinking of a hopeless romantic. When he meets Isabella Seymour, he once again compares himself to a warrior; "'For a moment I imagined to myself the Arab soldiers' first meeting with Spain: like me at this instant sitting opposite Isabella Seymour"(pp. 36-37). The warrior image is essential to his self-identification, to his understanding of himself as a freedom fighter. Mustafa Sa'eed is consciously associating the importance of his sexual crusade to a group

of people, and his use of "Arab soldiers" is a nod to his Afro-Arabic background which is most likely the reason for this imagery. He believes that his people would want him to avenge their colonization, and takes advantage of his change in setting to execute this vengeful campaign. Mustafa's crave for recognition for the deaths of the women is noteworthy as it tells the story of a man who needs to be seen for his efforts. When Professor Maxwell Foster-Keen tries to endear Mustafa to the court, by drawing "a distinctive picture of the mind of a genius whom circumstances had driven to killing in a moment of mad passion", Mustafa bursts out saying "This is untrue, a fabrication. It was I who killed them. I am the desert of thirst…" (p. 31). What may be seen as a momentary lapse of judgement, is in fact a claiming of what Mustafa feels is a just payback. To claim that he was not responsible for the deaths is to take away an achievement of great importance to him. Like a warrior fighting for his people, Mustafa believes he must be recognized for his contribution to the war effort; the killing of the British women.

Mustafa's controlling persona is realized mainly in his move to Britain, and his controlling persona is carried out under the guise of the African savage. His quest which targets Britain, is symptomatic of Connell and Messerschmidt's understanding of hegemony (2005) as not necessarily equating violence but that which "meant ascendancy achieved through culture, institutions, and persuasion" (p. 832). The masculinity Mustafa exhibits is also not unlike the "man-of-action hero" described by Holt and Thompson (2004, p. 426). His main tool towards achieving this hegemony is persuasion by engaging the cultural insensibilities of the unsuspecting British women. His failure to apply this to Jean Morris is simply

because she refuses to be drawn in by curiosity and attraction to savagery. This removes an important weapon of Mustafa's arsenal.

It is not insignificant that Mustafa's life as stated by Hassan (2003), mirrors the European imperialistic expedition in the Arab world:

> Mustafa is born in 1898, the same year as the Battle of Omdurman during which British General Sir Herbert Kitchener defeated the army of Abdullah al-Taashi in order to conquer Sudan. In 1922, Mustafa begins his racially centered sexual crusade against Britain, the same year in which the League of Nations officially recognized the British and French mandates to rule the sea." (Hassan, 2003, p. 92)

The connection between Mustafa's life and the Euro-African encounter gives stronger backing to the current reading of the novel. The role of redeemer that Mustafa takes so seriously upon himself is a combination of self-imposition and identity standards that Mustafa assumes to be societal expectation of him, thus substantiating Cast and Burke (2002)'s assertion that

> The normal operation of a role identity (the self-verification process) results in behavior that produces a match between self-relevant meanings in the situation and the meanings and expectations held in the identity standard. The actions taken to do this constitute the role behaviors of the person occupying the role, and these behaviors enact/create/sustain the social structure in which the role is embedded. (p. 1044)

I strongly maintain this argument of Mustafa's need to play a part in liberating Africa because he does not engage in sexual activities for the enjoyment of it. He says that "I would do everything possible to entice a woman to my bed. Then I would go after some new prey. My soul contained not a drop of sense of fun" (p. 29).

It cannot be denied that Mustafa preys on the perverse stereotyping of most of the British women to achieve his revenge-motivated sexual encounters.

Tran (2010) duly recognizes this and uses Ann Hammond's interaction with Mustafa as verification. Ann Hammond expresses her desire to be with Mustafa in what can be sufficiently described as grotesque and Mustafa acknowledges this when he says:

> She used to bury her face under my armpit and breathe me into herself as though inhaling some narcotic smoke. Her face would be puckered with pleasure. "I love your sweat," she would say as though intoning rites in a temple. "I want to have the smell of you in full — the smell of rotting leaves in the jungles of Africa, the smell of the mango and the pawpaw and tropical spices, the smell of rains in the deserts of Arabia." (p. 98)

Her stereotypical nature of associating Mustafa with "rotting leaves from the jungles of Africa" makes her an "easy prey" (p .98). From Mustafa's point of view, however, his sexual endeavors were not for the fun of it. They were transactional, a payback for the *sins* of the British. Hence, when he describes himself as a colonizer, it is not just an unrealized imitation of the British, as Geesey (1997) articulates, but a deliberate replication for personal vindication, and the perceived African good. Yet, Mustafa's need to liberate seems to play second fiddle to the dominance he experiences during his time with the women. He relishes the game of slowly pulling the women into his trap, establishing himself as the alpha male. His controlled aggression towards making them succumb to his will is fascinating to read and the satisfaction he gets from his awareness of being the master director is again indicative of his controlling nature. The account Mustafa gives during a meeting with one of his "preys" enforces his controlling nature:

> I felt the flow of conversation firmly in my hands, like the reins of an obedient mare: I pull at them and she stops, I shake them and she advances; I move them and she moves subject to my will, to left or to

> right…What would you say to having dinner together and continuing the conversation?" 'For a while she remained silent. I was not alarmed for I felt that satanic warmth under my diaphragm, and when I feel it I know that I am in full command of the situation. No, she would not say no (p. 35).

Much like Mystique Mysterious in Benjamin Kwakye's *The Clothes of Nakedness,* there is a sense of controlled optimism towards an inevitable end that is evoked by Mustafa. The woman is once again by the use of a simile, made a mare, controlled by the superior man. The predictability of Mustafa's actions and the assuredness with which he carries them out, informs us of a man who has undoubtedly mastered the art of control. There is also a brief allusion to the voice of Satan, which is understood to be an instrument, the beauty of which sparked pride within the angel and led to his fall. Similarly, Mustafa's diaphragm out of which his words are made audible, leads to a trust in his ability and the inexorableness of his success. Again, just like Satan, Mustafa ultimately fails in his sexual crusade to free Africa and returns to Africa after a stint in prison.

The image of being the savior or ideal man Mustafa Sa'eed has constructed for himself, places him in the unenviable position of villain to the British without fully realizing the role of liberator he so urgently pursues. Mustafa's actions in Europe are, in fact, misrepresented in the telling of his tale, as a Sudanese man proclaims that he "played such an important role in the plottings [*sic*] of the English in the Sudan during the late thirties. He was one of their most faithful supporters." (p.44). Mustafa's activities may be viewed as extreme, and to some extent, a result of his inability to distinguish what is said from what should be done (Hassan, 2003). However, when we take into

consideration a statement by one of the British characters, Professor Maxwell Keen, Sa'eed's actions seem almost justifiable. Not attempting to hide his dislike for Mustafa, the professor blurts "You, Mr Sa'eed, are the best example of the fact that our civilizing mission in Africa is of no avail. After all the efforts we've made to educate you, it's as if you'd come out of the jungle for the first time." (p. 63). The metaphor of jungle used so nonchalantly by this character for Africa is a representation of the British view of Africa. With this knowledge, the British view of the jungle of Africa preyed on by Mustafa Sa'eed carries with it a sense of literary justice.

A Different Man

Perhaps owing to his mother's penchant for having "a series of masks" (p.25), Mustafa becomes a different man amongst his African people. As much as his sexual escapades are an extension of the fantastical image of the savior complex, it is also a journey towards self-discovery, because we meet a different Mustafa Sa'eed upon his return to Africa. Far from the Mustafa Sa'eed who could not care to fit in with his people in his formative years, and was overly reliant on phallic masculinity, Mustafa comes back with a different outlook on life. It is during his time back in Africa he meets the narrator of the story, and the intertwining relationship between the two characters is formed. Mustafa Sa'eed is no longer unperturbed by his Sudanese neighbors, and demonstrates this by enquiring why the narrator chose to study in the Arts and not agriculture, which he designated more beneficial to the African people. This change is most likely as a result of his experience in the setting of Britain and the efforts towards

liberation which marks his time there. Both the narrator and Mustafa are *cold* in their encounters outside of Africa, never feeling an attachment to anything that is not African. Though the narrator does not give as many instances of this as Mustafa does, one particular excerpt is illuminating:

> They rejoiced at having me back and made a great fuss, and it was not long before I felt as though a piece of ice were melting inside of me, as though I were some frozen substance on which the sun had shone — that life warmth of the tribe which I had lost for a time in a land 'whose fishes die of the cold' (p. 12).

Clearly, as Tsaaior (2009) alludes to, the narrator also never *warmed up* to life in Europe and may be safely assumed to have been mechanical in his dealings just like Mustafa had been. The type of masculinity the narrator exhibits during his time in Europe, however, is not as clearly spelt out due to the fact that he is still forming an identity. What is clear, nonetheless, is that the narrator unlike Mustafa, returns with a feeling of superiority over his people. It is here that the nuances of the narrator's relationship with Mustafa are brought to light. Mustafa leaves Africa with a feeling of entitlement, accepting help "as though it were some duty they were performing for me [him]" (p.25), but returns a more humble figure. The narrator does not do this, seeing as he returns with a condescending character, thinking himself better than most. He does not give his people the full picture of Europe as he should, and even hides this from Mahjoub, a character he declares is "intelligent" because "in my [his] conceit I [he] was afraid he would not understand" (p.13). The narrator's change in attitude can be attributed to a phenomenon described by Njoya (2009), that migration to a colonial power's country "is a milestone for initiation into adulthood and respect for African men"

(p. 7). The unnamed narrator, therefore, deems himself a better man, as can be seen in his interactions with Mustafa until he is informed of Mustafa's achievements.

Returning to the subject of Mustafa Sa'eed's change in persona, though there are traces of his former domineering self, he generally maintains a humble, responsible outlook. The narrator's grandfather vouches for him when he says "that Mustafa during his whole stay in the village had never done anything which could cause offence, that he regularly attended the mosque for Friday prayers, and that he was 'always ready to give of his labour and his means in glad times and sad'" (p. 15). The African setting Mustafa now finds himself in, removes all vengeful thoughts, and he resigns himself to silent introspection. Mustafa's marriage to Hosna, though not visibly motivated by love, is very different from his relationships in Britain and especially his marriage to Jean. The violence and insalubriousness which formed the basis of his relationship with Jean, is not realized in his marriage to Hosna. The developmental changes he makes upon his return to Africa are detailed by Mahjoub who describes Mustafa's death as "an irreparable loss" (p. 73). The change in setting, therefore, not only affects Mustafa but the opinion of the people around him. In Europe, he was a curiosity and indulgence. The women wanted to be with him mainly because of the change his color brought to their lives. He was also later thought of as a danger to the society and was generally unwanted. His time in Africa, which saw him transform into an important member of the community, is a significant change that accompanies the

change in setting. Mustafa's changed identity, the calmer and more responsible Mustafa, is made evident by his letter to the narrator:

> I leave my wife, two sons, and all my worldly goods in your care, knowing that you will act honourably in every respect. My wife knows about all my property and is free to do with it as she pleases. I have confidence in her judgment. However, I would ask you to do this service for a man who did not have the good fortune to get to know you as he would have liked: to give my family your kind attention (p. 50)

This letter simultaneously represents the changed Mustafa and the changed narrator, the latter of whom will be discussed. In this letter, we find that the dehumanizing callousness and self-centeredness, that prevented Mustafa Sa'eed from reciprocating love showed to him in the past is absent. The narrator, having lived vicariously through the stories of Mustafa, sees a turnaround in his demeanor as well. The I-thou imbroglio examined by John and Tarawneh (1986) is set in motion, as we see the narrator begin to question himself by reflecting on his conversation with Mustafa. The sudden disappearance of Mustafa does little in the form of relief for the narrator. He is riddled with existential questions:

> He had said that he was a lie, so was I also a lie? I am from here — is not this reality enough? I too had lived with them. But I had lived with them superficially neither loving nor hating them (p. 40)

Surely, between the two binaries of love and hatred, Mustafa had favored the latter during his stay outside of Africa. The narrator's lack of a choice is one that echoes his uninvolved personality, preferring to sit on the fence and observe. This is also reminiscent of his role as a narrator without a name, with the novel serving as a diary of a journey towards self-identity the narrator undertakes. He maintains a similarly unperturbed disposition when talking about the European inquest into Africa when he says:

> Sooner or later they will leave our country just as many people throughout history left many countries. The railways, ships, hospitals, factories and schools will be ours and we'll speak their language without either a sense of guilt or a sense of gratitude. Once again we shall be as we were — ordinary people — and if we are lies we shall be lies of our own making (p. 40)

The narrator is evidently oblivious of the staying power of colonialism as Caminero-Santangelo *(*1999) points out. In addition, this excerpt tells us of the opposing approaches to colonialism held by Mustafa and the unnamed narrator. Mustafa was unwilling to wait for the storm to blow over, whereas the narrator was willing to ride the tide, aware of the inevitability of the Europeans' leaving.

This particular trait of detachment the narrator exhibits may be thought to be a contradiction to his earlier referenced big man image. However, the narrator's opinion of himself is not affected by his unwillingness to get involved in confrontation. Instead, one can infer that the narrator's "attachment to the familiar" (Abbas, 1979) directly opposes all attempts to oppose the status quo. The narrator's questioning of himself is similarly indicative of self-doubt, and an interrogation of his own uninvolved nature. The excerpt, therefore, can be viewed as a positive reinforcement technique used by the narrator to assure himself of the usefulness of his actions. Two years after his death, Mustafa Sa'eed is still so deeply embedded in the personality of the narrator, who explains that "Mustafa Sa'eed has, against my will, become a part of my world, a thought in my brain, a phantom that does not want to take itself off" (p. 41). The letter from Mustafa to the narrator referenced earlier, marks a true turning point for the narrator.

However, it is worth noting that the narrator does not take on the totality of Mustafa's phallic ego-driven masculinity. What we observe in the narrator are

glimpses of the take charge attitude, which was a trait of Mustafa, when the narrator opposes the marriage of Hosna to Wad Rayyes. The narrator takes on the role of challenger previously occupied by Mustafa, unwilling to cede to the tide of things, and fighting for what he believes, as well as abandoning the utopian village imagery he held unto so tightly: "I used to treasure within me the image of this little village, seeing it wherever I went with the eye of my imagination" (p.40). It is this utilization of the take charge attitude by the narrator, to ostensibly challenge the status quo that comes as a surprise to himself. Seemingly returning to his neutral self by denying responsibility, he feels an anger that is new to him:

> I made a show of laughing and asked my grandfather what Wad Rayyes's marrying had to do with me. 'You're the bride's guardian.'…I told him I was not responsible for her. There was her father, her brothers, why didn't Wad Rayyes ask for her from them? 'The whole village knows,' said my grandfather, 'that Mustafa Sa'eed made you guardian of his wife and children.'…I felt real anger, which astonished me for such things are commonly done in the village (pp. 63-64)

The narrator's astonishment is due to his failure to realize the seeds of stubborn aggression that have been steadily taking root in him. Conversely, his intuitively neutral personality is in a constant struggle with this new personality that is rearing its head. This is a relatively "normal" process in the identity formation process during which time people are usually:

> unsure about what they believe in; uncommitted to any course of future action; open to influence and manipulation… In all of these cases, people lack a sense of self-definition rooted in a community of others, which was the basis of human identity throughout history (Côté & Levine, 2002. p. 2).

The shattering of the quixotic village imagery leads to a sense of rootlessness; the narrator being unable to confidently associate with or disassociate himself from

his community. His removal from his people and time in a foreign land creates an identity crisis. The narrator is not quite sure where he belongs or who he is. His indecision and fluctuation between sexual attraction to Hosna, and careful withdrawal from such emotions is a further reflection of this.

> When I greeted her I felt her hand soft and warm in mine. She was a woman of noble carriage and of a foreign type of beauty — or am I imagining something that is not really there? A woman for whom, when I meet her, I feel a sense of hazard and constraint so that I flee from her as quickly as I can…I said something that made her laugh and my heart throbbed at the sweetness of her laughter. (p. 65)

What is highlighted here also is that, though the narrator does not take on the entirety of Mustafa's phallic masculinity, he retains bits and pieces of it. The grief of Hosna, as she recounts the death of Mustafa stirs an opposition of emotions within the narrator therefore, he "remained as I[he] was for a time in a state between action and restraint" (p. 68). This once again places focus on the conflicted self of the narrator.

Though the narrator after the death of Mustafa Sa'eed periodically taps into Sa'eed's priapic expression of masculinity, he never actually acts on it. In one of the more memorable excerpts of the novel, the narrator contemplates marrying Hosna, and inexplicably merges the character of Hosna with Isabella Seymour, one of Mustafa Sa'eed's conquests, creating an obscenity we would associate with Sa'eed.

> Hosna bared her head and danced as a mother does on the day her sons are circumcised. What a woman she is! Why don't you marry her? In what manner used Isabella Seymour to whisper caressingly to him? 'Ravish me, you African demon. Burn me in the fire of your temple, you black god. Let me twist and turn in your wild and impassioned rites.' (p. 75)

Beyond the dictates of his sexual being, the narrator grapples with the responsibility of taking charge of a woman for whom he had been made responsible. His decision to let things be and give in to Hosna's marriage to Wad Rayyes is one that leaves him only with regret. After learning about Hosna's killing of Wad Rayyes and her suicide, he tells Mahjoub "'I wish I'd done as you advised and married her,'" (p. 82). Angered by the people's lack of understanding of Hosna's predicament and Mahjoub's claim that she was mad, the narrator in an emotional fit attacks Mahjoub,

> I'm not altogether clear as to what happened next. However, I do remember my hands closing over Mahjoub's throat; I remember the way his eyes bulged; I remember, too, a violent blow in the stomach and Mahjoub crouching on my chest. I remember Mahjoub prostrate on the ground and me kicking him, and I remember his voice screaming out 'Mad! You're mad!' (p. 92).

This attack is the first action-oriented initiative the narrator takes, and signifies a crucial point in the narrator's journey towards a new type of masculinity. The fact that all individuals in the village who do not wish to conform to the power deficiency between men and women are labeled mad, shows the extent to which misogyny is entrenched in this androcentric society. When the narrator echoes sentiments we would associate with Mustafa, "This is hatred. I feel hatred and seek revenge…" (p. 93), it brings us to the full circle of this round character. Correspondingly, the narrator's naked entry into the water, in what appears to be an allusion to the biblical baptism that signified new life, is a reflective period during which he makes a decision that confirms his metamorphosis

> All my life I had not chosen, had not decided. Now I am making a decision. I choose life. I shall live because there are a few people I want to

> stay with for the longest possible time and because I have duties to discharge…I shall live by force and cunning. (p. 114)

The narrator by this declaration, metamorphosizes from an uninvolved persona into an action-oriented one, unafraid to succumb to his desires. His changing personality, drawn from the influences of setting and the character Mustafa Sa'eed, gives credence to Reeser (2010)'s proclamation that "there is no single or simple origin to masculinity…Rather, it is constantly created and challenged in numerous ways" (p. 18).

The narrator's refusal to fully accept the androcentric values of his people, and the phallic nature of Mustafa's masculinity, on the basis of the similar protracted violence against women, creates a hybrid that falls in line with Flecha, Puigvert and Rios (2013) views. They opine that New Alternative Masculinities "makes a key contribution to the overcoming of violence against women" (p. 90). The problem with Flecha et al.'s application of this theory is the fact that other alternative masculinities such as the one demonstrated by the narrator, are sidelined, with priority placed on finding a place for alternative sexualities, particularly, gay men. In the few sections where heterosexual relationships are described, the consensus in their article seems to be that women who have been in relationships with dominant traditional men are not desired by New Alternative Masculinities men, "In the heterosexual relationships, they do not like and do not desire those girls who have relationships with DTM [Dominant Traditional Masculinity] men" (p.104). This complicates the placing of the narrator within this model as Hosna, who the narrator is evidently desirous of, had a relationship with two men who were traditionally dominant masculine figures. The narrator

admits that "in one form or another I was in love with Hosna Bint Mahmoud, the widow of Mustafa Sa'eed" (p. 74). The implication from Flecha et al.'s study would, therefore, be to abandon the idea of the narrator as falling within the New Alternative Masculinity paradigm and by extension ignore all other indications of this masculinity type. While their theory is important in finding a place for men who are not necessarily subordinated or oppressed by traditional masculinity and show no desire to be hegemonic, the focus on sexuality may be too restrictive. What this study proposes is that abandoning the formulaic model of determining masculinity employed by Flecha et al. (2013), and focusing on the most important maxim of this theory; finding men who fight against the control of women. This I believe, will solve the conundrum of who should be considered an alternative male, and may be a more practical application of the theory.

Chapter Summary

To sum up the most significant findings of this chapter, we see that the characters of Mustafa and the narrator show the changing nature of masculinity, and the relation that this change shares with their settings is especially important. In the case of Mustafa Sa'eed, we see a change from the impersonal, all conquering sexual man in Britain, to a responsible father and husband in Sudan. The narrator also develops an adherence to the fight for change and slowly evolves from the indifferent man to a more resistant one who challenges unfair domination. It is in this change that we see an expression of masculinity which can be described as new alternative masculinity. In this vein, the study also proposed a shift away from the formulaic approach to identifying masculine types

which outlines some steps that one takes to be considered alternative to a more practice-based one. What is also demonstrated in this analysis is the fallibility of a rigid adherence to an ideal masculinity by a showcase of the fluid nature of masculinity and also the likely tragic end faced by such ideal men as demonstrated by the character of Wad Rayyes. Mustafa Sa'eed also presents the interesting issue of the ideal man form of masculinity, leading to actions that are detrimental to the individual, in his need to save Africa. The analysis of the character of Bint Majzoub shows how distinctive the identity markers of sex and gender are, by having what Victorian gender advocates will describe as masculine traits.

CHAPTER FOUR

NO COUNTRY FOR OLD MEN: FINDING A PLACE TO BE IN NEW SOUTH AFRICA

Introduction

The previous chapters have demonstrated the importance of setting in masculine identification, albeit with different approaches. While Tayeb Salih's *Season of Migration to the North* was used to emphasize the importance of physical surrounding in the understanding of masculinity, Kofi Aidoo's *Of Men and Ghosts* treated setting as a background element, while focusing mainly on social status. The discussion on *Of Men and Ghosts* was carried out by looking at the social position of a character and what this means for masculine identification. This chapter discusses J. M. Coetzee's *Disgrace*, and issues of the masculine dilemma under the two subtopics of 'Professor Lurie in the city' and 'David in the countryside'. The two topics juxtapose each other to show the changing nature of masculinity and the role of period and place in the determination of masculinity.

"For a man of his age, fifty-two, divorced, he has, to his mind, solved the problem of sex rather well" (p.1). Thus begins J.M. Coetzee's *Disgrace*, an allegory of the South African problem and masculine dynamics. While there is no particular science to writing a successful novel, Coetzee skillfully achieves the feat of presenting a thought provoking and interesting reading experience. Coetzee (1987), as quoted by Marais (2003), describes South African literature as similar to writing from a prison. He makes this statement as a result of the tendency to ignore deeper human conditions and the unhealthy concern for issues

of power. The challenge I take on in this essay is to explore these deeper human conditions, particularly of finding one's place in the world and the struggle for self-liberation, presented in *Disgrace*. These are discussed while still looking at the issues of power that foster them. I argue that Coetzee's *Disgrace*, while projecting a sense of purgatory, as supported by Herron (2005), advocates the freedom to be a man. How this is achieved and why it is embarked on are questions answered by this analysis. References are made to Sigmund Freud's psychoanalysis as well as Judith Butler's performative gender theory to realize these goals. Due to the fact that earlier chapters have looked at and explained both theories, I do not repeat such discussions and choose instead to investigate some studies on South African masculinities. The relevance of this is to provide lived experiences of the difficulties of being a South African man, as well as assist in carrying out a holistic study.

Studies on South African Masculinities

One of the most recent and meticulous studies on masculinities in South Africa is Ratele's study (2016). Ratele states the "political and psychological liberation of black people from all forms of racism" (p. 113), as the baseline of his study. He details the issues of black masculinity, and the way the formation of a hegemonic form of identity starts from boyhood. Ratele acknowledges that many black men attempt to assert their masculinity by imposition on others. From presenting one's self as fearless to the rape of women, masculinity is asserted in mostly but not only violent terms. Ratele, without overtly attempting to do so, presents a problematic issue of the 'who is to be blamed' question of masculinity

studies. Ratele urges against blaming a group of people for the problems men face, but rather heteropatriarchal institutions that are directly responsible for these issues. Though not as objectively indecisive as the chicken or egg conundrum, this was once an issue of personal struggle, but one I believe is answerable. Of course, present men should not be accountable for the institutions they have met and been indoctrinated by. However, these institutions were created by men since they did not just come to be. Whether by religious or political means, these institutions found institutionalization with men (and in some cases women) at the helm. Thus, some men were responsible for the cultural status of these heteropatriarchal matrixes. That being said, what I believe is meant when scholars, myself included, advise against blaming men for their understanding of masculinity is not so complicated. Punishing men for the *sins* of previous men is "akin to blaming black people for racist oppression…women for being raped, children for being abused and queers for being discriminated against." (Ratele, 2016, p. 16). Men are also victims of institutions they have very little power over, and should be viewed as such. I do not suggest a finality with this answer; instead, I merely a logical explanation to looking at the issues of men. Ratele advocates a move away from prescribed ways of being a man, and provides evidence to show that such thinking leads to violent expressions to others as well as the men who practice them. What Ratele suggests, especially, in looking at men who have experienced or been produced by South Africa's apartheid is to imperatively consider such men in relation to the history that produced them. Collapsing these men into the race category, and analyzing them as black people is to take away an

essential part of their being. The opposite is also true; to view black men only by their gender category without reference to the racial determinant lacks the depth that is crucial in such an analysis. Since "men are fundamentally gendered as much as raced" (Ratele, 2016, p. 115), both identity markers are used in my analysis, though focus is primarily placed on masculinity.

Vincent (2006) explains this intersection of race and gender in his analysis of masculinities in South Africa. Vincent delves into the transition of masculinities from the end of apartheid and focuses on the men "in a relatively privileged place" (p. 350). Recognizing the fundamentality of race in masculinity, especially in a country that has experienced violent expressions of racism, Vincent explains that the dominant South African masculinity has mostly been white masculinity. The dominance of this ideal masculinity was hinged on racism hence the post-apartheid era has interesting ramifications for white South Africans. Of these ramifications, the one of extreme significance to my study is the observation that the post-apartheid era brought along with it assumed and sometimes real losses by white South Africans. Vincent also challenges an assertion made by Morrell (2001) about the fight for dominance by hitherto repressed black masculinities. Claiming that there is no one white hegemonic masculinity to be challenged, and referring to the overlap of white and black understandings of masculinity, the relevance of Morrell's argument is lost in Vincent's critique. Though both issues raised by Vincent are valid, an earlier statement made by the critic offers an explanation of Morrell's point. Racism as the basis of white South African masculinity means that there is in fact a

denominator that separates white and black conceptions of masculinity. The loss of a means to legally establish this white dominance meant that other sleeping masculinities could now jostle for dominance, hence Morrell's argument. Simple as this may be, Morrell does not "underestimate[s] the power of whiteness and middle-classness to continue to control the hegemonic center even in the transitionary context" (Vincent, 2006, p. 356). As legitimate as Vincent's argument of the power of whiteness in "a higher learning environment" (p. 356) may be, it presents a narrowed picture of the South African situation which also has a rural environment not so kind to white masculinity, as demonstrated in *Disgrace*. Given that Vincent's thesis suggests a lingering whiteness in the overall political structure of South Africa, the rebuttals to arguments like Morrell's are to be expected.

Morrell, Jewkes and Lindegger (2012) provide evidence of the results of Morell's statement (2001) of the progressive fight towards hegemony by subordinated masculinities. They provide evidence of a return to "backward looking and traditionalist…" (p. 25) forms of masculinity that preach male superiority and are race specific. The race referred to is the black race and this movement identified by Morrell et al., is headed by the politician, Jacob Zuma. The return of hegemony to the indigenous black men is backed by women who are comfortable with the familiarity that comes along with this black hegemonic masculinity. The competition between black and white masculinity is not missing in Luyt's examination (2012) of the representations of masculinities in South African television advertisements. Subscribing to Carrigan, Connell and Lee's

assertion (1985) of the importance of media in legitimizing forms of masculinity, Luyt explains the marginalization of black men in advertisements in the South African media. Despite the seeming resurgence of black masculinity in South Africa, Luyt maintains, and is backed by his data that the resurgence is not reflected in the media. White men are consistently portrayed as holding more authoritative positions.

Without disagreeing with these findings, Ratele (2013) offers a fascinating statistic that shows the high rates of homicides amongst black young males who are at once hegemonic and subordinated. The paradox of this assertion seems far-fetched at first, but Ratele's arguments of the role of emotion in masculinity formation is helpful in understanding this view. By stating that black young men are caught in a limbo of "fear and psychosocial insecurity on one hand, and fearlessness, anger and rage on the other" (p. 248), the simultaneous occupying of both masculine paradigms is better appreciated. Adhering to the ideals of what is considered black hegemonic masculinity does not provide protection against feelings of fear and insecurity as a result of the history of South Africa. This emotional fluctuation experienced by these young black men then tends to lead to homicidal behaviors and actions.

Interestingly in *Disgrace,* emotional turmoil is experienced by a white South African, and underscores the unpredictability of masculinity. Though all the arguments raised by previous scholars may be true, we realize that removed from the *pack*, white South African men are just as vulnerable or even sometimes more vulnerable to xenophobic behavior in the post-apartheid era. The analysis is

carried out under the two major settings presented in the novel; the city and the countryside. We examine the changes in masculine identification in both settings, how this is done and why it is presented as it is.

Professor Lurie in the City

Firstly, a little must be said about the style of this novel. The writer takes an interesting approach in telling the story of David Lurie. Written in what seems to be a third person narrative, it maintains the style of third person writing but is told primarily through the point of view of David Lurie. This suggests that the first-person point of view is in fact what is dominantly used, in spite of what the many instances of third person pronouns may suggest. What this reveals is what the character Lurie alludes to, when we learn that "he is all for double lives, triple lives, lives lived in compartments" (p. 6). What this means is that Lurie's life is lived in compartments. It appears to be traditionally sound or proper on the outside but remains radical internally. This is mirrored in the style of writing the author employs. Lurie's maintenance of the socially respected position of professor and the non-conformity of his affairs with a prostitute and his students are expressions of this double life. More than that, the proclivity for the use of the third person pronoun may also be an acknowledgment of a self, inside the outside self. It is an indication of the performance which is carried out by the surface body but not necessarily by the inner self (Butler, 2007). Hence, when the narrator refers to himself as "he", the self that is narrating the events is the unconscious; "which is repressed and not capable of becoming conscious in the ordinary way" (Freud, 2013, p. 6). David is a relatively powerful man and is respected in the

setting of the city. His masculinity is expressed mainly through his ability to woo women and his maintenance of this ability. If Freud (2016) is to be believed in his compartmentalization of the elements that govern actions, Lurie is hardly governed by his superego, and frequently gives in to his id. Since the superego and sexual instincts are in opposition to each other (Freud, n.d.), Lurie's many sexual encounters and inability to control his urges point to a triumph of his id over the ego. The need for sex by Lurie in the city, is an illustration of the freedom he enjoys in that environment, and the dominance he is able to establish in such sexual encounters. He dislikes his sexual escapade with a prostitute he hopes will successfully replace Soraya (his previous prostitute) because she "works herself into a froth of excitement that in the end only repels him" (p. 9). …unlike Soraya who is "quiet, quiet and docile" (p. 1). Soraya's honey-brown skin (p. 1) gives room for the reading of the power dynamics between the two characters as racially motivated. No indication is given of Lurie's conscious need to subjugate someone of a different color but his strong liking for docility from women of another color (Melanie being another example) makes it plausible to read it as such. Whether Soraya is Indian or bi-racial, her color and submissiveness is empowering for Lurie.

He enjoys the power he wields when he is with Soraya, and the role of commander is one he is not willing to cede. The control Lurie enjoys during these sexual encounters is an outlet for his inability to do so in his daily dealings. These sexual encounters also provide a false sense of mutual affection for him as he creates versions of the women he has sexual intercourse with, that please him. He

prefers to think of Soraya as more than a prostitute for whom he has developed affection. He chooses to hold on to the hope that she has similar affectionate feelings for him because "affection may not be love, but it is at least its cousin" (p. 2). By this statement, Lurie tells of a longing for love though he chooses to settle for something which resembles it. He similarly prefers to think of his relationship with Melanie as pleasurable for both parties despite Melanie's obvious discomfort about their encounters. This need for affection and refusal to admit this is an indication of repressed fears of being alone, which can likely be attributed to a feeling of seclusion in South Africa. Bartnik (2014) rightly states that Lurie appears to be a relic of an era gone by and his characterization falls in line with this observation.

Whether by intention or merely because he is a "servant of eros" (p. 52) as Lurie claims, he exploits his position of power in the city over his student Melanie and engages in objectively unprincipled sexual encounters with her. Perhaps a little bit of a background here may situate us within the psyche of a man who is evidently out of place in the society. The position of dominance Professor Lurie enjoys in his relationship with Soraya ends when Lurie sees her with her children. This destroys Soraya's compartmentalization of her life, since she prefers to keep her work as a prostitute separate from her role as mother. The modicum of power he exercised over her through monetary means is lost, as a result of his interference in her personal life. This interference is motivated by what appears to be a jealous need to own her. The conversation they have when he phones her to request they meet again sums up what has just been stated:

> I demand you will never phone me here again, never.' *Demand.* She means *command.* Her shrillness surprises him: there has been no intimation of it before. But then, what should a predator expect when he intrudes into the vixen's nest, into the home of her cubs?... A shadow of envy passes over him for the husband he has never seen (p. 10)

Professor Lurie is not quite used to this change in power dynamics, given that Soraya has provided the comfort he needs since he realized he could no longer woo women as he once could. Likened to a stronger animal preying on a weaker animal, David is prepared to take on a vixen. The interesting choice of metaphors strengthens the notion of an alpha male. Professor Lurie is not perturbed by the prospect of pursuing someone who in all senses is stubborn and unwilling. He yearns for a return to their former dynamic where he wields all the power and is still prepared to venture into her "nest". The comforting thought of remaining the predator allows for the maintenance of a powerful disposition and spurs him on towards his next conquest; Melanie Isaacs.

Psychoanalysis teaches that satisfaction lies in the presence of 'the other', mostly women who are necessarily opposite and by this opposite nature, create a sense of fulfilment in the man (Frosh, 1994). The term 'other' is used in this essay to represent both women as used by Butler (2007) and the racially oppressed (Sanders, 2002). Lurie craves for a feeling of dominance and in the setting of the city, he has the resources to achieve this. Melanie and the other women professor Lurie gets sexually involved with, provide this feeling of dominance for him, and the loss of one must immediately be replaced with another who would perform a similar function. It is for this reason Lurie is caught in a loop of chasing satisfaction from sex. His affair with Melanie is revealing in its exposition of a

man afraid to fade into obscurity and wanting to live vicariously through a younger woman. Though not specifically mentioned, a lady whose name is a variant of the Greek word for 'blackness' can be assumed to be black. This makes Lurie's relationship with Melanie all the more compelling, a reenactment if you like, of the unequal white-black relationship of the apartheid era. He fluctuates in the performance of his masculinity during Melanie's first visit to his house, first being 'the lover' before unintentionally slipping into "a teacher" (p. 16). The predatory instincts that he exhibits earlier, once again come to the fore when he refuses to relent in his pursuit of his student, spurred on by his powerful stature in the city. He finally achieves his goal of sexual intimacy:

> He takes her back to his house. On the living-room floor, to the sound of rain pattering against the windows, he makes love to her. Her body is clear, simple, in its way perfect; though she is passive throughout, he finds the act pleasurable, so pleasurable that from its climax he tumbles into blank oblivion (p. 19)

Lurie enjoys passivity and submission, and the pleasure he derives from such a drab encounter does little to prove otherwise. This encounter between Lurie and Melanie is a bit dreary. He is excited by her stillness but this is not the picture of a loving or even happy sexual encounter. There is no charm in the intimacy, just the selfish pleasure of Lurie. There is a brief manifestation of his superego, when he questions his decision to sustain a sexual relationship with Melanie "Yet his heart lurches with desire" (p. 20). The superego as explained by Freud (n.d.) is the storage unit for prohibition. In most people, the ego, serves as the balance between prohibited desires and societal rules. Lurie is unable to strike this balance and is mainly a creature of desire because he has not experienced the ruthless

nature of societal rules. Again, the importance of setting is realized, as the apartheid era experienced by Lurie in South Africa allows for an overshadowing of the superego by the id. The continuous performance of this uninhibited need to satisfy his sexual desires no matter the cost, enforces a shutdown of his superego so we only see a glimpse of it when it does manifest. The second time Lurie reminisces his first sexual encounter with Melanie, a different message is communicated. We are now told that "he forced the sweater up" (p. 23) in what is dangerously close to rape. The sudden change from the first description during which they "make love", is once again a demonstration of Lurie's penchant for false reality. This is an indication of what, in psychoanalysis (Tyson, 2014), is selective memory; the first instance being his conjecture of perfection, and evidently skewed to fit into a certain narrative of consent. Their next encounter is not so different, with Lurie still refusing to admit what is quite clearly rape. He dismisses it as "not rape, not quite that, but undesired nevertheless, undesired" (p. 25). It is difficult to empathize with this narrative of being unwanted but not rape when we are informed that he "thrusts himself upon her" (p. 24), and forcibly has sex with her despite her protests. Although this paper is not majorly concerned with how women are taken advantage of by powerful men, it cannot be ignored in this analysis. Kimmel, Hearn and Connell (2004) show that men in power pursue their pleasure to the detriment of women and in the case of Lurie's relationship with women, it is difficult to argue that the opposite is true.

While the point of view used flatters Professor Lurie in the way he is presented, a keen eye would recognize the arrogance that underlines his dealings

with people he believes to be below him. The privileged position referred to by Vincent (2006), offered by institutions of higher learning, is enjoyed by Professor Lurie in the city, and this leads to a false sense of security. Vilar (2005) informs us about the price of wanting to maintain "exclusive rights over one vagina" (p. 32). And professor Lurie does express such a need to have sole possession of Melanie;

> The last thing in the world he needs is for Melanie Isaacs to take up residence with him. Yet at this moment the thought is intoxicating. Every night she will be here; every night he can slip into her bed like this, slip into her. People will find out, they always do; there will be whispering, there might even be scandal. But what will that matter? (p. 27)

We are told by Vilar (2005) that such attempts to bind a woman lead to very expensive consequences, and Lurie starts to see that happening in his relationship with Melanie when he says "she is behaving badly, getting away with too much; she is learning to exploit him and will probably exploit him further" (p. 28). There is a strong sense of irony in this statement, in his reference to her actions as bad behavior, and his fear of losing control is evident. Eventually but not surprisingly, he is forced to leave his job as a result of offensive behavior with his student.

The question of whether Professor Lurie can be considered an ideal man in the city still remains. Here we can refer to Connell's clarification (2005) of the different conceptions of hegemony. Lurie may not be ideal in the way Kani in *Of Men and Ghosts* is, nonetheless Lurie's intellectual capabilities in the setting of the city have granted him certain privileges that in a radically patriarchal society could only have been acquired through physical toil. Connell makes it clear that hegemony is realised when a certain masculine ideal is viewed by society as the

best. The fact that hegemony is not one single universal construct makes it possible to look at Lurie as ideal. The city has institutions that ensure that mental strength is regarded as the paramount sign of strength. Lurie has the power (acquired through cognitive superiority) to prevent the much taller boyfriend of Melanie from entering his office, "With the boyfriend trailing behind, he leads her up the stairway to his office. 'Wait here,' he tells the boy, and closes the door on him" (p.34). It is with this power of intellect he is able to woo young ladies, even in his old age. Intelligence is glorified in the city, almost worshipped. Physical strength plays little or no part in determining the power of a man. Lurie maintains a "high and mighty" (p. 38) personality even in the presence of Melanie's father, who accuses him of taking advantage of Melanie. In the city, despite his obviously wrong action of having sex with a student of his, Lurie is able to stand up to his accusers. He is unashamed of his actions and remains adamant he owes no one an apology. The analysis so far suggests that Lurie is in fact, ideal though there still remains the uncertainty as to whether his interaction with Soraya during which he is ordered to stay away can be interpreted as weakness.

Nonetheless, his stubbornness and refusal to apologise to the public for wrongful behaviour is a result of the power and freedom he enjoys in the city. Buried deep within this unhealthy appetite to dominate is a desire to conquer, to cling to his youth and masculinity. The South African situation is important in the context of Lurie's refusal to apologise for what he deems an ordinary expression of self. Luyt (2012) informs us of the inequality of race and gender in South Africa as well as the subordination of most black men. The suppression of rights

and desires of black men was not an uncommon occurrence in South Africa during the apartheid era, and Professor Lurie's refusal to succumb to a feeling of guilt may be an unwillingness to occupy a spot that was previously for a suppressed group. The intelligence of this character is not in doubt, and his constant introspective comments are reminders of his superior intellect. Professor Lurie's comments, even those that appear to be passed with no particular object of interest, give way to many interpretations of his character. An instance of this evasion of a feeling of guilt that I find registered in his refusal to accept his wrongs, is in an interaction with his class during which they discuss 'Lara'. Apprehensive about the theme of shame that they are discussing, parallels are drawn between Lurie and the devil. Much like himself, Lucifer "doesn't act on principle but on impulse, and the source of his impulses is dark to him" (p. 33) but Lurie asks that "we understand and sympathize" (p. 33). Lurie's refusal to admit his guilt has been likened to the Truth and Reconciliation Commission set up in South Africa to bring justice at the end of apartheid (Boehmer, 2002; Poyner, 2000; Sanders, 2011). Like the commission which was highly criticized for being in favor of the whites, Lurie refuses to acknowledge his mistake. By doing this, he shirks all guilt and maintains the stance of having done nothing wrong.

We also see that Lurie's inclination towards acting the justified devil though not moral, goes back to his need to maintain control and order of his life. He responds to a suggestion to rethink his position on apologizing to the public by saying "don't tell me what to do, I'm not a child" (p. 41). Despite claiming otherwise, his childlike defense of the indefensible does very little to endear him

to the public, who view him as a monster for his actions. From this perspective, the actions of Lurie can easily be interpreted as a result of the privileged position occupied by white men in South Africa, as corroborated by Vincent (2006). Also, this childish flare-up is very clearly a verbal residue of the previously discussed fear of loss of control. Since language is performative and, in many ways, therapeutic in helping create a belief system most suited to personal interests (Frosh, 1994), Lurie's defense of his actions and refusal to be controlled enable him hold on to an image of superiority. The castration anxiety phenomenon in psychoanalysis though not practical in modern life, can be applied in this context. This phenomenon states that boys fear that their penises would be taken away from them and is similar to penis envy where girls desire a penis. The period within which Freud wrote, the Victorian era, which emphasized the dominance of men and subservience of women, explains why both genders may have such thoughts. Women would want to have the power of men and men would not want to lose that power. Similarly, Lurie's admission of guilt would put him in a comparable position to the black South Africans who, like the women of the Victorian era, were made subservient.

What I have discussed in this section of analysis is the power wielded by Professor Lurie in the city. We find that the city proves to be a hunting grounds of sorts for Lurie who is frequently on the hunt for new women, to validate the power of his masculinity. His intellectual superiority makes him a powerful man, and it is this superior intellect that prevents him from acknowledging his obvious wrongs, to prevent a feeling of powerlessness.

David in the Countryside

In the countryside, where David's daughter Lucy resides, there are no institutions of higher learning to consolidate his place as a powerful man. Butler (2007) suggests that masculinities are formed as a result of power relations and traditions. As a result, norms change based on setting, and this is the dilemma of David, who in the tradition of the countryside, has no power. For a man who has so often preached the necessity of choice and freedom, the stark contrast between the countryside and the city is unsurprisingly unattractive to David. The validation of himself he achieves with his sexual relationships with younger women is lost and he becomes by all accounts, isolated. He nurtures a fear of the countryside, a fear that is reasonably explained by the dearth of white people and the many black people. Petrus, a black man introduced first as Lucy's assistant is not as fearful of the countryside. When David informs Petrus of his misgivings about his daughter's stay in the countryside, Petrus responds by saying that "everything is dangerous today. But here it is all right…" (p. 64).

'Petrus', the Greek name which means 'rock' is perfect for the character, "solid, dependable Petrus" (p.171). He is not as worried about his safety as David is because he occupies a comfortable spot in the hierarchy of the countryside. In the countryside, Petrus is the ideal man and this is knowledge Lucy is aware of. His physical strength in a place where most jobs require some form of physical activity makes him superior. Petrus is viewed by David's daughter as the most secure source of protection and his presence is reassuring to her, and this is proven by Lucy's rape which occurs in his absence. In the setting of the

countryside, Petrus is indeed a 'rock', immovable and buried deep within the culture of the setting. David on the other hand, is unfamiliar with this place that is not in awe of his intellectual capacity and is rightly lost. He is not as suited to the countryside as Petrus is, and this is made evident very early when he attempts but fails to cut flowers. He quickly realizes that his offer to "take over from Petrus…" is ill informed so "he passes the twine back to Petrus and instead wraps and packs" (p. 70). What starts as a rebellion of sorts against people he believes to be attempting to castrate him, quickly becomes an admission of defeat as he thinks his move to the countryside is a conclusion to his life. He proclaims, "I live, I have lived, I lived" (p. 71). There is a drastic change in his relevance from professor in the city, to dog-man in the countryside:

> You could help with the dogs. You could cut up the dog-meat. I've always found that difficult. Then there is Petrus. Petrus is busy establishing his own lands. You could give him a hand. 'Give Petrus a hand. I like that. I like the historical piquancy (p. 77)

He is not capable of much in the countryside and must accept menial jobs. Herron (2005) and Sam (2016) both offer their reading of David's degradation to dog-man. Though both scholars come to different conclusions in their studies, there is an agreement that David loses his power in the countryside.

The dog-man label is more than a job to care for dogs and the many parallels shown between humans and animals in the novel are proofs of this. *Disgrace* draws a subtle analogy between animals and the marginalized. Animals are regularly used and portrayed as weak, lost and in no control of what happens to them (Herron, 2005). The dog-man image places David in the same bracket as a lowly animal in the countryside. His descent into this dog-man begins with

denial on the part of David, possibly, as a result of Petrus' acceptance of that role himself. As Herron (2005) states, David affiliates most black people with animals and David is not quite ready to accept that he can be described in the same way a man like Petrus is. David, who initially takes very little interest in these animals, begins to associate himself with them and seems as lost and helpless as they are. Hence the dog-man identity. The society he now lives in enforces a clamp on his character, and David who was previously so authoritative in his belief in sexual freedom is destroyed by it, and is frank in his confession that "he is losing himself day by day" (p. 121). The animals in *Disgrace*, according to Herron (2005) "are entirely at the mercy of that other, supposedly higher animal in whose world the lower orders of creatures are… (p. 473)" and David seems to have met the same fate. As a dog-man, he does not just take care of dogs but shares the attributes of these dogs who are at the mercy of more powerful creatures.

Also, David's reference to the change in the order of hierarchy where the previously more powerful white man can now be employed by a black man has a hint of sarcasm to it, one that is more clearly confirmed when he says in what seems to be a longing for the old days, "Just like the old days: baas en Klaas. Except that he does not presume to give Petrus orders" (p. 116). Though David does not necessarily demonstrate racial insensitivity, this statement appears to be a reminiscing of lost power, and the change of setting that has effectively castrated his powers as a man. David is not open to change, and like the hulking presence of the cherry orchard in *The Cherry Orchard,* represents the past. Knowing this, his declaration that "I am not prepared to be reformed" (p. 77) is

not so unusual. Despite this declaration and against his better instincts, David slowly devolves into a weaker man. His comments on the weaker animals accepting their place in the world (p. 85) is more than just a comment on wildlife, as it foreshadows what he will become.

David's sojourn in the countryside is characterized by a loss of power and privilege, and the rape of his daughter is the realization of David's fear of the danger of the countryside and his powerlessness. In the city, David is a pillar of strength, never once showing any sign of fear, even when his car is vandalized and he is threatened by Melanie's father. In the countryside, the opposite is the case as is seen in David's attempts to dissuade the men who carry out the rape by pleading. The vanity of this plea is in David's assumption that he can speak his way out of a situation with men who are exercising a base human instinct for pleasure and domination in a setting that allows them to do so. He quickly realizes the stark truth that he "speaks Italian, he speaks French, but Italian and French will not save him here in darkest Africa. He is helpless, an Aunt Sally…" (p. 94). The "darkest Africa" David refers to is the countryside setting where the white man does not enjoy the power and influence that characterizes the city's institutions. He becomes an easy target, lost in a setting that is full of hatred for him. David finds himself in an unfamiliar position, and the prospect of an amicable dissolution of this fracas is impossible. Our protagonist must now submit to the new order as he is abused. There is a stark contrast between Lucy's reaction to the rape and that of her father. Lucy remains calm and collected whereas David is visibly and mentally shaken by the act. What seems to be an

irrational reaction to a grave incident is a result of Lucy's acceptance of her place in the countryside. Lucy acknowledges that she wields little power in the countryside, a fact David is yet to fully understand. Though David is aware of his reduced importance in the countryside, the reality of this does not fully sink in, hence his shock.

With the exception of the boy who accompanies them as student, the men who carry out the rape occupy the position of superior man. In a country that treats black men as the inferior other, these men can now exercise power over two white people who do not occupy a privileged position in the setting of the countryside. The chance to exercise such power over people who have historically been the superior race is one that these men are more than willing to take. Vincent (2006) explains this act of imposition;

> The idea of hegemonic masculinity signals the fact that at any given social moment, some men are in a position to impose their particular definitions of masculinity on others in order to legitimate and reproduce the social relations that generate their dominance (Vincent, 2006, p. 355).

Thus, apart from being a vengeful act, the rape of Lucy imposes the idea of hegemony nursed by these men on her and her father. We cannot be certain in stating that the men are hegemonic but their understanding of what it means to hegemonic leads them to carry out their act. Ratele's study (2013) on the simultaneous occupation of superior and inferior gender positions by black men can be used to explain this assertion. The black men in the moment of rape, subscribe to the violence and rage (as evidenced by Lucy's surprise at the anger of the men) that Ratele explains to be indicative of black hegemonic masculinity. Thus, the men, during the rape are in fact operating with an understanding of

hegemony. The setting of the countryside allows them to exercise superiority and the ability to cause to submit, a previously more powerful group of people makes these men the undoubted victors. This confirms Ratele's stance on imposition and rape as a method of masculine assertion (2016). The boy who accompanies the men in the rape of Lucy is said to have been "there to learn" (p. 159). This forceful submission of weaker ones, then appears to be the norm in this setting, and is passed on to the younger boy whose performance of masculinity would no doubt be shaped by this lesson. David who has for so long avoided this shift in position, becomes 'the other', together with his daughter. For Lucy, she is not surprised by the action but the hatred with which it is carried out:

> 'It was so personal,' she says. 'It was done with such personal hatred. That was what stunned me more than anything. The rest was. . . expected. But why did they hate me so? I had never set eyes on them.' (p. 156)

Two reasons can be given as explanations to this hatred, one of which was offered by the protagonist. The first of these, so graciously explained by David, is a result of a "history of wrong" (p. 156). The South African transition to democracy left distinct traces of the violence that marked the apartheid era. The often-ruthless measures taken by the state against individuals who were deemed enemies of the state, trickled down to the citizens. The policy of exclusion effectively positioned some people as privileged and the unfortunate ones as "the other" (Bartnik, 2014; Sanders, 2002). Ruthless patterns of behavior were institutionalized and the privileged few (mainly white people) were legitimately capable of causing harm to non-whites. The end of the apartheid era and the ushering in of a new democracy provided an avenue for revenge for the previously marginalized. The

setting of the countryside, which is dominated by blacks, accompanied by the end of the apartheid era, makes it unsuitable for 'white' presence without some form of 'black' protection. David and his daughter unfortunately find themselves in the crosshairs of this vengeful crusade. Their presence in a setting recognized to be the territory of non-whites makes the violence towards them, an expected result. The chasm between white and black South Africans that Ratele (2016) talks about as a result of years of black South Africans being mistreated, is therefore the first and most obvious reason for this hatred. Secondly, like the European women in *Season of Migration to the North*, Lucy is a repository of a history of unfair treatment whose domination gives a little bit of satisfaction to the men who were previously wronged. Thus, like Mustafa did, "they put her in her place…they showed her what a woman was for" (p. 115). Once again sharing similarities with another unfortunate character, the similarities between Lucy and Ayowa in *Of Men and Ghosts* are obvious. Both are thought of as too good for their molesters and both become a means to establish dominance. The psychoanalytic concept of displacement (Tyson, 2014), where anger towards a person is transferred to another person who is usually incapable of resistance, is applied in Lucy's rape. The anger felt for the institution of apartheid, that was held in place by powerful white men, is transferred to Lucy.

David struggles to come to terms with his devaluation, is haunted by his inability to save his daughter, and feels a lot of shame in his admission that he did nothing to save his daughter. His failure to save his daughter during the rape is in stark contrast to his time before the disciplinary committee, when he found a way

to defend himself with words. The power of civility that afforded David the chance to speak his way out of an apology in the city is not practical in the countryside. Lucy's rape is the most important indicator of David's powerlessness in his new setting. David tries to maintain a strong outlook, but is betrayed by the shock which invades him as result of his helplessness in trying to save his daughter. Since psychoanalysis must go beyond an examination of the psyche to "deal with the intrusion of the external world into the inner" (Alford, 2018, p. 43), it is important to discuss the effects David's sojourn in the countryside have on him. While there are no specifically identified set of physical traits that indicate trauma (Marder, 2006), constant flashbacks to a traumatic memory and reenactments of the memory, are symptomatic of a person suffering from trauma. The dreams David has, reference Lucy's rape and are indicative of a broken man. Luckily, due to the nature of our data, an analysis of his dreams can be attempted without regard for the accuracy of these dreams (Freud, n.d.). Freud teaches that dreams are a projection of our psychological experience and are stand-ins for real life events. In what he labels visions, David sees his daughter crying out, "'Come to me, save me!'... In the vision she stands, hands outstretched" (p. 103). David's descent into becoming the dog-man gives credence to character traits originating from dreams (Freud, n.d.). In the setting of the countryside, David occupies this unfortunate position of 'lower creature' to the more dominant black men. He continues to have nightmares in which he "runs from the man with the face like a hawk…" Drawing the link between this dream and Kani's appellation as a hawk in *Of Men and Ghosts,* the interpretation of this as David's loss of ideality, and

fear of the actions of an ideal man, are not far-fetched. This phenomenon of using a single image in a dream to represent more than one wound is termed condensation in psychoanalysis (Tyson, 2014). David is nursing the wounds of his devaluation as well as the effects of his daughter's rape. The tool used in enforcing this devaluation is the ideal man, and the hawk is a symbol of the ideal man David attempts to escape. He is no longer drawn to the dominance which he once enjoyed, after witnessing its extreme consequences. The isolation that also characterizes victims of trauma is present in the novel as David Lurie moves away from his daughter and is more invested in the dogs; he becomes "simply nothing" (p. 143). His move to a place, withdrawn from his daughter, is necessitated by a need to escape a constant reminder of the trauma associated with the farm where Lucy is raped. While David is not the direct victim of the rape, he is more afflicted by it since the rape hastens and enforces the process of becoming the other. His oedipal fixation with power and unwillingness to give up this power, in a setting that snatches it away from him, is a major cause of the trauma he suffers. David is not quite ready to become the other hence the shock of his sudden devaluation is what causes his breakdown. As is characteristic of a traumatized person, he devotes his time to controlling what he can (Alford, 2018): himself and the dogs. The dogs, which have been explained to be extensions of David Lurie, allow the reading that David controlling the dog is simply an attempt to have more control over himself. The early period of David's stay in the countryside was marked with a thinking that he was better than most. After the rape and his dreams, David has no choice than to accept his place as a lesser man, and perform

his gender as such. He hopes to one day return to his old self, to become as expressive as he used to be but "the truth, he knows, is otherwise. His pleasure in living has been snuffed out." (p. 107).

Catalyzed by the rape and in a last-ditch effort to hold on to what may be left of his redemption, David directs his attention towards Petrus. Without proof and based purely on suspicions, David decides that Petrus is somehow connected to Lucy's rape, and tries unsuccessfully to get Petrus to confess to it. He regrets his inability to punish Petrus as he thinks about the days during which he could have meted out punishment, "In the old days one could have had it out with Petrus. In the old days one could have had it out to the extent of losing one's temper and sending him packing and hiring someone in his place" (p. 116). As much as he tries to distance himself from the "one" he describes in his statement, David is obviously talking about himself and his longing to punish Petrus. David seems to be nursing some scorn for Petrus who was once "a boy, now he is no longer" (p. 152). This hatred is not merely from Petrus' absence during the rape, but from the fact that he who was once "a boy" is now the greater man. His daughter's frank admission of this fact, cements his non-existing influence in the countryside:

> Objectively I am a woman alone. I have no brothers. I have a father, but he is far away and anyhow powerless in the terms that matter here. To whom can I turn for protection, for patronage? To Ettinger? It is just a matter of time before Ettinger is found with a bullet in his back. Practically speaking, there is only Petrus left. Petrus may not be a big man but he is big enough for someone small like me. And at least I know Petrus. I have no illusions about him. I know what I would be letting myself in for. (p. 204)

Lucy's acceptance of her place as a lesser person in the countryside enforces the idea of the lowering of the status of the white man and the elevation of the black man. It is only in the absence of Petrus that the rape is carried out and though David interprets this to mean he has some knowledge of the rape; it mainly enforces Petrus' influence in the countryside. His absence removes the only form of security Lucy has and leaves her exposed to the dangers of her setting. David tries to convince Lucy to move to Holland, a place where his powers can be restored, and affords him the opportunity to perform a dominant masculinity. Lucy chooses to remain in the countryside, under the care of Petrus who is objectively better security.

It has already been established that David's gender performance is greatly dependent on his sexual prowess and a dominance of his id over the superego. This phallic masculinity marked David as a powerful man and makes his sexual affair with Bev Shaw an interesting landmark in the arc of this character. Confessing his own surprise at his decision to make love to Bev, David presents us with this thought, "After the sweet young flesh of Melanie Isaacs, this is what I have come to. This is what I will have to get used to, this and even less than this" (p. 150). Without the aid of a setting that feeds his power, David must now resort to a previously unattractive source of satisfaction. For a man whose masculinity is so strongly tied to his sexuality, this decrease is a signal of a descent in masculinity. Indeed, David proves himself an unsympathetic character, difficult to empathize with, as a result of his constant criticism of others. He does not identify himself as much of a rapist as his daughter's attackers because he remains, in his

mind, an intellectual fellow. Even so, David is not too different from the attackers. They all use positions of power to enforce their will on weaker women. The only difference between David and the attackers, is the setting where their acts are performed. Similarly, however, both settings give power to the perpetrators, and both victims are powerless in the most important terms that matter. Much like the attackers, David is himself a rapist (Travis, 2006).

Chapter Summary

The novel highlights the shift in power and masculine identity and relations in the new South Africa. Lucy understands this change by submitting to the power of Petrus, and accepting that her former position of power has changed in the countryside. David is unable to do so and resigns himself to seclusion. The change from the high and mighty professor Lurie in the city to the lowly David in the countryside is a shift that the protagonist struggles to come to terms with. In David Lurie, we see a masculinity that is expressed by the uninhibited expression of his sexual desires and shutdown of his superego. The setting of the city allows him to exercise power through sex and still maintain a triumphant demeanor despite the verifiably wrong nature of his actions. We find that the power he enjoys in the city setting makes David's time in the countryside almost uninhabitable for David. He slowly devolves into dog-man and this transition is quickened by his daughter's rape which I explain to be the most important realization of David's powerlessness. However, as stated by Sam (2016), David giving up the dog is an indicator of the possibility for change and may be an indication of positivity.

CHAPTER FIVE

CONCLUSION

Introduction

What this thesis sought to achieve was to prove that setting and social status were integral to masculine performance and identification. By analyzing three literary texts under the broad stroke of masculinity studies in this thesis, I have authenticated the link between setting, social status and the performance of masculinity. The importance of this study lies in the paucity of literature explaining how various contexts influence masculine identities. Though this is generally agreed to be the case, scholars have not focused on the link between the settings and social statuses of characters and their masculinity, instead choosing to focus on and give proof to the different representations of masculinity. While this study contributes to existing literature on the weaknesses of a single masculinity, the studies that have examined these weaknesses have done so without focusing on the value of setting and social status. What I have shown in this research is society's influence on men in the actions they take and the formation of masculine identities.

To do this, I used the theory of masculinities as the framework of analysis while applying specific theories like the performative gender theory and psychoanalysis in the necessary areas of analysis. The theory of masculinities which served as the base theory of this research gained traction in the mid-1980s. Sigmund Freud's novel work in psychoanalysis which introduced the falseness of an assumed natural gender and the role society played in modulating desire were utilized in masculinity studies. Research into masculinity, therefore, aimed at

ascertaining the role that human relation and perceptions of culture and society played in masculinity. Simply, the theory of masculinities explores the gender dimension of masculinity by considering relations between and amongst people.

Since the changing nature of masculinity and the dilemma of what it means to be a man dominate the theory of masculinities, these ideas were applied to literary characters, to give further proof to the instability and fluidity of masculinity. The characters selected were analyzed with respect to their setting and/or social status. Qualitative content analysis, therefore, served as the most preferable methodology for such an undertaking. Following the requirements of this methodology, the texts selected were judiciously examined to find patterns in how the characters act and the changes realized in these patterns.

In effect, three African novels were selected using purposive sampling; *Disgrace* by J.M. Coetzee*, Of Men and ghosts* by Kofi Aidoo and *Season of Migration to the North* by Tayeb Salih, representative of three African subregions (southern, western and northern respectively). These three novels were used to substantiate the theory that setting, social status and masculine identity formation were intricately linked. I divided the research into five chapters; chapter one was an introduction to the thesis, the important constituents of the thesis, and review of related literature. The second, third and fourth chapters all constituted analyses of the texts, and chapter five presented the summary and major findings of the research.

Summary of Chapters

In chapter one, I presented the motif of the current research and indicated why there was a need for research into the connection that exists between setting, social status and masculinity. Maintaining that previous researches on masculinity in Africa are important, I stressed that the lack of research into the performance of masculinity in relation to setting and social status needed to be addressed. The works on masculinities in Africa carried out without such a perspective showed the changing nature of masculinity without concretely establishing the reason for said change. The current research was, therefore, explained to be an attempt to fill this gap.

Literature was also examined to show existing knowledge in the study of masculinities in Africa, and to confirm the ways this study was at variance or agreed with existing knowledge. Engaging with the literature also gave credence to the statement of the gap identified. The literature review commenced with a look at analyses on setting and character. Such works, which had similar theoretical basis to this research, confirmed the effectiveness of such an undertaking. I also reviewed literature on the selected authors with the intention of illustrating the differences and similarities with my study. This was followed by a look at the theory of masculinities and a justification of its selection. The theory of masculinities helps in the assessment of relations amongst people, and how these relations inform the actions of men, hence making it a perfect fit for this research.

Key terms in this study like 'hegemonic masculinity', 'power' and 'sex' were also examined, showing how they are used and their significance to this research. The recognition that a particular model of being a man is respected by society, was the reason the theory of hegemony played an important role in my study. Power and sex were also used for their influence on the perception of masculinity.

In the second chapter, *Of Men and* Ghosts by Kofi Aidoo was the novel examined. The performative gender theory was used to show how men operated under the compelling force of 'social status'. This was carried out by first explaining the performative gender theory and its importance to the research. The performative gender theory stresses the repetition and performance that underlies understanding of gender in general, and masculinity in particular. The detailed nature of this theory in identifying that gender performances are merely replications of some known ideal model was why it was chosen. Some works which utilized the performative gender theory were also discussed to explain how they influenced and differed from the current research. The analysis of the text was subsequently carried out by examining the characters of Entea, Kani and Benoa. The analysis brought to the fore the role of social status in the enactment of masculine identity. The social statuses of the male characters identified were found to be performed to correspond to their standing in society or in anticipation of a prestigious status.

In chapter three, Tayeb Salih's *Season of Migration to the North* was the focus of analysis. The relevance of the analysis of this novel, which has been

subject to a number of literary studies, was illustrated by a review of other studies conducted on it. Specifically, works on gender were examined, since that is the overarching subject area of this research. It was seen that most of these studies were conducted to establish the power relations between the men and women in the text, an issue that is explored in this research but does not form an integral part of it. Other studies conducted on the novel were also looked at. Issues like who the protagonist of the text is, and the role of interracial relationships, were all examined by scholars and shown to be different from the argument advanced in this study. The analysis was then carried out by using the earlier discussed sex and power, to show how masculinity worked. It was also posited that the characters examined acted in ways that directly complemented their locations.

J.M. Coetzee's *Disgrace* was analyzed in the fourth chapter, using the performative gender theory and psychoanalysis. The performative gender theory helped in showing how the masculinity seen in the novel is a performance that is motivated by setting. Psychoanalysis also helped in understanding certain actions taken, and why certain contradictions that may be seen are in fact, characteristic of human nature. By first examining existing literature on masculinities in South Africa, I provide relevant accounts of the South African man's experience, and by extension, show how and why certain characters take some actions. It is explained by some scholars (Morrell, 2001; Ratele, 2013) that subordinated black masculinities are on the path to establishing dominance, while still navigating the crises of occupying both inferior and superior positions. The relevance of such

insights was seen in the analysis which regularly referred to them in explaining particular incidents and defending certain views.

Major Findings

Judith Butler's theory of performativity was used to show how male characters endeavored to act the part befitting of their social status. Kani and Benoa took actions they perceived to be expected by society. Doing this meant that the men had to take on expressions of masculinity that directly complemented their status, whether or not they were contented with said actions. This compulsory performance was done with unease, but with the hope of leading to internalization, a phenomenon termed masking in this research. We also discovered that men who could not properly align their performance with their social standing were rejected by society, as seen in the character of Entea. The analysis also led to the validation of an inner being, as propounded by Butler (2007). This was demonstrated by Kani's breakdown, which betrayed his mostly 'perfect' character traits.

Moreover, I showed the parallels between setting and masculine behavior. Sex and its relation to power were used to show the fluidity of masculinity. The characters selected as objects of analysis helped in the realization that actions taken were motivated by the time and place. Mustafa Sa'eed took on the role of savior during his time in England because he saw an opportunity to avenge the wrongs of Europe against Africa. This led to a sexual crusade that resulted in death and pain for most of the women he had an encounter with and gave Mustafa a feeling of superiority. Such malicious intent was not present in his time in

Africa but was rather replaced with a calm and affable person who was deemed integral to the community. Change in disposition and action was also recognized in the narrator, and gives credence to the importance of setting to character motivation.

Similarly, David Lurie in *Disgrace* exhibits a shift in masculine identification, this time within the same country, but in different places. David's change, unlike the one seen in *Season of Migration to the North*, is one that was compelled by the setting and not the choice or willingness of the individual. There was a change in power due to the different markers of strength in the city and the countryside. The importance of sexuality to his identification as an ideal man permitted the reading that his lack of a choice in his sexual partners in the countryside showed his devolution. We also saw the ripple effects of perceptions of what it means to be hegemonic in the rape of Lucy.

Another important finding of this research is in the application of the new alternative masculinity theory. I proposed a shift from the focus on the sexuality of men as the focus of determining whether or not they present an alternative masculinity, to applying the most important tenet of the theory; whether or not a man resists the subordination of women.

As a final point, the research questions that guided the research were answered by showing that there were a substantial range of masculine characters portrayed in the texts; the ideal man character was the most desired masculine form as exhibited by the character of Kani while a character like Entea was undesired. It was also proven that change of setting changes the performance of

masculinity by showing that setting and social status as determinants of masculine performance, meant that change of setting changed masculine performance. This supported the fact that masculinity is ever changing and like clay, can be molded in many different ways. The men were also shown to employ different methods in performing their masculinities. These included: masking, going on sexual crusades, showcase of violence or even forced seclusion.

Challenges

The greatest and perhaps most universal hiccup was the Corona Virus pandemic which greatly restricted access to materials, and directly impacted my research ability and capacity. The indefinite closure of university facilities and fear of contracting the virus meant that I did not have access to hard copies of studies, and was limited mostly to soft copies which were not always available. The services of research assistants, therefore, became a necessity. The research assistants who helped with data collection demanded extremely high fees, stating the virus as an inconvenience they had to navigate.

Also, the scarcity of materials on the link between setting and masculinity proved to be problematic, but this only gave credence to the importance of the current research. While there were works on setting, how this directly impacted masculinity was not explored by most scholars. Works that spoke about the link between setting and masculinity also did so without having setting as the focus of their analyses. Thus, such links had to be carefully revealed and established.

Suggestions for Further Research

To better appreciate the implications of the results discussed, further studies can investigate the importance of setting to character motivation. Doing this will enhance the understanding of complex entities like masculinity and various identity markers. An idea that was raised but not discussed at length, because it was not of particular prominence to this study, was the distinction between gender and sex. Future researchers can look into the African interpretation of these two identity markers and how characters challenge normative understanding of gender and sex. Finally, the issue of masking as proposed by this study can be the basis of literary analysis. By linking such a concept to a literary element like the point of view, one can make substantial arguments about the performance of gender.

REFERENCES

Primary Sources

Aidoo, K. (1991). *Of Men and Ghosts*. Ghana, Accra: Ghana Publishing Corporation.

Coetzee, J. M. (1999). *Disgrace*. New York, USA: Penguin Groups.

Salih, T. (1970). *Season of Migration to the North*. London, England: Heinemann.

Secondary Sources

Abbas, A. A. (1979). The strangled impulse: The role of the narrator in Tayeb Salih's *Season of Migration to the North*. *Sudan Notes and Records*, *60*, 56-85.

Abbas, A.A., & Mitchell, E. (1985). The father of lies: The role of Mustafa Saeed as second self in *Season of Migration to the North*. Beirut: American University of Beirut.

Adegbite, O.T. (2016). Masculinity and cultural conflict in Chinua Achebe's *Things Fall Apart*. *International Journal of English and Literature, 7*(6), 81-87.

Adinkrah, M. (2012). Better dead than dishonored: Masculinity and male suicidal behavior in contemporary Ghana. *Social Science & Medicine*, *74*(4), 474-481.

Alexander, P. (1987). Prostitution: A difficult issue for feminists. *Writings by Women in the Sex Industry,* 184-230.

Alford, C. F. (2018). Trauma and psychoanalysis: Freud, Bion, and Mitchell. Psychoanalysis, *Culture & Society*, 23(1), 43-53.

Al-Halool, M. (2008). The nature of the uncanny in *Season of Migration to the North*. *Arab Studies Quarterly*, 31-38.

Amadiume, I. (2015). *Male daughters, female husbands*: *Gender and sex in an African society*. London: Zed Books Ltd.

Andersson, T. (2007). In control or in despair: Protagonist analysis of David Lurie in *Disgrace* and Okonkwo in T*hings Fall Apart.* Sweden: Södertörns University College. Retrieved from https://www.diva-portal.org/smash/get/diva 2:15414/FULLTEXT01.pdf

Arab Studies Quarterly (2009). In memoriam: Al-Tayeb Salih 1929-2009. *Pluto Journals, 31*(3), iii-iv. Retrieved from https://www.jstor.org/stable/41858581.

Attridge, D. (1999). JM Coetzee's boyhood, confession, and truth. *Critical Survey*, *11*(2), 77-93.

Bartnik, R. (2014). On South African violence through Giorgio Agamben's biopolitical framework: A comparative study of J.M. Coetzee's *Disgrace* and Z. Mda's *Ways of Dying*. *Studia Anglica Posnaniensia*, *49*(4), 21-36.

Bateman, A., & Holmes, J. (2002). *Introduction to psychoanalysis: Contemporary theory and practice*. London: Routledge.

Boehmer, E. (2002). Not saying sorry, not speaking pain: Gender implications in *Disgrace*. *Interventions*, *4*(3), 342-351.

Booth, J. (1988). Self-sacrifice and human sacrifice in Soyinka's *Death and the King's Horseman*. *Research in African Literatures*, *19*(4), 529-550.

Brod, H. (1987). *The making of masculinities: The new men's studies.* Boston: Allen & Uwin.

Brod, H., & Kaufman, M. (Eds.). (1994). *Theorizing masculinities* (Vol. 5). London, England: Sage Publications.

Bryant, K.A. (2004). Passing, cultural performance, and individual agency: Performative reflections on black masculine identity. *Cultural Studies-Criminal Methodologies 4*(3*)*, 377-404.

Bly, R. (2015). *Iron John: A book about men.* Boston, MA: Da Capo Press.

Brickell, C. (2005). Masculinities, performativity, and subversion: A sociological reappraisal. *Men and Masculinities*, *8*(1), 24-43.

Bridges, T., & Pascoe, C. J. (2014). Hybrid masculinities: New directions in the sociology of men and masculinities. *Sociology Compass*, *8*(3), 246-258.

Buikema, R. (2009). Crossing the borders of identity politics: *Disgrace* by J.M. Coetzee and *Agaat* by Marlene van Niekerk. *European Journal of Women's Studies, 16,* 309-324.

Buller, D. J. (2006). *Adapting minds: Evolutionary psychology and the persistent quest for human nature*. Boston, MA: MIT press.

Butler, J. (1990). *Gender trouble: Feminism and the subversion of identity*. London, England: Routledge.

Butler, J. (2007). *Gender trouble: Feminism and the subversion of identity*. London, England: Routledge.

Caminero-Santangelo, B. (1999). Legacies of darkness: Neo-colonialism, Conrad, and Salih's *Season of Migration to the North*. *Ariel, 30*(4), 7-33.

Carrigan, T., Connell, B., & Lee, J. (1985). Toward a new sociology of masculinity. *Theory and Society*, *14*(5), 551-604.

Cast, A. D., & Burke, P. J. (2002). A theory of self-esteem. *Social Forces, 80* (3), 1041-1068.

Chekhov, A. (2016). *The cherry orchard: A comedy in four acts*. London: Bloomsbury Publishing.

Connell, R. W (1987). *Gender and power*. Cambridge, London: Polity Press.

Connell, R.W. (1995). *Masculinities*. Berkeley: University of California Printing Press.

Connell, R.W. (2000). *The men and the boys*. Cambridge: Polity.

Connell, R. W. (2002). On hegemonic masculinity and violence: Response to Jefferson and Hall. *Theoretical Criminology*, *6*(1) 89-99.

Connell, R. W. (2005). *Masculinities*. Cambridge, London: Polity Press.

Connell, R. W. & Messerschmidt, J.W. (2005). Hegemonic masculinity: Rethinking the concept. *Gender & Society,* 19(6), 829-859.

Côté, J. E., & Levine, C. G. (2002). *Identity, formation, agency, and culture: A social psychological synthesis*. London: Lawrence Erlbaum Associates.

Davidson, J. E. (1989). In Search of a Middle Point: The Origins of Oppression in Tayeb Salih's *Season of Migration to the North*. *Research in African Literatures*, *20*(3), 385-400.

Delphy, C. (1993). Rethinking sex and gender. *Women's Studies International Forum*, *16* (1), 1-9.

Edwards, T. (2004). *Cultures of masculinity*. London: Routledge.

Ennin, T. P. (2013). *Masculinities in Ghanaian fiction and film*. Michigan: Proquest LLC.

Ennin, T. (2014). The making of Akan men: Confronting hegemonic masculinities in Ayi Kwei Armah's *The Healers* and Ama Ata Aidoo's *Anowa*. *Spectrum: A Journal on Black Men, 2(2),* 41-62.

Everitt-Penhale, B., & Ratele, K. (2015). Rethinking 'traditional masculinity' as constructed, multiple, and hegemonic masculinity. *South African Review of Sociology*, *46*(2), 4-22.

Farrell, W. (1975). *The liberated man: Beyond masculinity: Freeing men and their relationships with women*. New York: Random House.

Flecha, R., Puigvert, L., & Rios, O. (2013). The new alternative masculinities and the overcoming of gender violence. *International and Multidisciplinary Journal of Social Sciences*, *2*(1), 88-113.

Foucault, M. (1978). *The history of sexuality: An introduction.* New York: Pantheon Books.

Foucault, M. (1990). *The history of sexuality: An introduction*. New York: Vintage.

Frederick, D. A., Buchanan, G. M., Sadehgi-Azar, L., Peplau, L. A., Haselton, M. G., Berezovskaya, A., & Lipinski, R. E. (2007). Desiring the muscular ideal: Men's body satisfaction in the United States, Ukraine, and Ghana. *Psychology of Men & Masculinity*, *8*(2), 103-117.

Freud, S. (1989). *The ego and the id*. New York: WW Norton & Company.

Freud, S. (2010). *The interpretation of dreams*. New York: Basic Books.

Freud, S. (2013). *The ego and the id*. Washington: Kindle Direct Publishing.

Freud, S. (n.d.). *A general introduction to psychoanalysis*. Dodo Collections.

Frosh, S. (1994). *Sexual difference: Masculinity and psychoanalysis*. New York, USA: Taylor & Francis.

Gay, P. (1998). *Freud: A life for our time*. London: WW Norton & Company.

Geesey, P. (1997). Cultural hybridity and contamination in Tayeb Salih's Mawsim al-hijra ila al-Shamal (*Season of Migration to the North*). *Research in African Literatures*, *28*(3), 128-140.

Gentles, S. J., Charles, C., Ploeg, J., & McKibbon, K. (2015). Sampling in qualitative research: Insights from an overview of the methods literature. *The Qualitative Report*, *20*(11), 1772-1789.

George, O. (1999). Cultural criticism in Wole Soyinka's *Death and the King's Horseman*. *Representations*, (67), 67-91.

Gibson, B. (2002). An island unto himself? Masculinity in *Season of Migration to the North*. *Jouvert*, *7*(1). Retrieved from https://legacy.chass.ncsu.edu/jouvert/v7is1/gibson.htm

Goffman, E. (1956). *The presentation of self in everyday life*. Scotland: University of Edinburgh Social Sciences Research Centre.

Groes-Green, C. (2013). “To put men in a bottle”. Eroticism, kinship, female power, and transactional sex in Maputo, Mozambique. *American Ethnologist, 40*(1), 102-117

Hall, S. (2002). Daubing the drudges of fury: Men, violence and the piety of the hegemonic masculinity thesis. *Theoretical Criminology, 6*(1), 35-61.

Hassan, W. S. (2003). Gender (and) imperialism: Structures of masculinity in Tayeb Salih's *Season of Migration to the North*. *Men and Masculinities*, *5*(3), 309-324.

Henson, K. D., & Rogers, J. K. (2001). "Why Marcia you've changed!" Male clerical temporary workers doing masculinity in a feminized occupation. *Gender & Society*, *15*(2), 218-238.

Herron, T. (2005). The dog man: Becoming animal in Coetzee's "Disgrace". *Twentieth Century Literature*, *51*(4), 467-490.

Hesse-Biber, Nagy S. (Ed.). (2007). *Feminist research practice: A primer*. London, England: Sage Publications.

Hesse-Biber, S. N., & Leavy, P. (2017). *The practice of qualitative research*. California: Sage Publications.

Hinojosa, R. (2010). Doing hegemony: Military, men, and constructing a hegemonic masculinity. *The Journal of Men's Studies, 18*(2), 179-194.

Ho, P. S. Y., Jackson, S., & Lam, J. R. (2018). Talking politics, performing masculinities: Stories of Hong Kong men before and after the umbrella movement. *Sex Roles*, *79*(9-10), 533-548.

Hobbs, A. (2013). Masculinity studies and literature. *Literature Compass*, *10*(4), 383-395.

Holt, D. & Thompson, C. (2004). Man-of-action heroes: The pursuit of heroic masculinity in everyday consumption. *Journal of Consumer Research, 31*(2), 425-440. doi:10.1086/422120.

Horney, K., & Kelman, H. (1967). *Feminine psychology* (Vol. 67). New York: Norton.

Huebener, P. (2010). Metaphor and madness as postcolonial sites in novels by Jean Rhys and Tayeb Salih. *Mosaic: A Journal for the Interdisciplinary Study of Literature,43*(4), 19-34.

Hunter, M. (2005). Cultural politics and masculinities: Multiple-partners in historical perspective in KwaZulu-Natal. *Culture, Health & Sexuality*, *7*(3), 209-223.

Iyasere, S. O. (1992). Okonkwo's participation in the killing of his" Son" in Chinua Achebe's *Things Fall Apart*: A study Of ignoble decisiveness. *CLA Journal*, *35*(3), 303-315.

Jefferson, T. (2002). Subordinating hegemonic masculinity. *Theoretical Criminology, 6*(1), 63-88.

Jewkes, Y. (2005). Men behind bars: "Doing" masculinity as an adaptation to imprisonment. *Men and Masculinities*, *8*(1), 44-63.

John, J., & Tawarneh, Y. (1986). Quest for identity: The I-Thou imbroglio in Tayeb Salih's *Season of Migration to the North*. *Arab Studies Quarterly*, *8*(2) 161-177.

Jung, C. G. (2012). *Jung contra Freud: The 1912 New York lectures on the theory of psychoanalysis*. Princeton University Press.

Kessler, S. J., Ashenden, D. J., Connell, R. W., & Dowsett, G. W. (1982*). Ockers and disco-maniacs*. Sydney, Australia: Inner City Education Center.

Kimmel, M. S., Hearn, J., & Connell, R. W. (Eds.). (2004). *Handbook of studies on men and masculinities*. London, England: Sage Publications.

Kiyimba, A. (2010). Men and power: Masculinity in the folktales and proverbs of the Baganda. *Masculinities in African Literary and Cultural Text*, Oxfordshire: Ayebia Clarke Publishing Limited, 35-49.

Klee, P., & Siddiq, M. (1978). The process of individuation in al-Tayeb Salih's novel *Season of Migration to the North*. *Journal of Arabic Literature*, *9*(1), 67-104.

Kwakye, B. (1998). *The Clothes of Nakedness*. London, England: Heinemann Educational Publishers.

Lammers, J., Stoker, J. I., Jordan, J., Pollmann, M., & Stapel, D. A. (2011). Power increases infidelity among men and women. *Psychological science*, *22*(9), 1191-1197.

Leavy, P. (2017). *Research design: Quantitative, qualitative, mixed methods, arts-based, and community-based participatory research approaches*. New York, USA: Guilford Publications.

Loum, D. (2010). The ambivalence of masculinity in Gorgui Dieng's a Leap Out of the Dark. *Masculinities in African Literary and Cultural Text, Oxfordshire: Ayebia Clarke Publishing Limited,* 270-287.

Luyt, R. (2012). Representation of masculinities and race in South African television advertising: A content analysis. *Journal of Gender Studies*, *21*(1), 35-60.

Makdisi, S. S. (1992). The empire renarrated: *Season of Migration to the North* and the reinvention of the present. *Critical Inquiry*, *18*(4), 804-820.

Marais, M. (2003). Reading against race: J.M. Coetzee's Disgrace, Justin Cartwright's *White Lightning* and Ivan Vladislavić's *The Restless Supermarket*. *Journal of Literary Studies,* 19(3-4), 271-289.

McCann, C. J. (1964). Setting and character in *Pride and Prejudice*. *Nineteenth-Century Fiction*, *19*(1), 65-75.

Messerschmidt, J. W. (2018). *Hegemonic masculinity: Formulation, reformulation, and amplification*. Lanham, Maryland: Rowman & Littlefield.

Miescher, S. F. (2005). *Making men in Ghana*. Bloomington, USA: Indiana University Press.

Morrell, R. (Ed.). (2001). *Changing men in southern Africa*. London, England: Zed books

Morrell, R., Jewkes, R., & Lindegger, G. (2012). Hegemonic masculinity/masculinities in South Africa: Culture, power, and gender politics. *Men and masculinities*, *15*(1), 11-30.

Mosse, G. L. (1998). *The image of man: The creation of modern masculinity*. Oxfordshire: Oxford University Press.

Nead, L. (1988). *Myths of sexuality: Representations of women in Victorian Britain*. Oxford, England: Basil Blackwell Ltd.

Nelson, T. D. (Ed.). (2009). *Handbook of prejudice, stereotyping, and discrimination* (2nd ed.). New York, USA: Taylor & Francis.

Nnoromele, P. C. (2000). The plight of a hero in Achebe's *Things Fall Apart*. *College Literature*, *27*(2), 146-156.

Ogundele, W. (1994). *Death and the King's Horseman*: A poet's quarrel with his culture. *Research in African literatures*, *25*(1), 47-60.

Oriaku, R. (2016). JM Coetzee's *Disgrace* as an allegory of the pain, frustration, and disorder of post-apartheid South Africa. *Matatu*, *48*(1), 145-160

Osei-Nyame, K. (2009). The politics of 'translation' in African postcolonial literature: Olaudah Equiano, Ayi Kwei Armah, Toni Morrison, Ama Ata Aidoo, Tayeb Salih and Leila Aboulela. *Journal of African Cultural Studies*, *21*(1), 91-103.

Ougzanne, L., & Morrell, R. (2005). *African masculinities: Men in Africa from the late nineteenth century to the present*. New York, USA:Springer.

Parry, B. (2005). Reflections on the excess of Empire in Tayeb Salih's *Season of Migration to the North*. *Paragraph*, *28*(2), 72-90.

Patton, M. Q. (2002). *Qualitative research and evaluation methods*. London, England: Sage Publications.

Pechey, G. (2002). Coetzee's purgatorial Africa: The case of *Disgrace*. *Interventions*, *4*(3), 374-383.

Poyner, J. (2000). Truth and reconciliation in JM Coetzee's *Disgrace*. *Scrutiny 2*: *Issues in English Studies in Southern Africa*, *5*(2), 67-77.

Ratele, K. (2006). Ruling masculinity and sexuality. *Feminist Africa*, *6*(6), 48-64.

Ratele, K. (2013a). Masculinities without tradition. *Politikon*, *40*(1), 133-156.

Ratele, K. (2013b). Subordinate black South African men without fear. *Cahiers*

d'études africaines, *53*(209-210), 247-268.

Ratele, K. (2016). *Liberating masculinities*. Cape Town: HSRC Press.

ReadWriteThink (2004). *Five elements of fiction: Plot, setting, character, point of view, theme*. Delaware: International Reading Association/Ncte.

Reeser, T.W. (2010). *Masculinities in theory: An introduction.* Hoboken, New Jersey: John Wiley & Sons.

Saint-Aubin, A. F. (2002). A grammar of black masculinity: A body of science. *The Journal of Men's Studies*, *10*(3), 247-270.

Salamone, F. A. (2005). Hausa concepts of masculinity and the Yan Daudu. *African masculinities,* 75-86. New York, USA: Palgrave Macmillan.

Saldaña-Portillo, M. J. (1997, April). Consuming Malcolm X: Prophecy and performative masculinity. *Novel: A Forum on Fiction 30*(3), 289-308. Durham, United states: Duke University Press.

Sallee, M. W., & Harris III, F. (2011). Gender performance in qualitative studies of masculinities. *Qualitative Research*, *11*(4), 409-429.

Sam, A.C. (2016). Masculinity and futurity: The portrait of man in J.M Coetzee's *Disgrace* and Chinua Achebe's *Things Fall Apart*. *The English Literature Journal, 3(4)*, 694-699.

Sam, A.C. (2018). *Intimations of futurity: Masculinity and spatial representations in African novels*. Unpublished doctoral dissertation. University of Cape Coast. Cape Coast-Ghana.

Sanders, M. (2002). Disgrace. *Interventions*, *4*(3), 363-373.

Schotten, C.H. (2005). Men, masculinity, and male domination: Reframing feminist analyses of sex work. *Politics & Gender, 1*(2), 211-240.

Schroedel, J. R. (1985). *Alone in a crowd: Women in the trades tell their stories*. Philadelphia, USA: Temple University Press.

Shaheen, M. (1985). Tayeb Salih and Conrad. *Comparative Literature Studies*, *22*(1), 156-171.

Sutcliffe, H. (2004). The spirit of the moors. *Brontë Studies*, *29*(2), 143-155.

Tamale, S. (2005). Eroticism, sensuality and "women's secrets" among the Baganda: A critical analysis. *Feminist Africa*, *5*(1), 9-36.

Takieddine-Amyuni, M. (1980). Tayeb Salih's *Season of Migration to the North*: An Interpretation. *Arab Studies Quarterly*, 1-18.

Takieddine-Amyuni, M. (1985). Images of Arab Women in *Midaq Alley* by Naguib Mahfouz, and *Season of Migration to the North* by Tayeb Salih. *International Journal of Middle East Studies*, *17*(1), 25-36.

Tarawneh, Y., & John, J. (1988). Tayeb Salih and Freud: The impact of Freudian ideas on *Season of Migration to the North*. *Arabica*, *35*(3), 328-349.

Tong, X. (2016). Heathcliff's Freedom in Emily Brontë's *Wuthering Heights*. *Brontë Studies*, *41*(3), 229-238.

Torgerson, B. (2005). *Reading the Brontë Body: Disease, desire and the constraints of culture*. New York, USA: Springer.

Tran, D. (2010). An exploration of the use of colonial discourse within Mustafa Sa'eed's interracial relationships in *Season of Migration to the North*. *eSharp*, *16*.

Travis, M. A. (2010). Beyond empathy: narrative distancing and ethics in Toni Morrison's *Beloved* and JM Coetzee's *Disgrace*. *Journal of Narrative Theory*, *40*(2), 231-250.

Tsaaior, J. T. (2009). Geo-spatial politics and the trope of migration in Tayeb Salih's *Season of Migration to the North*. *The Journal of North African Studies*, *14*(2), 221-234.

Tyson, L. (2014). *Critical theory today: A user-friendly guide*. London, England: Routledge.

Vilar, E. (2005). *The manipulated man*. London, England: Pinter & Martin Publishers.

Vincent, L. (2006). Destined to come to blows? Race and constructions of "rational-intellectual" masculinity ten years after apartheid. *Men and Masculinities*, *8*(3), 350-366.

West, C., & Zimmerman, D. H. (1987). Doing gender. *Gender & society*, *1*(2), 125-151.

Williams, A. (1993). Ritual and the political unconscious: The Case of *Death and the King's Horseman*. *Research in African Literatures*, *24*(1), 67-79.

Young, A. (2000). *Women who become men: Albanian sworn virgins*. Oxford, England: Berg Publishers.