

**MASCULINITY IN MARGARET OGOLA'S THE RIVER AND THE SOURCE
AND I SWEAR BY APOLLO**


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Requirements of the Award of Master of Arts in Literature of Chuka University**

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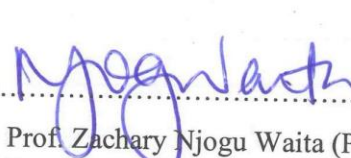
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I declare that this thesis is my original work and has not been presented or forwarded for a degree in this or any other university.

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DEDICATION

To my late father, Augustine Odhiambo Warinda. You were and will always remain an incredible inspiration.

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ABSTRACT

There has been extensive literary research on gender in Kenya and Africa in general. A lot of these literary scholarships has tended to ignore male characters by concentrating on highlighting the woman and her struggle for emancipation from male dominance which has relegated the male character to the periphery. The research has attempted to fill this gap by exploring patriarchal expectation of masculinity and masculinity transformation in Margaret Ogola's *The River and the Source* and *I Swear by Apollo*. It has been guided by two objectives: To interrogate traditional conception of masculinity and to examine how Ogola represents the transformation of masculinities in these texts. Hegemonic masculinity and African feminism theories have been used, whereby Conservative hegemonic masculinity enhanced understanding of the society's view and expectation of the male gender as dictated by traditions and culture that perpetuate patriarchy while the reformed hegemonic masculinity aided in distinguishing men who have embraced changes. African feminism helped in the need to consider universal conditions that the African man and woman have experienced other than concentrating only on gender issues. The literature review showed the importance of the research because it revealed that the male gender has often been viewed universally as the oppressor of the woman resulting to her subsequent subjugation that leads to the men being undermined and stereotyped by society. Qualitative research design has been used to elicit response and understanding of research area. Whereby an in-depth analysis of the primary texts has been done to show how Ogola has presented her male characters in order to determine the various constructions of masculinities. The data from the primary texts has been analysed as per the stated objectives. The study is encased in six chapters. Chapter one includes background to the study that highlights the problem, objectives of the study and research questions. Literature review and theoretical framework are in chapter two and methodology and ethical considerations in chapter three. Figuring of traditional conception has been interrogated in chapter four while subverted masculinity discussed in chapter five. The findings in chapter six have shown that traditional conception of masculinity yielded idealization of the male gender while some men conformed to patriarchal expectations; a move that resulted to their entrapment. The presence of feminine men has also been noted. Subverted masculinity discussion has exhibited men who have no patriarchal tendencies, men releasing power at different levels and men who either fully or partially support women. Recommendation for further research on discourse of language as a literary tool in masculinity transformation and use of style to implement change in society's perception of the male gender in texts studied were made. The research is important because it will augment debate on gender studies not only by literary scholars but also development partners on the importance of including men in gender discussions to enhance social growth and development.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Discussion of gender in literary studies cannot be ignored because of the important roles male and female characters play in the literal world as well as in the literary space. Discussions of male and female characters translate to the studies of masculinity or femininity; concepts that have proved very emotive in literary studies. Masculinity is derived from the term masculine that comprises of traits of ‘a man or men’ (Webster, 1947, 111). These traits are believed to have been attributed traditionally to the male gender by patriarchal societies which entail that men exhibit strength and boldness, courage and brutality and at the same time be providers and protectors of their households. As a result, the male gender is placed above the female gender. Thus, masculinity then is an indication of having masculine predispositions. However, critics like Ouzgane & Morrel (2005) use the term masculinities to represent various constructions of the male gender that this study has incorporated. According to these critics, the term masculinities also entails the spirit of exclusion whereby the male characters are given room to act as individuals who are not necessarily manipulated by their traditions in making decisions on issues affecting their lives, women and the society. Thus, masculinity studies in literary discourse means giving more attention to the male characters in literary works. Contemporary masculinity scholars, for example Taylor & Francis (2015) expand masculinity studies to show how men use practical methods in creating equality between men and women. This shows the importance of studying the male characters to see how they contribute to the gender equality discourse.

Studies on female writings have shown how women have suffered under male dominance while at the same time underscoring the women’s effort and determination to subvert this condition. For instance, Cham (1987) shows how abandonment is an overt obstacle that African women experience. Cham further argues that the abandoned women respond by either surrendering to their fate or reinventing themselves to better persons. Ogundipe (1994) classifies the many problems that African women go through into six mountains that a woman has to move from her back if she has to assert herself.

According to Ogundipe (1994, heritage of traditions and man stand out as some of the major stumbling blocks to a woman's success and the women who succeed fight these two mountains among others to fit in the male-dominated society. This then means that man has to be ignored or downplayed if the woman has to be reinvented. Critics like Schipper (1991) try to show that the African society supports patriarchy and that, 'women have no mouth' and 'no woman is called upon to speak' (Schipper,1991, p.88). This supposes that because of African patriarchy, women can only be heard after fighting for their voice. Frank (1987) discusses how women can exist without men by emphasizing the fact that the survival of the African woman lies on economic empowerment and by fellow women being each other's keepers, defenders and supporters. However, this study feels that even when a woman leaves a husband or lover, there are always other men in her life; for example, a father, a brother, a son or a cousin to mention but a few that are always ready to help the woman reinvent herself economically. The positive contribution of such men, rather than just as keepers of women, is what this study interrogates.

While the above-mentioned studies by Cham (1987),Ogundipe (1994) and Schipper (1991) do not favour the male characters, critics like Ouzgane & Morrel (2005) try to explain masculinity, especially in the African context by showing how the men have been misrepresented and stereotyped in the society as a whole, and in literary works (especially those written by women). Masculinity to these two critics mean men of different categories; those who will behave as their traditions dictate, while others will make individualized decisions based on their own judgments and personalities. Ouzgane & Morrel (2005) emphasise the need to correct the distorted image men have been granted believing that this correction will subsequently lead to the inclusion of men in development strategies without gender conflicts. Reeser & Gottzen (2018) agree that there is a new brand of men who do not live as expected by patriarchy because they display their emotions freely without any inhibitions. Creative writers should therefore represent men in realistic roles and behaviour, rather than stereotyping them in order to fight patriarchy; meaning that writers cannot write under restrictions. This also include interrogating the marginalized men that are despised by the patriarchal societies (Ricardo, Baker, Promundo, de Sand, Lauro, Promundo,. Peacock, Banerjee,Pellaux, Sharafi, UNFPA &Verma, 2015).

In the 1990s, some African women writers and critics realized that African gender problems are unique and cannot be solved by ignoring or vilifying the male gender (Achufusi, 1996). This realization was and is still influenced by the women's exposition through education and life experiences. Modern day African feminists' scholars, for example, McFadden (2016) states that today's gender wars have taken a totally different direction as there is 'parading of a few successful women as evidence of hard work' (p.2). These modern women antagonise men because they want to subvert patriarchy. Such women behave as if they are advocates of the African women; which is a very unhealthy remedy to heal gender issues. It is also important that Africa is still currently undergoing changes in the political and economic landscape (McFadden, 2015) that need an all-inclusive gender co-operation for any meaningful gain. The present study focuses on Margaret Ogola shows how fiction reacts to gender issues and especially the male gender in today's society.

Ogola was born in Kenya in 1958 to John Felix Odongo and Herina Ogunde, in Asembo-Siaya County in Nyanza. Her father later re-located to Rumuruti- Laikipia County where she undertook her early education at Rumuruti Primary School and later joined one of the first co-educational institutions; Thompson's Falls High School (the present day Ndururumo High school) in Nyahururu for her 'O' level education. For her 'A' level education, she went to Alliance Girls' High school in Kikuyu in Central province in Kenya and later to The University of Nairobi, in the capital city of Kenya where she attained her first degree in Bachelor of medicine and surgery and later got a Master degree in paediatrics. Her life in these different places exposed Ogola not only to a great deal of cultural diversity, but also gave her a sense of cultural and gender integration that was bound to have a strong impact in her life (Mwangi, 2011). Ogola had a lot of support from the men in her life; for example, as evidenced by her father who offered her opportunity to gain education at a time when many girls in Africa were not going to school.

As a paediatrician, Ogola championed for the rights of women and children with many of her writings relating to her field of interaction by highlighting the plight of the underprivileged in society; for example women affected by terminal diseases like cancer, street children, orphans and children affected by HIV/AIDS (Mwangi, 2011). Ogola's other works include *Educating in Human Love* (1999) that she co-authored

with her husband George Ogola, *Cardinal Otunga* (1999) a biography co-authored with Margaret Roche, *Place of Destiny* (2005) and *Mandate of the People* (2012). The last two were published posthumously. *The River and the Source* and its sequel, *I Swear by Apollo*, have been selected for this study because of all Ogola's works, the two have mainly been handled in a number of literary studies as works empowering the girl-child and the woman by extension and ultimately reinventing them in a patriarchal society. Emancipating the women in literary studies entail downplaying or obliterating the male characters. This means that those scholars who are likely to glorify the women in literary studies will end up downplaying the importance of the male characters to a point of sometimes destroying them through stereotypical notions. However, the present study examined a contradicting argument

Since its first publication, *The River and the Source* has been selected twice by policy makers in education as Pa literature set book in Kenyan secondary schools in 1999 to 2004 and 2012 to 2018. Its inclusion in the syllabus was prompted by need to inculcate in the learners the importance of acknowledging, appreciating and propping up the girl-child and women in society. However, this study takes a different trajectory by interrogating masculinity in Ogola's novels to uncover the place of the male characters and to determine their contribution to the society.

1.2 Statement of the Problem

Literary scholarship on African female authored texts has for a long time ignored male characters by focusing on the woman and her struggle to emancipate herself from male dominance. The male characters have received little attention in literary studies. This study interrogates male characters and their role in Margaret Ogola's novels, *The River and the Source* and *I Swear by Apollo*. The study sheds more light on the place of masculinity in African literary gender scholarship.

1.3 Purpose of the Study

The purpose of this study is to investigate how Ogola portrays her male characters and how these characters react in the environment of their existence.

1.4 Objectives of the Study

The objectives of this study are:

- i. To interrogate patriarchal expectation of masculinity in Ogola's *The River and the Source* and *I Swear by Apollo*.
- ii. To examine how Ogola represents transformation of masculinities in her texts.

1.5 Research Questions

This study intends to answer the following questions:

- i. How has Ogola presented traditional conception of masculinity in *The River and the Source* and *I Swear by Apollo*?
- ii. How has Ogola represented the transformation of masculinities in *The River and the Source* and *I Swear by Apollo*?

1.6 Justification of the Study

This study contributes new knowledge with regard to masculinity studies as it gives variety to previous gender studies on the position and contribution of men in the society. Being a masculinity study, it gives the researcher room to interrogate men of different predispositions in the masculinities continuum and subsequently shows the importance of involving men in gender discourse.

1.7 Scope of the Study

This study focuses on masculinity in the two novels by Margaret Ogola: *The River and the Source* (1994) and its sequel *I Swear by Apollo* (2002). The two texts have been selected because a number of literary scholars have handled them in interrogation of women subordination by men.

1.8 Assumptions

The study is based on the assumptions that Ogola has portrayed male characters that are liberated from patriarchal beliefs. It is also assumed that Ogola's texts, just like any work of art, act as mirrors that are likely to reflect the realistic picture of gender relations in society.

1.9 Operational Definition of Terms

- Contestation -** Is used to mean the act of disagreeing with the society's way of stereotyping men. It is also power struggle between men and women or men and men.
- Dark Ages -** Contextualized in reference to the sad times when female writers started writing; resulting to men being ignored and devalued in literary female space.
- Entrapped -** Term is used to mean the man being enslaved by the woman's anatomy or beauty, and other forms of goodness or even the society itself. It also refers to incidents where man finds himself in conflicting positions as a result of his race and personal beliefs.
- Forgotten Gender -** This is contextualized to refer to the male gender that seems to be the neglected gender in contemporary female literary studies and society.
- Gender -** Term is used to refer to the way the society uses sex category to assign roles leading to gender status and as such teaching the people to be either masculine or feminine.
- Iconized-** A coinage that this study has used to subvert the over-rated picture of the female characters to show the importance of the male characters in the society.
- Masculinity-** Research encompasses the concept of masculinities which analyses the various constructions that make up the male gender by considering the spirit of exclusion.
- Patriarchy -** This is viewed as a societal creation and is used to examine if all men do take advantage of the power and influence the society bestows on them.
- Stereotyping -** Term refers to how the men have been granted negative names that make them be viewed as villains.
- Traditional Masculinity-** The male characters sticking to labels that encourage male dominance.

CHAPTER TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Introduction

This section has reviewed works by literary critics and studies that have been done with a bearing to this study. This has aided in establishing the gaps and helped put forward the necessity of this study and how it contributes to the realm of knowledge in relation to gender studies. The first part reviews the definition of gender, then the study interrogates causes of women subordination and how African women writers view women as the discriminated gender resulting to male gender being 'the forgotten gender'. The section then discusses aspects highlighted by literary critics that show complexity of masculinity. It also discusses the theories that have been used in the study.

2.2 Gender

The term gender has elicited different definitions from different critics because at times it is used interchangeably with the term sex. Critics like Gutknecht & Butler attempt to make a distinction between sex and gender by stating that 'Gender identity specifies whether a person is male or female' (1985, p.139). They further argue that it is possible to determine the maleness or the femaleness of a person at birth by the appearance of the genitalia. According to these two critics, sex role is a term that introduces the perspective of masculine and feminine roles but not male or female identities. They state that 'gender characteristics are physiological and biological in nature; whereas masculinity and femininity are learned scripts which tell us what is expected of men and women in a given society' (p.139). It is presumed that gender identity characteristics are not liable to change unless through operation while sex roles are attained socially through socialisation and can always be altered. This research is more interested in the meaning of gender and not sex. Thus, from this argument, it is believed that communities will socialise their males and females differently because of their gender in what Gutknecht & Butler (1985) call 'strict sex role stereotypes' (1985, p.147). The women in such cases bear the brunt of negative stereotyping; making the woman the 'forgotten gender' yet roles are not innate. Chafetz (1974) supports the argument above by stating that sex roles are not inborn and are in no way affiliated to gender, meaning that it is wrong to stereotype either the male or the female gender.

Zimmerman (1987) argues that gender is the apportioning of sex category in relation to one's genitalia at birth. Thus, according to Zimmerman, though man and woman are determined by their sex at birth, they are gendered through the socialisation process that labels them masculine or feminine and as a result creating the variance between man and woman. Manner of dressing and naming are also some of the ways to identify a person's sex which later translates into a person's gender. The different genders are then treated differently from birth and throughout their lives. As they grow up, the children attach themselves to their gender and behave according to the societal expectation of their assigned sex category such that even with mentioned sex, they will only behave as masculine or feminine as they have been socialized. Thus, boys/men, girls/women will elicit only behaviour associated to groupings of either being masculine or feminine. Zimmerman (1987) states that while clothes by both groups identify one's gender, they on the other hand hide one's sex. Hence though gender cannot be seen, cultural beliefs and practices make sure that it dominates and permeates all aspects of people's lives and becomes very difficult to alter

Further, Zimmerman (1987) agrees that people's every day's lives become a production machine of gender because the society creates gender roles. Religious beliefs of the people actually justify and protect gender resulting to the sustenance of moral hegemony of the outstanding and despotic or oppressive gender. It is worrying that the dominance of the male gender can barely be altered as it forms the social structures of the society. Mohanty (1991) refers to the term as descriptive gender which is normally translated into the way the society differentiates man and woman. Hierarchically, man is mainly placed above the woman making the latter subordinate to the former, especially in patriarchal societies. Butler (1990) states that gender is a culture that the society has continuously and repeatedly created and established to become the order of the society or a peoples' life. She further argues that at birth, human beings are identified as male or female to determine their sex but not gender. However, they learn to be masculine or feminine from the society as they grow up. Being a social construct, gender is a creation of different aspects of human life that include; religion and the people's cultural practices. Ricardo et al (2015) concurs with the earlier scholars by defining gender as 'socially constructed attributes and roles associated with being male or female' (p.15). From this definition, it means that the society is the context whereby

the male and the female behaviour is shaped into masculinity or femininity which can be said to be learnt scripts through socialisation.

There are different theories allied to the socialisation school of thought which vary in their perception of how the two genders differ in the socialisation continuum that subsequently leads to the demarcation of masculinity and femininity roles. While some like Mead (1935) believe that the society makes man, others like Kohlberg (1966) are of the opinion that human beings create their own flexible personalities. Socialisation here means the process of gaining knowledge, values, skills and competency from a group in order to fit in that particular group. Ricardo et al (2015) states that the input and the output of the socialization is determined by 'social identities, including political status, class, ethnicity, physical and mental disability, age, and other social classification' (p.15). This then means that all the groups mentioned are expected by their communities to exhibit different types of characteristics that anchor them to the expected domain of male/female gender above any other grouping.

Cooley (1902) supports Mead's argument when he states that our interaction with the significant others; those people whose opinions matter so much to us, results to formation of our self-image and as such moulds us as individuals. He justifies his argument by using the image of 'the looking glass' to illustrate the aspect of self-image that results from our supposedly belief of others' perception about us. Mead (1935) is of the opinion that through interacting with others, the social behaviour of a human being is determined and as a result they are able to develop their own self-images. Mead states that the self is found in a person's personality that makes up the self-image and that self-awareness is a result of social experience. Jones (2015) is a contemporary scholar whose argument agrees with Mead (1935) but she links the looking glass theory to the influx of mass communication; in particular social media practices. Jones state that people develop their personality through 'self-concept and the reactions of others' (p.101). She states that people alter their self-concept in relation to how they look like and end up maturing by becoming immune to others criticisms.

While discussing moral development, Kohlberg (1966) indicates that there are three levels that people pass through to develop moral reasoning; and these include pre-conventional, conventional and post-conventional. In the pre-conventional level, a

child views and takes the adult authority with a lot of seriousness; taking it as the yardstick that guides their lives. The conventional level entails the children seeking approval and acceptance by obeying and following laid down rules. Kohlberg (1966) believes that very few people reach the post-conventional level which is important as it entails flexibility in thinking whereby individuals pay special attention to what is important to them to make reasonable judgments. This argument is important in this study because it helps in showing that not all men practise masculinity and behave as per the patriarchal expectations but that some will react to situations in their own way through their own understanding and reasoning. The various views of the socialization schools of thought are relevant to our study because hegemonic masculinity theory that aids in interrogation of masculinity discourse has bits of strands of what the various schools of thought believe in.

The essentialists' school of thought, in defence of the belief that society makes man through socialisation, argues that 'certain people or entities share some essential unchanging 'nature' that secures their membership in a category (Leitch, 2001). This means that societies will socialise their males and the females differently in order for them to fit in their assigned categories of masculinity and femininity.

Hence from the socialisation schools of thought and the essentialists, stem specific beliefs whereby there are clear demarcation of roles between the female and male gender that translates to masculinity or femininity (Hartley, 1976) that are believed to be difficult to change as implanted through the process of socialisation. Reeser & Gottzen (2018) agree that for example, men from common backgrounds or contexts will express similar characteristics. However, the present study takes cognisance of the fact that a few people can move out of the societal yardstick as has been seen in Kohlberg's theory; a strand that is found in the reformed hegemonic masculinity which aided this study to interrogate how some of the male characters in Ogola's works exhibit this process of socialisation. Our main focus or interest was the male gender as this study involved the interrogation of masculinities, the concentration was on how Ogola presents her male characters. From these theorists then, it can be said that a person's gender role is determined to a large extent by the society and partly by the person's own personality. This means that the male gender can rise above patriarchal tendencies which enhances masculinity (if they wish to) that is a social creation. It is important to

note that though patriarchy is a social construct, it has led to men being stereotyped as society views them as people who subordinate women (Ouzgane & Morrel, 2005).

2.3 Causes of Women Subordination

Jones (1987) states that as late as 1960s, there were very few literary works by women. Being traditionally patriarchal, the African continent neglected taking the girl child to school and as a result, the African woman was left behind by the African man because she was denied the right to formal education. McFadden (2015), gives examples of a few women authors like Nwalel Saadawi, Micere Mugo, Fatima Mernissa, Awa Thiam and later Chimamanda Ngozi whose anti-masculinity writings challenged patriarchy. We may call these the 'dark ages' in terms of gender inequality in the African context when the female gender was actually the forgotten gender. Jones (1987) believes that this was not only in literary writings, but that women also never featured in literary journals and critical studies. Many of the literary works before the late 1960s confirms how much the society was socialized to favour men in all aspects of life and as such succeeding in showing negative masculinity. Consequently, this helped in creating male hegemony. Calvacanti & Piccone (1975), Forgacs & Smith (1985), Bellamy (1994) and Forgacs (2000), illustrate how women were under-rated in traditional societies and shed light on gender relations and power play between men and women.

According to Hoare & Smith (1999), hegemony was a term used to imply the exertion of power by a person or persons on other(s). This view was also strengthened in Britannica (1965) which states that hegemony was 'originally the leadership of one particular state in a group of federated or loosely united states' (p. 303). Thus, this study takes cognisance of masculine power, which is viewed as the exerting authority as cited through some of the literary women writers and literary women critics mentioned in this study.

Webster (1947) argues that hegemonic masculinity in gender studies is whereby male dominance and women subordination is emphasised. In traditional hegemonic masculinity, the men hold a high social position and are viewed as family breadwinners and the society has worked to sustain and maintain this order. According to Taylor & Francis (2015), hegemonic masculinity is both inclusive and exclusive. This is because masculinity is meant to favour men while at the same time, it devalues the women.

Ricardo et al (2015) argues that though gender relations between men and women has greatly improved since the Women World Conference in 1995 at Beijing because a lot has been achieved to involve men to embrace gender equality, there is still need to encourage men further. Ricardo et al (2015) states that masculinity still manifests itself, as male dominance against women is still rampant. In their study on representation of men in Akan proverbs, Diabah & Amfo (2018) state that masculinity is a traditional concept that forces men to have dominant roles against women like being the breadwinners. Mfecane (2018) argues that masculinity is both a product of socialisation and man's individual personality. This means that a man can decide whether to live according to patriarchal expectations or not. Our study has found out that, the society explored in Ogola's works subscribes to the ideology of idealized male gender; though there are instances where man and woman are viewed as equals.

Male domination is not only restricted to man subordinating woman but there could be some men who are also subordinated and suffer just like the women for exhibiting feminine characteristics (Ouzgane & Morrel, 2005) while hegemonic masculinity entails the men to exhibit brutality, toughness, violence or aggression. Men should also be courageous, have high level of competitive spirit to ensure maximum achievement and success in their targets and be economically well off (Gould, 1976). Taylor & Francis (2015) advises scholars that hegemonic masculinity studies involve coming up with concepts that enhance discrimination that result in the subordination of women by men. Men are also expected to manage stress or restrain their emotions (Cleaver, 2003). Reeser & Gottzen (2018) however, emphasises that though patriarchal cultures discourage the male gender from expressing their emotions, this inhibition subsequently ends up breeding angry and violent men who find it difficult to fit in the society. Pasura & Christov (2017) discuss how black men can subvert masculinity and live against the grains of patriarchy in various social setups and the consequences of their actions that sometimes end up benefitting the women.

It is against such a backdrop that literary works emerged in giving a true picture of the patriarchal societies and this study has interrogated how some of the male characters in the texts under discussion react independent of the presumed status quo of masculinity.

2.4 The Forgotten Gender

When the African woman writer entered into the literary field, she did it with a commitment to champion the rights of the female gender (Ogundipe, 1987). Ironically, we realize that after some time, women's literary writings ushered in a new era. This is whereby the male gender started the downward trend as the 'forgotten gender' because a lot of emphasis was now laid on the girl child and the woman, not just in Africa but all over the world.

A number of literary critical analysis attest to this. Ifejirika's analysis (n.d) of Ba and Nwapa's works, vilifies most of the male characters. Characters like Modou Fall, Mawdo Ba' and Samba Diak in *So Long a Letter* are presented as insensitive to their women's feelings because they sexually abuse and abandon the women. Critical works on Dangarembga's *Nervous Condition* by (Mbatha, 1988) shows men like Babamukuru as male characters who despise women terribly and are very chauvinistic despite being highly educated. This leads to women being entrapped in men's conservatism. Oso (2017) works on Emecheta's *Joys of Motherhood* and Atta's *Everything Good Will Come* emphasises the importance of women fighting patriarchy. These are examples of women's writings in Africa that highlight the plight of women and their strategies to overcome patriarchal dominance.

Walker and Hurston are Afro-American women who according to Harvey (2013) represent men very negatively. Harvey (2013) views Walker's male characters in *Colour Purple*; for example Nettie's father's incestuous tendencies and brutality as causing deep fear on the women characters which ultimately leads to family disintegration. Gieseler (2007) states that male characters in Hurston's *Their Eyes Were Watching God* like Janie's husbands; Logan Killicks and Joe Starks believe that a woman is source of labour and should behave as dictated by the man. These men emphasise the fact that women are unequal to men and should be treated as inferior beings.

Literary criticism mainly by women have concentrated on vilifying men. Ogundipe (1987) states that the commitment of the female writer is giving the woman's story from the woman's point of view which means concentrating on female characters, their activities and encounters. Mohanty (1991) highlights the fact that woman is the main

subject in feminist literary discussions and man is viewed as an obstacle. She further states that all women are bound together irrespective of class or culture because they face similar predicament that she calls 'shared oppression' (p.56) mainly in the hands of men. As contemporary feminist scholars, Baraza & Kabira (2015) state that it is important that the contemporary women should write their own story on their present-day experiences. This is because presently, Africa is in transition and is experiencing different obstacles as compared to the last centuries which need to form feminists' dialogue; with brutality against women as a result of harsh economic times leading the list. This study realizes that such arguments mean that a female writer has very limited options and most probably will end up portraying man as the woman's worst enemy or she might destroy him totally in her literary space. The present study interrogated some men in Ogot's works who do not subjugate women as some are very helpful to the women in their lives and contribute to their growth and economic freedom. Stratton (1994) defends women in her literary discourse 'Men Fall Apart' which is based on Grace Ogot's novels and short stories. This can be interpreted as a sarcastic stance; whereby, the female critics feel that man in the literary circles after all is not invincible. Stratton (1994) is also critical of Ngugi Wa Thiong'o for taking a chauvinistic male stance for not mentioning women writers like Ogot in his essay 'Writing against Neo-Colonialism'. This is an essay about exploitation of the poor Africans by the rich black leaders and foreigners. Stratton believes that most canonical male writers and earlier literary critics had ignored Ogot's *The Promised Land* because they were contemptuous towards women as Ogot's text happens to be the first women's literary text to be ever published by East African Publishers.

Stratton (1994) feels that in the same male spirit, Ngugi decided to side-line Ogot's literary works not just by the virtue of her entering into politics but by the fact that she is a woman who had supposedly nothing good to offer to her post independent society. Instead, Ngugi believes that the woman aids the African post independent governments to destroy the citizens' lives. The writer is angered that Ngugi contemptuously refers to Ogot as a mouth piece of the powers that be and not the people's defender. Thus, it can be concluded that she joins the women sisterhood to counter the ideas of the male writers or literary critics who she believes downplay the contribution of the woman not only in literary criticism but also in post independent African narratives. Later, as a critic who has matured (according to her own reasoning) in African feminism, Mohanty

(2003) revisits her essay 'Under the Western Eye' by elaborating some of the gains women have achieved by the twenty first century to show that earlier women struggles had not been in vain. She mentions the introduction of women studies in the universities around the world and also the fact that women can freely advocate for their rights through women organisations and without experiencing any form of violence as some of the important gains. In another of her critical works , *Feminism Without Borders- Decolonizing Theory, Practicing Solidarity* (Mohanty, 2003) deals with women in various jobs in India, The United Kingdom and The United States of America and the problems they experience among other contemporary issues. It can be stated that the contemporary African women scholars still subvert patriarchy by defending the women.

The above cited women's literary writings and criticism can be interpreted as the female writers' method of challenging hegemonic masculinity as a lopsided social organisation. Conscious of man's contribution in literary platforms, this study interrogated Ogola's male characters believing that they are individual entities who act independently where women and the society are involved such that credit is given to men who act humanly and contribute to the welfare of the society; women inclusive.

2.5 Complexities of Masculinity

Masculinity is a complex practice as illustrated by Ricardo et al (2015) who, argues that 'for some men, the consequence of not conforming to certain masculine norms can also involve social ostracism and violence' (p.17).. Thus, the societal demands on the men are so powerful that man is forced to behave as expected by his patriarchal society and not according to his will while at the same time, he can be vilified for not behaving humanly. In their study black men in the foreign countries, Pasura &Christov (2017), shows how conditions in such countries can affect masculinity such that women may end up taking over men's roles in the community. The ego of such men will be crushed leading to their emasculation. This study also noted that though the society elevates men, the same society vilifies and stereotypes men for subjugating women and also looks down on men who have low wages or do supposedly demining jobs (Ricardo et al, 2015). It is contradictory that for men to behave masculine, they may have to break some of the societal laws. Such complexity causes dilemma for men that has been viewed in this study as an entrapment. Unlike in other studies by critics like Mohanty

(1991), whereby entrapment is a female issue, this study looks at it as a male issue. Such situations sometimes result to disillusioned men who can end up in emotional crisis (Reeser & Gottzen, 2018), immorality or in doing things that negate being human.

Cleaver (2003) states that a lot has been done to understand the lives of women unlike men who if mentioned, are always portrayed as being a hindrance to the women in terms of development. This has had an overall impact in the society with the men being side-lined in gender and development policies. This research shares the same thought as Cleaver; and feels that despite the manner of socialisation, the male gender is a key aspect to women empowerment. Cleaver emphasises the need to understand the societal responsibility of 'being a man' (p.3) and what it entails; for example being a breadwinner, as such a responsibility can be a heavy burden that may result to man breaking laws just to satisfy his family's needs. Therefore, the society needs to look at the male gender (who happens to be part of its own creation) objectively. She believes that it is a waste of time and unhelpful to brand the men as being the oppressors of women and the women as the vulnerably oppressed and that instead there is need to reach an agreement. The present research agrees with Cleaver because reaching an agreement is a compromise between the two genders resulting to complimentarity and peaceful coexistence as none can survive without the other despite the manner of socialization.

Kimmel & Aronson (2004) have written critical writings and articles giving a gist of the complexities of men's lives and what modern manhood entails. Kimmel and Aronson are of the opinion that it is a high time the society stops looking at the male gender as the rough hero but as human beings. This can be interpreted to mean that not all men have to display characteristics that the society anticipates from them, but that men (or some men) can also display characteristic that negate patriarchal predispositions, something that this study has explored in Ogola's works.

Ouzgane & Morrel (2005) opine that the subject of man and masculinities has been given a wide berth in African literary circles especially with the entry of women's writings in the nineteenth century. In support of masculinities as a tool in male gender studies, Ouzgane & Morrel (2005) accuse researchers of two things: Firstly, that literary studies have ignored studies on the male gender and secondly, that studies which have

touched on male characters and men in general have vilified and stereotyped them. In their critical writings, Ouzgane & Morrel (2005) main objective is to 'retrieve men from oblivion because they have been overlooked, taken for granted or treated as a unified, homogenous category' (p.7). These critics' point of view is meant to rescue the man from negative depiction believing that these men act differently to situations and that it is wrong to make assumptions that similar patriarchal predisposition will elicit same behaviour in all men. This study supports their assumption and has also set out to revise this distorted image through interrogation of male characters in the texts under study. Ouzgane & Morrel edition also creates a paradigm shift in male gender studies from 'the concept of masculinity to the concept of masculinities' (2005, p.4). This kind of shift, allows researchers to look at the various constructions that make up masculinity and the power play exhibited in such constructions. Through such a study, it is bound to be realized that men are not necessarily the same; thus, masculinity is not homogenous. For example, some men will have more power than others in the so-called men's world and that not all men use their advantaged position to subjugate women.

Connell (1995) strengthens the above argument and goes further to state that the male genders' lives are full of contradictions; that 'first being a man is natural, healthy and innate. Secondly, that man must stay masculine and should never let his masculinity falter' (p.197). This assertion shows the dilemma faced by the male gender and demonstrates how patriarchy is not always pleasant and advantageous for man. As a study that basically interrogates the portrayal of male characters, this study examines the feelings and reactions of the male characters in the patriarchal society in Ogola's texts.

A study by Lindsay (2005) not only supports the above views on why a critic should be objective while exploring the male gender but it also prompted the interrogation of the presentation of the male characters in Ogola's works. Lindsay's study (2005) in the period between 1951 to 1965 shows the changing construction of manhood in South Africa whereby in the 1950s, the man was very helpful to the women in his life even in the domestic space unlike in the 1960s when Africa faced white intrusion and especially the interference of the families by rural urban migration.

Ouzgane & Morrel (2005) also caution scholars in African literary writings to pay attention to how western colonialism has affected masculinity in Africa, something that the current study explored. This point of argument is also expressed by the early African feminists that include Ogundipe (1994), Achufusi (1994) and Achufusi (1996), who are interested in viewing the African woman's status and the problems she experiences. Ogundipe (1994) is of the opinion that, as a continent, Africa is faced with many issues other than gender problems that is always given a lot of prominence. Ogunyemi (1985) argues that the unity of the African continent is paramount to gender discourse. In addition to this, Aidoo (1996) further states that both man and woman have experienced the ravages of external catastrophes like capitalism, colonialism and neo-colonialism. Therefore, both genders should be viewed in the light of being Africans not in their being male or female.

The radical feminists main agenda is to contest patriarchy by fighting the male gender who they believe is woman's oppressive force (Bryson, 1992). They believe that the society has granted 'male values' to men that the latter use to subordinate the women (Willis, 1984, pp.). However the study has relied on African feminism which is very liberal in their perception of the male gender. Unlike the radical feminists, African feminists do not wage wars against the male gender but pose challenges to the men on various aspects of patriarchy that subjugate women. It is believed that such awareness is an eye opener to the men who subsequently evaluate the gender relation and correct the inequality in the society (Nnaemeka, 1997). Thus, African feminists advocate for collaboration, negotiation and compromise. The contemporary scholars, for example, McFadden (2015), Taylor & Francis (2015) and Ricardo et al (2015) also show the importance of including men in development agendas. It is believed that the study of masculinity undertaken would aid in the collaboration, negotiation and compromise after understanding how the male gender reacts to patriarchal tendencies. Although African feminists have been criticized by critics like Ouzgane & Morrel (2005) for mentioning very little about men yet they reject men's exclusion in women's affairs, the effort of the African feminism critics' emphasis that the African continent cannot succeed without the input of both men and women can be lauded. These arguments helped a lot in the analysis of transformed masculinity in this study.

Mohanty (1991) argues that African female writers should not over-glorify patriarchy because this is tantamount to viewing men as 'others' (p.56) and that patriarchy should not be assumed to be a homogeneous aspect in Africa. This means that it should not be assumed that all men value patriarchy though almost all of them benefit from it. The society should understand the male reaction to situations instead of pushing them into a forgotten corner or vilify them as a homogenous group without looking at individual contribution. This study holds that men should be viewed as individuals who make their own decisions, choices and react differently on how to handle gender relations. Stratton (1994), argues that liberation for the African woman does not mean being a renegade to motherhood which is not only biological but is also held as a very important phenomenon in Africa as it demarcates reproductive rights between the two sexes. The study has discussed the relevance and benefits of fatherhood to motherhood in Ogola's works.

De-gendering and re-gendering are two processes that create complexity in masculinity that this study found very helpful in the analysis of male characters. Harcourt (2015) refers to de-gendering as neutralizing gender issues in various fora. Agadjanian (2005) discusses de-gendering as a process whereby the male and the female gender work side by side for a common good. The process can either be characterised by risky or happy episodes in the environment that kind of brings the two genders together as they work to generate solutions to counter obstacles or celebrate together the happy episodes or successes. According to Agadjanian, the resultant of this cross-gender communication and interaction is the advancement of gender equality. This study found de-gendering an important process because it results to explicit men's elimination of discrimination against women and especially on economic platform in a non-partisan manner. It is important to note that human caused conflict and natural catastrophes have no gender boarders as they are encountered by both men and women who share the same environment in Ogola's works.

Regendering is 'to cause a person to be seen to have a (new, different) gender identity role' (Weston, 1998, p.170). Weston (1998) notes that however much human beings try to regender, it is never very easy to disengage 'themselves from stereotypes' (p.170). Ricardo et al (2015) also agrees that it is difficult for men to abandon masculinity completely; such that change can be very slow. The study defines re-gendering as a

partial transformation of men as a result of intense and radicalized socialisation to adhere to the inbuilt patriarchal beliefs in masculine qualities, and lack of men's personal initiative to let go totally of these tendencies. It is evident that the male gender who attempts to re-gender may revert back to patriarchal stereotype tendencies once in a while. Such men easily relapse into male chauvinists who will somehow subjugate women subconsciously either by their words or actions. Hence, re-gendering is re-establishing gender difference in shared spaces with men taking up advantageous positions. This means that man and woman may set out to work together in economic platform but man may revert back to having the upper hand in whatever they do.

Consequently, de-gendering and re-gendering results to what Morrel (2005) refer as 'The Terrain of Gender Change' (p. 272). It was realised that these two processes are useful in the analysis of transformed masculinity as aligned by changes in the world. The changes are as a result of colonisation, types of leadership and government policies by different countries and even global policies, laws and regulations and their resultants that deeply impact on the lives of the people and particularly the male gender. It is also important to point out that the transformed man in turn transforms the woman in a big way. The man that undergoes de-gendering helps to raise the women to an economic platform of his level which subsequently improves not only the man's livelihood, but it also leads to economic development of the countries and in the world as a whole.

2.6 The Iconized Female Versus the Stereotyped Male

Female characters in literary criticism have been over-glorified, an act that can be referred to as being iconized while the male characters have been vilified the extent of giving them stereotypical labels. Male literary works have been analysed in favour of women. Olembo & Kebaya (2013) view Imbuga in his play *Aminata* as a male writer who contest domestic space set for women by empowering Aminata in a patriarchal society. Aminata succeeds in her education and becomes a lawyer. Imbuga places Aminata in a position to inherit land instead of her brother Ababio, a thing which is not usual in the social set up of the text. In this text, the boy child or the man is deliberately held in contempt at the expense of the girl child or the woman. However, the critics fail to mention how Imbuga's ideology or maybe the society steals into the text because the symbolic handing over of land by Mbaluto fails when the pot breaks. This is an indication that the patriarchal chains in Imbuga's society are still very strong such that

the society cannot let the women have a grip in areas that were traditionally man's domain despite the woman's notable success. Imbuga's text serves as a reference point to defend the present study: that the male characters cannot and should not be ignored in literary discussions as dialogue between men and women is a healthy antidote for the wellbeing of the society.

Of special concern is the way contemporary men analysts in the society and not necessarily in literary circles have continued to glorify women; for example, in a critical article (Macharia, 2013) in the Saturday Nation of October 5th 2013 on Marjorie's works, Macharia claims that he realised very early in life the importance of women. He praises the literary writer Marjorie Oludhe for further changing the gender perspective of men like him to view women as crucial to development. He says that he is ready to go through various odds including 'contempt and chauvinism' from fellow men (p.24) for the sake of empowering women. While Macharia defends the female gender, the present research, through the interrogation of the male character defends the male gender.

Fonchingong (2006) discusses how the global fight for women's emancipation has infiltrated the literary arena with the new trend being positive presentation of female characters. He further states that the African continent is also caught up in this wave of glorifying the female gender, such that even the canonical male writers have diverted from their earlier trend of stereotyping women to exemplifying and glorifying women characters at the expense of men. However, this study also interprets this glorification as a rather stereotyped way of how women's charm can destroy men. Beatrice in *The Anthills of Savannah* is shown by Achebe as an indomitable force to reckon with. This change of heart is the reason why the present study was necessary as on the contrary, it glorifies and celebrates some of the male characters in Ogola's texts.

In the recent past, studies have revealed how much the presentation of men has been taken for granted. For instance, Ndonji (2010) states that the male characters in literary texts have been ignored by many researchers as a lot of attention has been laid on the female characters. By looking at both the virtues and the vices of the male characters in the two texts, Ndonji recommends that more studies on male character portrayal in literary genres be done. While Ndonji's study is on how male writers portray male

characters, this study interrogated male characters in female writings to shed more light on the place of men in Kenyan female fiction; the problems they experience and how they have solved them in gender relations.

Atemba (2010) has also done a research on the male gender in literary works but with special emphasis on the boy child. In her study, she examines how writers portray the male child. Just like Ndonji, she posits that the boy child has been treated unfairly in the literary critical circles and she expresses the fact that it is a high time the society saves the boy child (or man) from disappearing to oblivion. The present study has filled this gap by reading adult fiction as exhibited in Ogola's two novels. Of special concern is Atemba's (2010) realization in her study that a lot of expectation and responsibilities are laid on the boy child in patriarchal settings. Similar challenges have been highlighted from the adult male characters in Ogola's literary texts. Such responsibilities and challenges have been shown as leaving men entrapped, or in a dilemma on whether to be true to patriarchal expectations or not. In fact, in the present society men seem to have given up because the women are given a platform to air issues on gender through women's rights organisations as stated by Mohanty (2003) in her works *Under the Western Eyes Revisited; Feminist Solidarity Through Anticapitalist Struggles*.

O'Barr (1987) confirms that in the literary world, male writers present the role of woman as insignificant while they elevate the male character. Ironically, women writers similarly side-line male characters. For example, while analysing Tsitsi Ndangremba *Nervous Conditions*, Holland (2005) furthers this argument by showing how the men have been side-lined and are stereotyped as 'the big man, the good native, the native intellectual or the colonial mimic' (p.12) yet they play some important roles in encouraging women to gain education and helping their extended families. The present study has shown that Ogola does not settle scores like other female writers who present male characters by totally portraying errant male characters. Instead, she takes a reconciliatory path in the gender dialogue. Though a number of less convincing deaths of men are seen in *The River and the Source*, Ogola succeeds in portraying a variety of masculinities through male characterisation.

While discussing the male heritage in African literature, Schipper (1987) rhetorically wonders if African literature has been influenced by the male gender and advocates avoidance of ‘narrow-minded protectionist prescriptions’ (p.36) when studying literary texts. This means that when analysing a literary text, a critic needs to be open-minded by looking at its intrinsic and extrinsic plus the overt and covert aspects. Thus, while the present study does not negate earlier scholar’s views on the two texts under discussion, especially on empowerment of women, it also posits that the success of the women is realised in the presence of the supportive male characters. By examining the portrayal of male characters by Ogola, the study has exposed the extent to which male characters aid in the empowerment of the women.

Discussing abandonment of women in Mariama Ba`s novel *So Long a Letter*, Cham (1987) shows how much the male characters have been blamed for causing the suffering of women without castigating with equal vengeance women who aid men in subjugating their fellow women. Thus, Modou Fall is vilified for destroying his marriage with Ramatoulaye while nothing is said about Lady Mother-in-law who forces her young daughter to marry him. Similarly, Mawdo Ba is blamed for neglecting his wife Aissatou while his mother, Aunty Nabou is not vilified yet she is the one who engineers everything. The present study has interrogated Ogola’s stand on gender power contestation especially on how the male character handles his interaction with the women in his sphere of existence in terms of power distribution.

In her study, Njeru (2008) interrogates the importance of using the female characters in literary work in Laretta Ngcobi’s novel *and they Didn’t Die*. Njeru exposes the problems experienced by third world women in relation to their sex and colour. The women realize that acceptance of their subordination by their men and the white men is entrapping and they are shown as subverting patriarchy and apartheid by struggling against what is perceived as normalcy or the place of a woman. The women’s strength of character, determination and sisterhood lead to their liberation. Unlike the women in Njeru’s study, the women in Ogola’s work occupy a more moderate position in patriarchy. Majority of men are seen to assist the female characters succeed in various fields and they even compete favourably with men. Women in Ogola’s works do not need to contest patriarchy as vigorously as the ones explored in Njeru’s study. In some cases men do not need to stamp their authority because women become willing participants to some patriarchal practices.

It is evident that Njeru interrogates Ngcobo's text with the view of laying emphasis on the female characters with the assumption that the male characters use patriarchy, traditions and political advantage to dominate the female characters, while the men themselves are comfortable. This results to the woman's fierce struggle to overcome this subjugation. As the varied faces of patriarchy are interrogated and with the woman being the victim, her determination and resilience to overcome her ordeal cannot be under-estimated. The woman then in essence is 'iconized' while the man is stereotyped as the persecutor of the woman. The present study was deemed necessary because it unveiled Ogola's perception of her male characters as they interact with the women. The present study also interrogated not only how race affects the relationship between the men and women but also relation between men and men.

In his study, 'The Female Voice and the Future of Gender Relations in the Nigerian Nation', Kivai (2010) explores the subjugation and marginalization of the women and the strategies the women employ to overcome patriarchy in Chimamanda Adichie's *Purple Hibiscus* and *Half a Yellow Sun*. Kivai shows how the women's plight is symbolic of the country's struggle indicating how the women are emancipated through education and also how female bonding helps the women through the mucky waters of patriarchy. An important point that Kivai notes is that, Adichie does not destroy her male characters despite their weaknesses and she advocates gender complementarity and tolerance. The present study, just like Kivia's study, explored Ogola's stand on complementarity discourse in relation to the male characters.

A number of studies have previously been done on Margaret Ogola's *The River and the Source* and *I Swear by Apollo*. For instance, Baraza (2004) views Ogola as a writer who contests stereotypical portrayal of women. Baraza lays a lot of emphasis on how Ogola deliberately destroys the male characters with the sole purpose of elevating the female characters. Baraza's study can be viewed as a comparative study of characters with the intention of emancipating the women by giving them a louder voice than men who she believes are already better placed. The present study differs from Baraza's in various ways. While Baraza's study dwells on comparison in characterization with the view of reinventing the female character, the present study is a masculinity study; it has concentrated on the male characters in the novels and how they affect the women and

the whole society both positively and negatively. The present study has also interrogated how the men themselves have been affected by the women and the society. Baraza can be said to have taken a partisan position in defence of female characters with the view of glorifying them and raising them to the highest pedestal while downplaying the importance of the male characters, an aspect that the present research has negated.

Baraza's study was also propelled by stereotypical portrayal of girl character and woman by extension, while the present study was propelled by stereotyping of male characters in female literary studies and the contemporary society. This study achieved this by examining the society's expectation of masculinity and how the individual male characters respond to these expectations and various situations as individuals. In addition, the present study has not only concentrated on the African men but also explores masculinity in men of non-African decent or mixed decent; both in and outside Africa found in the texts under discussion. The study has contested the stereotyping of the male gender in the post independent studies in Kenyan female literature to revise the view that man is always an impediment to the woman's growth by exploiting cultural practices and patriarchal traditions at his disposal.

Jose (2005) investigates whether Ogoti is sensitive to the socio-cultural condition of the African woman. According to Jose, the man in Ogoti's texts changes as a result of social changes which subsequently impact directly on the African woman who ends up reinventing herself. Jose (2005) also over-emphasises the role of African motherhood that translates to successful families while the present study emphasises on role of fatherhood not only in African but even in the western society. The study contests patriarchal stereotypes that give blanket blame on all men as being oppressive to women and motherhood. It further examines the changes exhibited in some male characters that actually contribute to the success of the female characters. The changes which are as a result of social changes and also individually initiated run through the traditional and modern society in Kenya. Moreover, the present study interrogated the contribution of responsible fatherhood to the woman's stability as it compliments the woman's successful role of motherhood. The extent to which the man is able to rise above the traditional and cultural patriarchal society to participate in emancipation of the woman has been examined in order to exonerate man from stereotypical notions. While Jose

(2005) indicates that colonialism influenced man by classifying him as either traditional or modern, this study investigated man's initiative to help the woman to rise above repressive customs and practices that has its origins in the so much vilified traditional and patriarchal pre-independent society.

Atsango (2006) looks at the physical, psychological and spiritual journey of the women characters in Nwapa's *Efuru* and Ogola's *The River and the Source*; with the journeys highlighting the plight of women in third world countries. Using the journey motif to illustrate the various themes in the texts, Atsango interrogates the authors' vision which entails the liberation of women with the journeys posing as the women's sacrifices against patriarchy to self-empowerment in societies that marginalize women. The present study differs from Atsango's in that, while the former concentrates on the women characters, the present study was keen on exploring how Ogola presents her male characters in order to liberate the men from the blanket blame of women subjugation. The study explored both the men that practise patriarchy and those that rise above it. It investigated the male characters' positions and input towards the lives of successful women. While Atsango justifies the fact that women's marginalization is culturally oriented and has its foundation in the traditional society, the present research looked out for men who are sensitive to the women's plight even in the traditional society but are overshadowed by patriarchal stereotyping. This was done by exploring the extent to which the author presents reconciliatory male characters both in the traditional and modern society and as such determining Ogola's expectation for the society she envisions and the one that people should embrace in relation to gender issues.

In his research, Chetambe (2011) shows how the plot of some of the oral narratives indicates that the women are accorded higher status while the men are either demonized or are obliterated. It is believed that this might be influenced by the current global spirited effort of empowering the girl child and the woman while neglecting or ignoring the boy child and the man. Thus, the present study through exploration of characterization of the male characters in texts under discussion has attempted to redeem the image of the male characters.

From the above discussion, it is evident that a lot of literary studies have been done on female emancipation, not only on other female writers' texts but also on Margaret Ogola's novels that have been handled in the present study but almost none on male exoneration. In the mentioned studies, the male characters have mainly been viewed as subordinating the woman leading to her struggle against male dominance to achieve her emancipation. It is also evident that of late, male character portrayal in literary studies has been looked at in a gaze that is stereotypical that may be leading to the literary extinction of men. This study has defended masculinity by making an objective individualised analysis on the portrayal of male characters believing that this method gives a fair judgment on the changing faces of masculinity and determines to what extent the male characters have been culpable to the subjugation of women in Ogola's works. The study has also interrogated how far men have helped in women empowerment. By contesting the stereotyping of the male gender, this study therefore corrects the negative portrayal of men and hopefully wishes to redeem the image of the male gender from literary extinction.

2.7 Theoretical Framework

This study is anchored on two theories: hegemonic masculinity and African feminism. Hegemonic masculinity is a sociological concept relevant to gender issues. The traditional strand of hegemonic masculinity that explores the male dominance over women (Calvacanti & Piccone, 1975; Forgacs & Smith, 1985; Forgacs, 2000) helped in exposing how Ogola's society in the texts under discussion justifies the fact that the male gender has a dominant status unlike the female gender that is subsequently relegated to subordination. This helped in the analysis of the traditional society that encourages and perpetuates the domineering tendency by men whereby a woman has no say in her own life like in birth, marriage and in the society at large. The traditional strand also showed to what extent men have played a dominant role and what are the consequences of this to the women in their lives and the importance of men in society in such instances.

Through hegemonic masculinity an analysis has been done of what the traditional manhood entails, what responsibilities are bestowed on the men and how the various men survive as they try to navigate the terrain of being masculine by attempting to ascribe to the characteristics or labels prescribed for men; for example, being violent or

aggressive, tough and courageous. They are also supposed to be their families' providers (Diabah & Amfo, 2018) among other responsibilities. Hegemonic masculinity helped in analysing the various constructions of the male characters in their patriarchal domain; hence, those who adopt the status quo in accordance to the traditions and as such benefiting from patriarchy and those who do not. This kind of analysis helped in revealing men who experience subordination because of exhibiting 'feminine' identities, men who act as expected by the traditions and those that act very independently without being influenced by the traditional beliefs and practices. Hegemonic masculinity has also determined men, particularly in the traditional society and also relevantly in the present society who do not use force to subordinate women, but that there are women who actually make compromises to show how cultural institutions and persuasion reinforce male hegemony.

The reformed hegemonic masculinity advocated by for example Cleaver (2003) has aided in the analysis of liberation and exoneration of man from patriarchal accusations. Though Taylor & Francis (2015) state that traditionally, men were made to believe they should dominate women, these scholars have modernised hegemonic masculinity theory by introducing the idea of men involving practical methods in reducing gender inequality. This is because they believe that men have a choice on how to use the masculine power assigned to them by the society. Reeser & Gottzen (2018) have added the affect concept in the hegemonic masculinity theory which they call 'liberatory model' (p.148) whereby man needs to not only express his emotions but also rediscover his 'inner emotional self' (p.148). This model views man's emotional reactional change as a result of inner and outside stimuli. By using the spirit of exclusion, the study has interrogated men who exhibit patriarchal tendencies and those who do not. Through the examination of the settings of the texts, this strand exposed the society's responsibility bestowed on men both in the traditional and modern society that people need to understand to avoid stereotyping them, and as such aid in contesting male stereotyping. The strand explored the level of co-existence between man and woman and how it impacts on various aspects of the society; for example, marriage, and education and in development policy in general as shown through the actions of the characters.

African feminism is a strand of feminist theory as spearheaded by critics like Achufusi (1994, 1996) and Ogunidipe (1994). This theory had been chosen because it is

specifically tailored to cater for the African context with subsequent results of handling issues that are not only restricted to gender. The African feminists have totally different perspectives from radical feminists who fight the male gender as already discussed. The African feminists instead pose challenges to the men on various aspects of patriarchy that have led to women subjugation. African feminism is useful because it emphasised on interrogating some of the problems bedevilling the African continent that are paramount to gender issues. Aidoo (1996) argues that both genders have been affected by external hardships or problems that include; capitalism, colonialism and neo-colonialism.

The African feminists believe that man and woman should be seen in the light of being human beings not as male or female. This translates to destroying gender barriers. This awareness will be an eye opener to the men who gradually will evaluate and review the gender relations in their communities and make corrections that will eradicate gender inequality, subjugation and stereotyping of women. Nnaemeka (1997), who is a defender of African feminism, states that these theorists advocate for collaboration, negotiation, and compromise between men and women. While other strands of feminism see men as a barrier in the process of attainment of equality, African feminists shelter the men and laud their support. This strand also helped to show the role men play and continue to play in eradication of gender biases and inequality by highlighting those men who value the women in their lives in the assigned tasks. Through African feminism, the homogeneity of men's behaviour that has been a centre of focus for many writers and scholars is challenged and as such light is shed into men's characters. African feminism also enables the interrogation of how men collaborate with the women whereby sex orientations do not jeopardise the interaction between men and women in various social institution.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter presents research design, methods of data collection and methods of data analysis.

3.2 Research Design

This study employed qualitative research because it was capable of eliciting greater depth of response and understanding to the area of research. Qualitative research dealt with in-depth textual analysis and interpretation of the primary texts, which has been done in this research to reveal how Ogola presents her male characters.

3.3 Methods of Data Collection

This study entailed reading of the selected texts. A close reading of the texts has been done and key points in relation to male character representation and any other

supportive evidence have been coded or categorised into: traditional conception of masculinity and subverted masculinities for ease in analysis. Library research has enhanced the study through interrogation of data on female writings, especially the African female writers' studies and writings on the relevant theories. Thus, library research provided secondary sources that has aided in the comprehension and analysis of the primary texts. Published and unpublished works related to the primary texts especially with issues on gender have been explored to give credit to this research. Retrieval of internet material in relation to the area of study has also been done.

3.4 Data Analysis and Presentation

The study has applied the content analysis approach to the study of the two texts. Detailed information of the idea being studied has been gathered and the researcher has established relationships or trends from the obtained information. Materials related to area of study have been explored to help establish relationships of ideas. Textual analysis has been done using the hegemonic masculinity and African feminism tenets.

The primary sources have been analysed in tandem with the objectives as indicated in the following categories:

- i. The patriarchal expectations on the male gender in *The River and the Source* and *I Swear by Apollo*.
- ii. Transformation of masculinities in *The River and the Source* and *I Swear by Apollo*.

Through portrayal of male characters, chapter four interrogates traditional conception of masculinity while chapter five discusses subversion of masculinity through transformed masculinities. Chapter six summarises the findings in chapter four and five, makes conclusions and makes proposal for further studies in relation to the texts under study and Ogola's other works.

3.5 Ethical Consideration

Since the study was mainly library based and did not involve any interviews or encounter with human persons, all the texts were read and properly referenced and acknowledged to avoid plagiarism.

CHAPTER FOUR

THE FIGURING OF MASCULINITY IN OGOLA'S TEXTS

4.1 Introduction

This chapter interrogates the traditional conception of masculinity in Ogola's literary works. The main argument in this chapter is that as a result of their patriarchal backgrounds, men exhibit masculinity tendencies in various ways. The chapter also illustrates the society's expectation of the male gender; that men have to exhibit masculinity in order to be recognised. The study assesses this traditional conception through male character portrayal.

4.2 Masculinity: The Traditional Conception

The traditional conception of masculinity is interrogated by using the traditional strand of hegemonic masculinity theory that explores the society's justification of male dominance over women (Calvacanti & Piccone 1975, Forgacs & Smith, 1985, Forgacs, 2000).

As a writer who lived in a patriarchal society, Ogola portrays in *The River and the Source* and *I Swear by Apollo*, a society that encourages the male gender to establish male dominance or hegemony. This is a cultural issue and through the exploration of the male characters and by using traditional hegemonic masculinity that exhibits idealization of the male gender in many aspects, the study has determined the presence of masculinity demands on the male characters in the texts and its attendants. This study argues that this is shown through individual male characters portrayal or their symbolic representations.

Masculinity is exhibited in Ogola's literary texts both in the traditional and modern society through the male gender who is shown to secure a privileged position effortlessly long before birth. In *The River and the Source*, when Mark realizes that Elizabeth is pregnant after their accidental miscarriage, he wishes that the child Elizabeth is carrying is boy. The foetus in this case acquires male characteristics and is an important 'character' as it symbolises and represents the male gender in the Luo community. Similarly, Wandia uses a male analogy to refer to her first pregnancy. She tells Vera:

These relatives of yours are giving my inside a thorough beating.
Sometimes I feel as if it is Gor Mahia versus AFC football club vying
for some trophy at City Stadium (p.261).

Wandia alludes to the two well-known strong male football teams from two different ethnic communities in Western Kenya that have always been at logger-heads to showcase or prove their prowess in the country. It is not by accident that Wandia uses the analogy. By using the metaphor 'your relatives', Wandia confirms the traditional belief that a pregnancy in the Luo community denotes the birth of a male child which is a perpetuation of male dominance as this child subsequently belongs to the man and his family. Thus, the Luo community does not value a girl as she will leave the homestead upon her marriage. Repeated reference to pregnancies as resulting to the birth of male children translates pregnancies to important male motifs. Miruka (2001) confirms this belief when he states that the Luo people of Kenya are patriarchal and that in this community, pregnancies are synonymous to the birth of a male child. Though highly educated, Wandia's attitude here is read as a woman who is complacent

to the fact that the children she carries in her womb belong to the man and his relatives and not her. Subsequently, this attitude makes men superior. This is because man does not need to stamp his authority forcefully as the woman willingly conforms to the status quo that gives the man an upper hand in her life. Wandai then becomes a representation of the women who unfortunately still live under the shadow of men and by extension patriarchy despite their great success and achievement academically and professionally.

An author can develop characters directly or indirectly (Gordon & Kuehner, 1999). This study illustrates that the case of Wandia's pregnancy is a case whereby the foetus is developed through direct characterization as the narrator tells us a lot about the unborn male baby with the intention of justifying the patriarchal expectations of male dominance in the Luo community. In addition, the unborn child is not just a character but the whole idea becomes a male embryo motif because of repetitive mention such pregnancies. This is further developed when societal concern is raised to indicate that the male child should be of impeccable breed. In *the River and the Source*, Aoro is disappointed when he discovers that his first-born son Daniel is not impeccable and has Down Syndrome. The study asserts that the turn of events in literature has a lot of bearing in a character's character or manner of behaviour. As a result of the defective birth of Aoro's son, patriarchal tendency steals into Aoro when he registers annoyance especially because Daniel's twin sister Lisa is of perfect health. Aoro ignores Lisa because he believes in male children and sees himself a failure in Danny. He laments and blames himself for not giving Wandia a normal child. It is stated that, 'he should have been able to give her a perfect first child and he had not' (p.264). Aoro can be said to harbour traditional tendencies whereby he views Daniel as a defect in the continuity of his lineage. From Aoro's experience, the researcher believes that the writer is passing across a strong message; that human beings are not always masters of their own destiny and that we should be ready to adjust to fit into the rhythm of life and face challenges as they come whenever necessary.

Aoro in *The River and the Source* ignores his daughter because her birth is baneful to masculinity. To the patriarchal society, the girl has no major role culturally as compared to a son as she can only later be a vessel to her husbands' people in bearing children, preferably male children. The importance of the male child as stated above is confirmed

by Miruka (2001) in his argument on the ‘centrality’ of the male child in the Luo community who takes centre stage in most of the cultural activities in the family.

Characters in literary works directly or indirectly aid the writer in development of some aspects of style through their manner of speaking or actions. As they do this, they develop or strengthen some thematic concerns in the texts. This study assesses masculinity as an important aspect not only in the privileged position of the male child during pregnancy, but even during ‘his’ birth. The fore-grounding of the male child is seen in *The River and the Source* during the birth of Akoko, when Chief Odera Gogni proudly uses a symbol as he waits for the birth of the child. He is heard saying, ‘Another rock for my sling’ (p.9) in his assumption that the baby being born is automatically another boy. This implies that the birth of a male child heralds the continuity and stability of male hegemony, the family and the community. Apart from the chief harbouring patriarchal egoism through his symbolic reference, he confirms the crucial place of the male child among his people. Chief Gogni prides himself in his ability to have sired in total twenty-one sons. He strolls around proudly showing that this is a symbol of success in enlarging his family, clan and community. In this case, Chief Gogni proves to us that the male gender among the Luo is a symbol of virility which is an important aspect of masculinity.

In *The River and the Source*, Chief Gogni is represented as a polygamist as sanctioned by the patriarchal society; the reason as to why he succeeds in having many sons. Polygamy thus allows the man the advantage to sire many sons and preferably few daughters without even recognizing the women who help him to do so. Chief Gogni is a representation of men who conform to their culture; a culture that adores male children while downplaying the importance and the role of female children. Chief Gogni’s character of being a polygamist confirms what Gordon & Kuehner (1999) say about fictional characters; that ‘elements of plot and character are so closely related or intertwined that it is often impossible to tell whether events prompt a character’s behaviour or whether a character’s nature influences the events’ (Gordon & Kuehner, 1999, p. 100). This statement befits Chief Gogni because polygamy as portrayed in the text is a prototype feature to the enhancement of male hegemony as it ensures the quantitative nature of men; that men indulge in polygamy to increase their number. As

a catalyst, it grants them a high chance of siring many children and particularly male children.

As an individual, Chief Gogni embraces polygamy with enthusiasm as seen when he marries more wives even after the marriage of his daughter Akoko. It is reported in *The River and the Source* that not only does he have many wives but that he also encourages his many sons to practice polygamy. It is stated that 'So rich was he that he had paid dowry for two wives in as many seasons for his elder son Otero, chief-to-be, before his twenty second season' (p.18). To Gogni, this practice is not just a patriarchal demand but that the chief does it because he wants to perpetuate the practice as it favours him and other men to strengthen male hegemony. This study affirms that Chief Gogni's case is a case of characters influencing events in literature. Otieno who is Akoko's brother-in-law is also polygamist but unlike Chief Gogni he is a poor man. His brother Kembo pays dowry for him. Men like Otieno indulge in polygamy to satisfy the patriarchal demands that the society place on the male gender. Thus, as a character planted in a patriarchal society, Otieno becomes a consistent and plausibly motivated character to the expectations of his society.

However, an inconsistency is noted in the women characters surrounding men like Gogni, because ironically, they defend polygamy an aspect of patriarchy that basically allows men to subjugate women. Complacency and collusion with men assist in strengthening masculinity tendencies among the men which subsequently breeds powerful male hegemonies. While one may wonder why men practise polygamy, Amuka (2004) states that polygamy among the Luo of Kenya is perpetuated by women who go for material stability as proved by Amuka (2004). He argues that men in the Luo community comically refer to themselves as lash grazing land and equate women to cows that once attracted to the pasture are unstoppable. To some extent, the assertion that women encourage polygamy is true as seen when Akoko's mother-in-law pleads with her son Chief Kembo to marry another wife though not for material gains but because Akoko's rate of giving birth, more so to sons is very slow. Mark's mother also becomes impatient when Elizabeth takes supposedly too long to conceive after the miscarriage of her first pregnancy. It is evident that women in such societies aid in compounding the existence of masculinity and its tenets and subsequently leading to the establishment of male hegemonies.

Ogola presents men who are not only favoured through birth but also through some naming patterns which favour the male gender and are sexist in nature. This aspect of patriarchy gains prominence because women encourage it as they are portrayed as confidantes of men. This is illustrated in *The River and the Source* through superstitious and traditional beliefs whereby Akoko is named Obanda by her grandmother and her father after one of her dead uncles. One is forced to question why a girl should be given a man's name. The fact that her grandmother is the engineer of this process shows just how much the woman helps in foregrounding the male gender at her own expense. Through such representations, the writer highlights a society that is full of contradictions. Just like is typical in literature where characters at times take roles that negate their societal assigned gender, Akoko in *The River and the Source* grows up exhibiting manly behaviour. However, she is vilified for acting against her gender restrictions or boundary yet it can be understood that she is just trying to ape what her society has assigned her (a man's name) and. It is such societal practices that enhance male dominance and encourage man to acquire a larger than life attitude and strive to sustain it. Hence, in such cases, this study argues that men should be exonerated from their patriarchal dispositions because it can be seen that men are not directly involved in blowing their own trumpets but that it is the women who shout the loudest, which can be attributed to patriarchal socialisation. Ricardo et al (2015) discusses such women 'who are complicit to prevailing inequalities' (p.12.). These women show that women are their worst enemies.

Marriage as a rite is seen as an important thematic concern in this study that perpetuates aspects of masculinity both in the traditional and modern set up in Ogola's texts. Marriage acts as a platform whereby the portrayal of the male gender is done and marks it as an important stage in a man's life. It is a socially sanctioned institution among the Luo and man's involvement is very important. In the Luo community, every man has to marry as it ensures the continuity of the man's name and lineage. It can be argued that in Ogola's works, characters of the same nature, beliefs and ideology normally support each other (Taylor & Francis, 2015) for a course and this is the reason why Chief Kembo in *The River and the Source* reminds his son Obura the importance of marriage. In this case, Chief Kembo and Obura are of the same gender and the former would wish to strengthen patriarchy by encouraging his son to marry and have male children. In

addition, man has to exhibit style during marriage rites and especially during marriage negotiations. Ogola shows this in the character portrayal of chief Kembo in *The River and the Source* when he goes to seek for Akoko's hand in marriage. It is reported that:

Even without his black and white Columbus monkey headdress, he stood head and shoulder above most men. He was obviously a man of *nyathi* that is a man of great style for he had a spear in one hand, a shield in the other and splashes of white war paint across his body. (p. 16)

From the above description in which the narrator's direct characterization of Chief Kembo is made, his physical description and dressing shows his status not just as a man but also as a leader in the society. In this society, marriage ceremonies become important focal points where male characters display the importance of their societal status. As the young chief of Sakwa, this description prepares the stage or is kind of an exposition for a heightened negotiation; an exercise that is a men-only affair. Chief Kembo's dressing (war regalia), reflects his status as a chief and his spokesman praises their homeland in order to entice their future in-laws to make his stakes higher.

Marriage negotiations, in Ogola's texts seems to be a conflict that creates protagonists and antagonists among the male players. Ironically, Chief Kembo who can be labelled the protagonist is manipulated by Akoko's father into paying a very high bride prize. Chief Kembo shows off his masculinity as dictated by the society to prove that he is able to take care of a wife and accepts the expensive bridal proposal. Marriage negotiations and marriage ceremonies become like platforms for the male gender to show off their pride, riches and status. The competitive spirit in men is shown here (Gould, 1976). This is explicitly exhibited by men through involvement in 'pakruok' (virtue- boasting) duel through words and deeds just like what Amuka (2000) says is very common among Luo men. To Chief Gogni, Akoko is a precious jewel that can only be acquired by a worthy man or the highest bidder; who in this case is Chief Kembo who accepts to pay thirty heads of cattle. Chief Kembo's people on the other hand also want to show off; that their so-called waste land of Sakwa has men of '*nyadhi*' (style) that can afford and can take care of a wife. The woman acquires an inanimate character. She is handled as if she is an item that men haggle over. The young men who are sent to take the cows to Akoko's home are symbols of '*nyathi*' or style as they also

involve in 'pakruok'. The place of women in a patriarchal society is explicitly shown: they are the underdogs. The women become the sufferers in this duel as they become the objects that the men use to out-do each other.

4.3 Representation of Masculinity Labels in Ogola's Texts

Traditions in Ogola's works require that men should exhibit physical strength, be courageous and adventurous, be violent and patronizing to mention but a few that enhance masculinity which subsequently entrench patriarchy. Connel (1995), some of these aspects encourage the establishment of traditional hegemonic masculinity in the society. These aspects are also mentioned by later scholars; for example, Reeser & Gottzen (2018), Taylor & Francis (2015) and Ricardo et al (2015). This study embarks on analysis of these qualities with the belief that the background context or setting develops characters in certain ways. As stated earlier, culture can shape characters' behaviour. In Ogola's works, though many men try to live up to the expectations of these societal requirements, a number of them experience setbacks making them victims of the same masculinity. These requirements become masculinity labels attached to the male characters in the texts.

In *The River and the Source*, the legends passed on to the young people from one generation to another help in imparting the values of strength and manliness. For example, Akoko narrates to her nephews Opiyo and Odongo, stories about the Luo heroes through legends; for instance, Lwanda Magere and Gor Mahia among others. The recipients of these legends are boys and as Lwanda and Gor Mahia are valorised, it is expected that Opiyo and Odongo should ape them or that the stories should inculcate in the recipients these values. As a character, man becomes a symbol of strength and manliness as the society encourages men to display physical strength and manliness. Thus, these are abstract concepts and can only be realized through actions by human beings. In Ogola's patriarchal society, the male gender has to go out of his way to perform extra ordinary deeds or actions in order to qualify to become symbols of strength and manliness. These concepts subsequently translate to values that define masculinity in the community mentioned in Ogola's texts. The modern Biblical story that Maria Nyabera narrates to Awiti and Owuor about Daudi killing the lion and is later made king by God confirms just how much men have to exhibit physical strength in order to be recognised and be successful. Through Biblical allusion, there is an

introduction of a spiritual aspect in the belief of man and masculinity when Nyabera invokes God's name in *The River and the Source* by stating that it is an insult to God to be a coward if you are a man.

The Luo community believes in being masculine and that patriarchy as a social institution is divine. In his discussion of the Luo concept of divinity, Miruka (2001) states that old men and not women, in each homestead recite prayers at the beginning of each day to strengthen male hegemony and to be granted more wives. This then confirms the arguments of hegemonic masculinity theory that shows that the society institutionalizes masculinity through the process of socialisation (Forgacs, 2000). Folklore in this case is used to indoctrinate the young male's minds. Since the Bible is a western concept as it was introduced to the Africans by the white men, men are viewed as the gender that propagates religion.

In *I Swear by Apollo*, Kantai Ole Saisi is a symbol of manliness and strength. He exudes courage and perseverance as expected of boys and men in the Maasai community. Saisi, who has been mauled by a lion, is seriously injured but the injury is appropriated as his father celebrates his 'success' which is the encounter with the lion. Saisi's father's acknowledgement confirms the expectation of their community which happens to be patriarchal when the father says, 'He is also very brave' (p.262). The boy is only in form three but confirms and conforms to the place and the great demand the society places on the male gender. As a character, Saisi plays the role of representing the male gender who acts as protagonists in their small worlds of heroic characters. Pressurized by demands to establish male hegemony and for acceptance, men go out of their way to fulfil this irrespective of their age in many patriarchal societies in Africa.

The male characters are a symbol of adventure in the texts under study. In the quest to express bravery as approved by traditions (Ricardo et al, 2015), the men exhibit courage that leads to being adventurous. Obura in *The River and the Source* is such a character who goes out of his small world of Sakwa to explore the greater outside world. He ends up taking part in the First World War; a war he knows nothing about and is subsequently killed. Obura's actions affect the women in his life who include his mother and sister Nyabera by exposing them to emotional pain for many days. His actions and death also traumatize his father very much who dies abruptly. Obura's adventurous move can be

interpreted as man's means to self-destruction. Unfortunately, this destruction affects everybody related to him. Obura's case is also an example of early imperial systems in Africa, where many men were recruited to fight in the world wars. The British win the war against the Germans; a proof that though all men are encouraged to indulge in masculinity, they are not equal. This is in agreement with Taylor & Francis (2015) who state that though men can agree on who is powerful, the undertones of masculinity still remain the use of force. In *The River and the Source*, it is reported:

Now over the last few years, a clan of white people called *jo-jerman*, started a war with everybody in the world joining in taking their side or the side of our white people the *jo-ingereza* who have eventually won this war. Now many young men from all over this country were taken. Three of them came from your village and we have brought tidings of them. (p.56)

Though a minor male character, Obura's adventurous characteristic emphasised by the patriarchal society as a show of masculinity (Connel,1995) affects the plot. Obura, Nyaroché and Kongoso help the British to express their masculinity against the Germans. In this war, the British are the protagonists while the Germans are the antagonists. The protagonists subsequently win the war against the backdrop of heightened physical conflict. Thus, reference is made on how external influence and especially colonialism affected the African continent and specifically how the male gender was the most affected.

Obura's death further shows the much value his community places on the male gender, whether alive or dead. Acting as a collective character, the family and the community thinks and reasons in one voice. They agonize over not having their son's body for burial as it is believed that any male, wherever they have died, should be buried on his father's land since it is where they belong and they are the owners of the land and property. As a result, the community significantly buries a banana trunk, which is a symbol of male fertility and continuity albeit posthumous to represent the burial of his body. This fictional representation of the Luo traditions bear semblance to the factual explosive case of S.M Otieno which was a burial case in Kenya that was presided over by Justice Ringera and Justice Kwach (Cohen & Odhiambo, 1992) and (Ojuang' &

Mugambi, 1989). When Otieno died in 1987, his wife Wambui and his clan tussled over where to bury him. Wambui was from a different community and did not think that there was anything wrong in burying S.M away from his ancestral home. However, the judges used traditional based argument that man has to be buried where he was born for that is where he belongs. According to Otieno's clan, burying where a woman has decided and away from his home would means emasculating him and his entire male descendants.

In a similar manner it can be stated that though Obura had run away from his home, and by extension his culture, in death both his people and culture still had a very strong grip over him. Not only do Obura's people value him because he was to be the next chief but because being a man, they cannot let his errant disappearance cloud their judgement and tribal responsibility to bury him honourably where he, as a man, rightfully belongs. Furthermore, the community believes masculinity is immortal and just like the banana which is buried and will continue bearing fruits, so will Obura's name live on.

Character formation in Ogola's texts of the adventurous male is not contextualized to a specific period of time, place or location. Modernity does not change man's perception of being adventurous as seen in the representation of Johnny. During his honeymoon, Johnny in *I Swear by Apollo* puts to test the courageous and adventurous nature of the male gender when he tries single-handedly to nab some drug traffickers in Maasai Mara National Park. The cruelty of these men is shown in the harsh unpalatable words and aggressive actions against Johnny, 'Why are you following us, eh' *Pumbavu!* With that the short powerful man gave him a mighty kick in the loin'. (p.280). This shows that each male desires to be superior and that in a masculinity contest, there is the likelihood of man being challenged by other stronger men or at times being out-done through manipulation of fellow male(s) (Ricardo et al, 2015).

In Ogola's texts, there are some men who are portrayed as violent to show that they adhere to this masculine identity as highlighted in traditional hegemonic masculinity that postulates that men should be violent (Gould, 1976). Violence in such men is exhibited through their interaction with other characters and especially women. For example, Akoko's brother-in-law Otieno is a victim of this kind of patriarchal

psychology. Since he wants to be seen as manly and brave, he beats up his wives as expected by traditions. Not only does Otieno employ physical violence but also uses verbal violence as seen when he threatens Akoko and wants to beat her up; claiming that this is meant to discipline her. Such men end up as very dictatorial as seen through the leadership of Otieno. Dictatorship breeds greed as Otieno also portrays violent materialistic tendencies when he grabs his late brother's property. At the same time, because of the contempt he has for women, he eyes and plunders Akoko's personal property with no regret and with impunity.

As a learned script, some men embrace violence so as not to be labelled 'chicken' (Pillay, 2002, p.44) that means being weak or feminine in nature. Reeser & Gottzen (2018) confirms what Pillay (2002) says but emphasises that can be counter productive to men. The demand for violence can be seen as the ganging up of the male gender to ensure their superiority and to gain leverage over the female gender, which confirms Pillay's argument that 'Men are not independent beings; the male identity cannot stand by itself' (Pillay, 2002, p.43) means that the society drives the male gender to behave in a predetermined way making them victims of masculinity.

From Ogola's portrayal, the male gender is a victim of the patriarchal society that purports to uphold masculinity. Being products of patriarchy, men owe allegiance to their communities. Those men who cannot provide materially for their wives normally use violence (Gould, 1976) and polygamy as a means of reasserting their masculinity. Otieno who is Akoko's brother-in-law can be viewed in this light. Otieno is polygamous and he has many children most of whom walk around naked and are solely left under the care of their poor mothers just because masculinity demands from him to be polygamous and have many children and preferably male children. Therefore, in an attempt to live up to the principles of masculinity, such men expose irresponsibility and negligence which ironically is contrary to the societal expectations of being the heads of their families. It is unfortunate for Otieno that he ends up destroying himself when the white man's leadership helps Akoko to get back the property he had plundered and he is ultimately dethroned. To make matters worse, reality dawns on him that it is his fellow men who betrayed him to the white men. It is reported in *The River and the Source* that:

The DO kept his word and within twelve days, his messengers arrived. They came in so unobtrusively that even Akoko did not get wind of their presence until two days later and the careless chief four days later for most people did not bother to keep him informed due to his extreme arrogance. (p.82)

From the above, Ogola cautions men who are extremely patriarchal because, with the changing times, some men who are outward in their thinking (Ricardo et al, 2015) may not support harsh and extreme actions. It can also be read as a proposal that Ogola is making on the expected behaviour of men; that they do not have to adhere to patriarchal demands that emphasise on masculinity demands but that they should use informed individual reasoning.

Some male characters in Ogola's texts are portrayed as people who express their superiority tendency by appointing themselves to be protectors of women. They patronize the women in decision making or on issues that affect these women. This is a superiority tendency that is inculcated in men from very tender age. This argument is in agreement with Ouzgane's & Morrel (2005) opinion that man has to be tough and courageous. In *The River and the Source*, Akoko's brother Oloo uses proxies or his sons to protect Akoko on her journey to Kisuma. It can be argued that the power behind a character can sometimes be more compulsive than the age of the character, which is seen when Odongo and Opiyo who are barely adolescents insist on accompanying Akoko as per their father's directive. Odongo tells the protesting Akoko, 'throw whatever it is that you want to throw and then we'll get on with it' (p.73). Through such characters, Ogola represents a society that expects boys to behave in a patronizing manner towards women. Due to their stern utterance and stand, Akoko can do nothing but allow them to accompany her to Kisuma. In most patriarchal societies in Africa, women are portrayed as voiceless and have to succumb to male order irrespective of the latter's age, like Akoko does because males are supposed to be leaders.

In the assessment of the working relationship between men and women in Ogola's works, it can be argued that the writer portrays men who believe that they cannot be defeated by women because women are supposedly subordinate to them. These men are just fulfilling their patriarchal obligation. For example, such indomitable men are

shown in the representation of Aoro who is Wandia's husband. In *The River and the Source* at the medical school the following is reported:

The results were eventually posted and as expected two names were at the top. Aoro looked at his name in disbelief. He had achieved a distinction with 77 points. But Wandia had beaten him with one vital point- she had 78. He was male enough to feel deeply disappointed but man enough to offer to buy her a drink at the cafeteria. (p.231)

Patriarchal tendencies steal into Aoro when he registers disappointment that Wandia who is a woman, has defeated him in anatomy. Aoro's offer can therefore be read as a generosity emanating from shame and embarrassment of being defeated by a woman. This can be interpreted as man's way of exerting his otherwise weakening authority over woman and subsequently healing his defeat in the hands of a woman.

The relationship between Aoro and Wandia is a confirmation that in literature, characters can use situations or take advantage of conditions that will result to twists and turns of events. Aoro's defeat by Wandia makes him resilient and he pursues her until he conquers her through marriage. According to Gould (1976), not giving up and having high level of competitive spirit is an important quality that enhances masculinity, and Aoro exercises this spirit by being able to marry Wandia. This is in agreement with Reeser & Gottzen (2018) who by using the symbolism of chilli and pepper competition (in which men compete with each other by eating as much chilli and pepper as possible) state that men are normally ready to go through very nasty situations by exerting their resilience and determination in achieving their goals.

The patriarchal society in Ogola's texts dictates that men should be the providers or breadwinner of their families. Silberschmidt (2005) argues that God ordained man to be the provider of woman. This means that masculinity is divine and in assessing some of the men who live as expected by their communities, this study reveals that men's responsibility of taking care of their homes begin with their ability to pay the required bride prize. In *The River and the Source*, Chief Owuor Kembo proves this as already stated earlier. In the same text later, Mark works very hard to provide for his family financially and emotionally. We are told that Mark 'gathered his family protectively

under his wing' (p.162). Mark exhibits masculinity characteristics of being able to take care of his wife and children unlike his brother who can be seen as failed masculinity as he is unable to sustain his family materially.

Otieno reasserts his authority by physically abusing his many wives because he cannot provide for them. Silberschmidt (2005) confirms the disillusionment of men who cannot provide for their families economically by stating that they have a 'feeling of helplessness, inadequacy and lack self-esteem' (2005, p. 195). It is in such men that violence is bred, which is seen in the actions of Otieno in *The River and the Source*. Abumere (2013) supports Silberschmidt (2005) that the inability to sustain their families and themselves lead men into having violence tendencies.

The representation of John who is Becky's Canadian husband demonstrates the universality of masculinity as he illustrates that man is the one who should take care of the family. Though a white man, John struggles to fulfil the patriarchal demands of being a breadwinner in order to show that he is masculine enough. John's case illustrates that the breadwinner label of man is not only entrenched in the African society but is also there in the western society. In *The River and the Source*, it is reported that John pays Becky's bride price to show that he is wealthy and that he can take care of her. John also wants to be acknowledged by Becky's parents as a husband who is able to provide for the needs of his wife.

Heterosexual interaction in Ogola's texts breeds some men who can be labelled womanizers or people who are sexually reckless. Ouzgane & Morrel (2005) argue that the society allows men to be womanizers; a state of having many female partners. This notion is also mentioned by Ricardo et al (2015). This is in the belief that men are polygamous in nature. In the assessment of some of the heterosexual relationships, Ogola portrays the male characters contemptuously in *The River and the Source*. Men like Otieno are polygamous in the traditional society while their counterparts in the modern society are represented as sugar daddies because of being sexually reckless. It is reported that

The women's halls of residence, 'the Box' as it was known was a hunting ground for all and sundry, and big cars were very evident

especially on Saturdays when well-to -do men descended upon the place. (p.199)

From this statement, the old rich men are portrayed as immoral as they flock the campus to pick up the young girls. These rich men take the young girls to expensive hotels as stated in the following statement: ‘when eating expensive meal at the inter-Continental with a man whose eyes followed every pretty face that came by’ (p.200). These sugar daddies behave like jackals and shamelessly portray insatiable lust for young beautiful women as they are not satisfied with their catch. Though this kind of portrayal anchors men rightfully to the masculinity and patriarchal pedestal, the writer demonstrates that character and characterization in literature aids in establishment of the writer’s pertinent issues in a text. In this case immorality is a major issue that the writer is castigating in the society.

The moral voice of the writer is noticeable in the contemptuous male representation. These are men who hold respectable jobs and positions in society and they should be the custodians of societal virtues or values. They are men who should help the younger generation to acquire and be equipped with moral virtues and life skills that will help anchor the youth gradually into areas of responsibility. However, these men encourage immorality in the society; a cause of worry for Ogo. As a writer, she is not only the mirror but she is also the conscience of the society.

Conflict in romance between young male characters and the old rich men is exposed in the representation of the campus male students and the sugar daddies. The former can only afford to exhibit their masculinity by collecting prostitutes during boom-time. The men only gain female acceptance and become more masculine if they possess bulging pockets. These women demonstrate that what Muhomah (2005) says; that without money there will be no romance. It can be argued that the campus women and the collected prostitutes are portrayed as materially greedy people who will only flock around men with money and wealth. Through such women, moral decadence in the society is vilified.

Though masculinity encourages male subjugation of women even in heterosexual relationship (Calvacanti & Piccone, 1975), the study demonstrates that such a practice

subsequently culminates to both men and women acquiring diseases like HIV/AIDS as in the case of Becky and Andrew Karama (the boy who later shares a ward with Danny). An assessment of the portrayal of Karama, illustrates sexual recklessness as displayed in heterosexual relationships that is pegged on material possession. Karama comes from a rich background; a situation that affords him reckless life style that leads to his destruction. Thus, the wealth that the male gender aspires to have does not give solace where such diseases are involved but the victims end up as very lonely people. Men like Otieno in *The River and the Source* have their ego crushed as they believe that they can only gain it or exert their authority by having multiple sexual partners. Thus, Otieno believes that if he cannot provide materially, then he can stamp his virility as a mark of masculinity through immorality.

In literary texts, what characters say and how they say it exhibits a lot about what type of people they are. Thus, apart from their life style, the language use by some of the male characters in Ogola's texts denotes sexual recklessness as they interact with their female counterparts. It is stated in *I Swear by Apollo* that Johnny basks in ladies' attention and has 'a string of girls' (p.25). According to Johnny, ideal men should conquer ladies. As an elder brother, he misdirects his sister Alicia by advising her on heterosexual relationships. He tells her 'A girl like you should have the entire Y-chromosome population at your feet' (p.15) because he finds nothing wrong in being sexually reckless. Johnny's words show the degree of moral rot not only among the youth but the society as a whole.

Since characters are used in literature to represent certain issues that the writer wants to pass across to the reader, the use of sexual connotations highlights the contempt that men have towards women. The contempt exhibited towards women in Ogola's texts is in agreement with traditional hegemonic masculinity that allows domination of women (Webster, 1947). Accordingly, men view the survival of the women as pegged on the male gender. Though this study accepts the fact that women are not passive victims in illicit relationships, it blames men who condon and encourage such relationships. Without caring about her marital status, many men befriend Becky in *The River and the Source*. Thus, the women are itemized as men end up viewing them as sexual tools to be toyed around with. It can be stated that the author seems to be reprimanding men who believe that the woman survives for the sake of man's sexual needs. While Becky ends up contracting HIV/AIDS, these men seem to fulfil the dictates of traditional theory

of masculinity that illustrates that a real man should subdue women; it does not matter whatever status and whichever type of women they get. However, in the process of sexually subduing the women, man becomes an enemy of his fellow men.

John is not only hurt terribly by these men, but they also end up destroying his marriage that leads to the disintegration of his family. This disintegration is symbolic of instability and destruction of male hegemony by sources from within. Through the creation of such male characters, the writer's attitude on values that she stands for are exhibited. Ogola is against men being ridiculed by men and seems to be cautioning men to be conscious of other men's feelings, needs and aspirations.

As stated before in this study, characters are portrayed in the light of what the society or part of it believes in. The interrogation of romantic relationships between men and women reveal that such relationships are a mark of masculinity in Ogola's society. The major player in such relationships is the man. The patriarchal society then is displayed as full of male chauvinism. This age-old concept transverses history and is an aspect of hegemonic masculinity that boards the male tendency of dominating the women by disrespecting them and holding them with contempt (Calvacanti & Piccone, 1975). As a result, chauvinism perpetuates patriarchy in the society. Men who are chauvinistic are very contemptuous of women and view them as simplistic beings. In *I Swear by Apollo*, Johnny claims that some women do not have brains. He however exempts his aunt Wandia, who he says is intelligent and beautiful. He says, 'Those girls are so empty headed that attempting to have an intelligent conversation with them is like talking to a pussy cat and an idiotic one at that' (p.25). Johnny's ego is so blotted that accordingly, any woman who befriends him should feel privileged to be his girlfriend.

Unfortunately, this attitude becomes a flaw of Johnny's character because it strains the relationship between him and Kandake, a lady he truly loves. This can be translated to mean that the male gender feels entitled to woman's total romantic submission without considering his own personal individual mistakes as he totally assumes perfection on his side. In this case, Johnny feels that Kandake is not totally surrendering to him. Ogola is advocating for therapeutic relationships whereby there is equal give and take as the best recipe in heterosexual relationships to avoid emotional suffering of either gender or party.

One is able to learn about a character from the utterance of that specific character; his actions and his thoughts about himself. In *I Swear by Apollo*, Napoleon Lebulu is one such character whereby, the narrator's indirect characterization exhibits chauvinistic tendencies that ultimately entrenches patriarchy. Alicia announces to her family her intentions to marry Lebulu. Lebulu then mistakes Alicia's acceptance to befriend him as an act of love. When she later decides to marry Brett, Lebulu is not happy and says:

But she promised to marry me! Wailed Napoleon Lebulu
grovelling at Aoro's feet, much to his receptionist's amusement.
You know that! And I am not poor. I will give you a good bride
price. (p.239)

Lebulu does not realize that Alicia is using him to forget Brett her white boyfriend. Being a chauvinistic man who believes in masculinity, he does not bother to discuss with Alicia why she has changed her mind. Instead, he discusses with Aoro a fellow man about her. He underrates the woman he is supposed to marry and concentrates more on the bride price. Lebulu exposes patriarchal and patronizing attitude as envisioned in hegemonic masculinity as expressed by Forgacs & Smith (1985). When he tells Aoro that he is ready to give him a good bride price for Alicia because he is not a poor man, he confirms the masculinity demand of economic stability by showing that he is able to take care of a wife. This is an attitude that is embedded in both the traditional and modern society; whereby, man believes that he can only get a wife if he exhibits economic prowess. Thus, Lebulu's assertion agrees with the traditional masculinity principle that entails man to be the principal provider for his family (Gould, 1976). Lebulu cannot comprehend why Alicia is leaving him yet he is a wealthy man, portraying him as a man who believes that women can only survive through man's economic initiative and ability. This kind of chauvinism is expressed through ignorance, misconception and failure to realize that not all women follow men because of what they materially have but because they sometimes genuinely love them. Such misconception leads to subversion of heterosexual relationship in connection to man's economic might whereby the study views Lebulu's romantic failure as failed masculinity.

To some extent, male chauvinism borders on brutality or physical violence against women which is traditionally condoned as a symbol of being masculine. In *The River and the Source*, Akoko's brother-in-law Otieno is traditionally bequeathed with all rights over her by virtue of his gender and relationship; especially after her husband's death. He practises these rights with impunity and glee. For example, when he learns that Akoko has reported him to the colonial government, he threatens to beat her: 'Are you behind all this stupid woman? Are you? Tell me, are you? I will kill you. I will whip you and send you back to your village!' (pp.82-83). This verbal violence and near physical violence that Otieno metes on Okoko is fully sanctioned by his community. Taylor & Francis (2015) opine that violence is bred in men who are despised by the society and refer to such men as hypermasculinity because they over-exert themselves.

Male characters who subdue other characters through their action or words enhance society's beliefs of being higher hierarchically. Chief Odero Gogni and Chief Owuor Kembo are some of the men that are presented as superior to women in *The River and the Source*. As a result of this assumption, men are portrayed as more charismatic than women. This supposed virtue places men way above women whereby men are granted distinct qualities of leadership in all spheres of life. This is in agreement with what is expressed by Calvacanti & Piccone (1975) who state that men are hierarchically higher than women. This means that men are fully obligated to preside over or make decisions on literally all issues affecting women, their families and the community as a whole. Ricardo et al (2015) states that man is the leader in patriarchal society as stated in the following statement:

in the developing countries, men still have the final say regarding the use of family resources, women's and girls' health decisions, their physical mobility and their access to educational opportunities. (p.16)

Thus, in Ogola's works and especially *The River and the Source*, leadership is exhibited as the preserve of the male gender and it comes at two levels: family and community leadership. In *The River and the Source*, man is not only the main provider but he is also the sole decision maker in the family. Chief Gogni can be said to be inclined to such patriarchal beliefs. Gogni takes total control of his daughter's life by overseeing the picking of a suitor and the determination of her bride price. Akoko is portrayed as

a character that assists man in strengthening male egoism and subsequently male hegemony because she is not consulted in any way. She is seen quietly registering her frustration that her father's pride might lead to her remaining a spinster; an unheard-of status in her community.

Such egoism is the reason as to why Akoko's brother Oloo is over-protective of her even at old age. He feels compelled by traditions to take care of her and expresses this by sending his twin sons, Odongo and Opiyo to accompany her to Kisuma as earlier noted. He later sends the same pair to Aluor with cattle for Akoko's sustenance in her new home. Oloo's actions demonstrate that it is man's responsibility to be caring, protective and to make sure that the women in their lives are comfortable; this being their traditional cardinal responsibility.

Patriarchal beliefs in Ogola's work transverse historical times. Men who lived in traditional era and those who live in modern times uphold masculinity practices. In *The River and the Source*, the representation of Mark who lives in the colonial and modern times provides leadership in his family and is seen working very hard to provide for the family yet Elizabeth is also employed. After his short stint of unfaithfulness, he becomes very protective of his family, and 'Mark gathered his family protectively under his wings' (p.162). He becomes actively involved in his children's' lives. For example, just like Chief Gogni before him, Mark is possessive and does not allow Becky to go to the city after her O-level education because he fears indulging in immorality. It is important to note that race does not make man any different. John Courtney who is a white man acts like the African men. In *I Swear by Apollo*, in reminiscence of his late wife, John talks to his son Johnny about Becky and says:

I wanted to possess her and care for her and protect her, like an expensive and rare object, all very manly feelings but of course these days manly feelings are rather suspect- someone might just accuse you of being a male chauvinist. She looked helpless- like a child. (p.123)

Through portrayal of male characters of different races, the writer again shows adherence to particularity and universality of literature. From the above quotation, it is also evident that just like the black men discussed earlier, John itemizes and handles

his wife as if she is a fragile object with no feelings and reasoning powers of her own. Men have the tendency of objectifying women and take it upon themselves to possess the women, be the women's keepers and protectors. The writer's presentation of Becky's reckless character can be interpreted as subversion of traditional masculinity by fighting male domination or leadership as it is men who are by allowed by traditions as discussed earlier to be involved in multiple relationships.

Through the assessment of patriarchal leadership, in Ogola's texts, it can be argued that women themselves encourage male dominance. In *The River and the Source*, Akoko insists on the presence of the male relatives during Awiti's betrothal. She says:

Accept it Maria, the world is changing. All is not lost, however. We must listen to the suit according to Chik for we are still the children of Ramogi. You shall therefore leave for Sakwa at cockcrow tomorrow and fetch your brother-in-law-this girl's uncle. I shall also send word to Yimbo to my nephews, the twins Opiyo and Odongo. Those two rascals must be old men now. Finally, I shall get Father Thomas to send for Owuor at the Seminary. He is the closest thing to a brother the girl has and he must be there. (p.134)

Akoko allows men to take centre stage in this ceremony by claiming that she does not want Awiti's patriarchal ties to disappear or to be forgotten yet they never in any way helped her in raising Awiti. This is an indication that women acknowledge and accept that though they are the bearers and nurturers of children, the children basically belong to men. The women can then be said to be complacent to patriarchy and its attendant practices. It is also evident that women are enslaved to patriarchy not only socially but also psychologically. Therefore, women in patriarchal societies have accepted to internalize masculinity and patriarchy and thus actualizing them in their actions and behaviour.

Ogola also portrays some male characters that are subordinate to other male characters. This is not only in their traits but also in the way the society views them. Being patriarchal, the society emphasises that the beneficiaries of community leadership are the first-born sons. This agrees with the hegemonic masculinity tenet which states that

not all men benefit equally (Ouzgane & Morrel, 2005) in patriarchy. In *The River and the Source*, being the first-born son, Owuor Kembo is forced to take over leadership of his people in Sakwa at a tender age after the abrupt death of his father. Thus, this introduces the fact that not all men enjoy the same leadership status in the so-called patriarchal kingdoms. This situation makes it imperative for Chief Kembo to search for a wife urgently. Thus, it can be stated that despite the fact that the community looks down on women, it ironically believes that a leader, who has to be a man, needs a wife. A wife in this case serves to complete the patriarchal equation.

At this level of a man's life, a woman is important because she acts as a vehicle that the leader uses not only to get his male species or descendants, but by extension also ensures continued supply of the community's future leaders through the birth of male children. However, it can also be argued that patriarchy is paradoxical in that a woman could also act as a stabilizing agent in the leader's life because a man who has a stable family will have a stable and clear mind that will enhance his service delivery to the community as seen later when Chief Kembo marries Akoko.

From Ogola's texts, there is semblance of hegemony among the various communities as described in Enclopaedia Britannica (1965) which states that hegemony is domination of 'a nation or groups of nations within a given area'(p. 303.). This is because there is formation of kingdoms run by men whereby each leader who is referred to as a chief is granted sole authority to lead his people and confirmed by the description and existence of Yimbo and Sakwa ruled by Chief Gogni and Chief Owuor Kembo respectively. Apparently, all the leaders of Sakwa and Yimbo mentioned in the traditional societies are men. Furthermore, in *The River and the Source*, a Luo leader as a character has multiple roles. This is because the chief is faced with a huge task since there is no demarcation in the people's lives in terms of politics, social, religious and economics and he is forced to hold many dockets at the same time. It is stated that:

The relationship between a chief and his people was usually not authoritarian. His main job was to lead the council of *jodongo* in their arbitration and their final word was law. He was also a sort of priest, for in public worshipping days he led the whole community in sacrifice and libation. (p.52)

From the above, it can be argued that the writer portrays the male leaders as obligated to behave within the confines of set masculine rules. For example, a good chief practises his authority within the laid down intricate system that has the backing and guidance of the '*jodongo*' (elders who also happen to be men). In *The River and the Source*, Chief Kembo fulfils these requirements because he is Sakwa's religious, political and social leader. This characterisation enhances his role in a patriarchal setup. He acts as the most senior judge in the land and upholds justice in the community by being the arbiter in social disagreements ranging from family to clan issues. He also plays the role of the chief priest who leads his people in offering sacrifices and libations. This study also reasons that as a leader, Chief Kembo possesses commendable leadership skills and wins full acceptance, respect and admiration of his people. This is seen when community supports him after his son Obura disappears and subsequently dies in the First World War. Being a good leader, Chief Kembo even takes care of his lazy brother Otieno. For example, he pays dowry for some of his wives. By interrogating leadership which is an important aspect of masculinity in Ogola's works, the first-born sons are made to understand their role and responsibility early in life in preparation of their work as leaders to the community. For example, in *The River and the Source*, when Chief Kembo realizes that his first-born son Obura is getting restless and wants to go out and explore the outside world, Kembo grooms and reminds him of his obligation as the next chief and informs him of the people's expectations of their chief. In this society therefore, young men are presented as important in the preservation of male hegemony through mentorship by the older men.

However, it can be argued that there is subversion of the emotional strength of male characters as also stipulated in traditional hegemonic masculinity (Clever, 2003) and Reeser & Gottzen (2018). This is seen when Obura abdicates his throne and by extension leadership responsibility by running away from home. Kembo is so traumatized and ends up dying early, which is a tragedy to the whole community. Chief Kembo cannot imagine the throne being inherited by another person other than his first-born son. The literary extinction of these men becomes the genesis of doom in the family's kingship and by extension, the extinction of the selective male leadership in masculinity. The fact that the chief is not allowed to exhibit feelings freely (Clever, 2003) puts him at a disadvantage. Chief Kembo's experience shows that though men

are held in high esteem as leaders of the society, they are a lonely lot. The male leaders lack proper emotional support system because traditions place them not only higher than women but also higher than other men in the patriarchal hierarchy. The chief is seen as invincible and able to withstand any situation yet he is only a human being.

Chief Kembo's psychological death comes before his physical death as a result of pent-up anger, sadness and loneliness that even his wonderful wife cannot cure. Upon the death of his second and the only remaining son Owang' Sino, the community is forced to give up leadership to Otieno Kembo who is Chief Kembo's younger brother. In this society, the male leaders are not totally free to make decisions because they are held captives by the society that dictates how a leader should behave through the council of *jodongo*. This is a kind of controlled type of leadership. A lot of reservation is made on Otieno as a leader who is a second born. The community demands that such a leader rule with the help of a council of elders until the rightful leader who is Owuor's grandson is of age and can take over. This shows that masculinity is a dictate or creation of the society and not just natural justice. Such requirements sanction leadership and aid in controlling excesses of dictatorship. An important question that we may ask ourselves is why Otieno Kembo fails in leadership. His failure might be as a result of going against the community's requirement and his mandate by being a dictator. It can also be because of destiny as a result of his position of birth, which in masculinity lenses is viewed as the fate of subordinated men (Ouzgane & Morrel, 2005); what Odongo who is Akoko's nephew may be referring to as 'leadership by default' when narrating to his grandson about their encounters on their journey to Kisuma.

Furthermore, a character becomes what he perceives of himself. In *The River and the Source*, Otieno enters leadership with an inferiority complex because of his position of birth. He thinks of himself as inferior to his brother Kembo. Otieno is an example of the existence of 'feminine' men (Ouzgane & Morrel, 2005) in hegemonic masculinity tenets. These are men that are dominated by other men. He therefore compensates by becoming a dictator, stamps his authority and refuses to rule with the help of the council of elders. His abrasive nature leads to his downfall. This demonstrates that the same society that encourages or demands that men exhibit masculinity traits can destroy these same men mercilessly; showing how unstable and contradictory masculinity is and can

also be very unpleasant to men (Connel, 1995) and (Reeser & Gottzen 2018) because they can easily be destroyed.

Women are viewed as destructive elements and impediment to masculinity when they interact with men. For instance, though Kembo loves and marries Akoko, she indirectly destroys his masculinity because he is not able to fulfil the male societal responsibility of getting other wives and many male children because of her slow rate of giving birth. Kembo ends up being reprimanded by his mother and the elders for refusing to get another wife to give birth to more sons in order to safeguard the chieftaincy. Kembo's love for Akoko is a flaw of character in traditional masculinity interrogation that traditionally results to an expensive oversight that costs Chief Kembo's family the throne after his demise when his younger brother takes over the leadership. It seems as if the writer is proposing that polygamy could have saved the throne and as such alluding to the writer's acceptance of male domination to some extent.

4.4 Entrapped Men in Ogola's Texts

Some male characters in Ogola's works are captives of their patriarchal society that places them in very precarious conditions or at the mercy of their traditions. Such men are entrapped by the masculine societal demands; that include being enslaved by women, country or countries, race, materialism, vocations and catastrophes that lead to disillusionment.

An omniscient narrator is used in *The River and the Source* to aid the reader in reading some of the characters' minds. For example, the narrator creatively talks of Chief Kembo's imagination of Akoko's beauty which is a clear indication that Ogola highlights men who are captives of women. To identify the gravity of this entrapment of the male gender, it is important to remember the fact that in the interaction between man and woman, man has always subconsciously assumed the stronger sex syndrome (De Beauvoir, 1989) such that it is men who should dominate women (Forgacs, 2000) and (Taylor & Francis, 2015). In *The River and the Source*, Chief Kombo is so captivated by this imagination such that he cannot wait to set his eyes on Akoko as a result of her description from the 'jawang'yo' (the spy) showing man's urge and determination to have woman under his grip.

Guided by masculinity tendencies, the chief would like to own Akoko. This is because man believes that a woman's biological design makes her inferior to man, having been socialized to believe in themselves and their superiority. This assumption leads to the conclusion that it is ironic that men still fall victims to the so-called weaker sex in various ways. The question then is whether men are really the stronger sex or the weaker sex. The following is stated about Akoko: 'A most beautiful neck, long with creases tracing their way around it. She also had a long-hooked navel on which two whole rings of beads could fit' (pp. 20-21). These aspects of the community's feminine beauty capture the chief's imagination so much that he longs to see Akoko and as a result, Chief Kembo consents to her father's unusual exorbitant dowry demand of thirty heads of cattle even before he sees her. This is what in *The River and the Source* is referred to as 'nyadhi' (style). His actions make him the symbolic legendary suitor who never haggled with his in-laws on dowry payment. Oloo his main spokesman tells him: 'your name will be repeated from mouth to mouth for years to come. You will be Owuor Kembo, a man of style, the famous *or* (son-in-law) who paid up without demur' (p.21).

The statement above shows Chief Kembo as an extraordinary man who is ready to show off his wealth and status in style for the sake of a woman. Miruka (2001) confirms that vanity is a shunned vice in the Luo community but 'flamboyance and poise' (p.129) are lauded because the two are symbols of 'ceremoniousness' (p.129). Negotiation, which is an element of marriage rites, is riddled with traces of masculine aspects as men haggle and tussle to reach an understanding by showing off their wealth as an act of being masculine as highlighted in masculinity that emphasises that men should be economically well off (Gould, 1976). This study reveals that the man who possesses more wealth is subsequently seen as the hero among others and is greatly respected; showing that wealth makes the masculinity stakes higher.

When Chief Kembo sets his eyes on Akoko, for the first time, he 'experiences an indescribable sensation' (p.22). We are informed that 'he had fallen deeply and irrevocably in love' (p.22). This is contrary to the community's regard on marriage whereby the sensual or romantic feelings are emotions that are never a priority and neither important and should not in any way be exhibited especially by men (Reeser & Gottzen, 2018) and (Ricardo et al, 2015). The chief is entrapped by Akoko's appearance because contrary to patriarchal society, such feelings are regarded as more of feminine

than masculine (Cleaver, 2003). Such feelings portray the chief as expressing emotional weakness that renders him less masculine. The chief is further entrapped by Akoko because after meeting her, his entire perception of women changes. Chief Kembo loses interest in other women and he leads a monogamous life to his death. Entrapment entails giving Akoko a lot of concessions and privileges contrary to the societal expectations of how men should treat women. As a character, Chief Kembo's actions and feelings kind of emasculate him and make Akoko a beneficiary of patriarchy and masculinity because unlike most women of her time, she no longer fits in her community's set domain designed for the female gender. This is the writer's proposal of how women should be treated, and thus a revision of the place of the female figure in this society.

The interrogation of Chief Kembo's relationship with Akoko confirms what African feminist advocate: 'collaboration, negotiation and compromise' (Nnaemeka, 1997). Male entrapment ironically becomes a blessing to the women because it leads to a very fruitful coexistence between husband and wife; confirming the fact that in the literary world, characters build characters. Kembo's entrapment to Akoko emasculates him but it turns her into a bold woman. She is able to articulate her needs without fear; a characteristic of liberated women as shown in *Under the Western Eyes Revisited: Feminist Solidarity Through Anticapitalist Struggles without Borders* (Mohanty, 2003). She elicits intelligence and is free with her husband and even advises him on various crucial issues. It can be stated that Akoko's description is appropriated to make man realize that women are different from what the patriarchal society has envisioned and stereotyped them to be. Unlike many men, the chief notices and appreciates his wife's intelligence, gives her space and sets her free to grow in all aspects.

It is evident then that the male character's decision to view the woman as a human being unlike in the patriarchal background in turn acts as a stabilizing agent for the woman. Akoko reacts very positively to Chief Kembo's treatment and becomes fully committed to the relationship and her marriage. For example, she is able to increase the chief's wealth astronomically. Chief Kembo is so much captivated by his wife's characters; for example, her boldness and intelligence; that he goes against his community's beliefs by allowing himself to be advised by a woman. He finds it easy to converse with her because she is knowledgeable on any issue and being a jovial lady, she is also able to make him laugh. She becomes a worthy partner and the chief spends a lot of time at her

house. It can be argued that Ogola uses male characters to expose her beliefs and stand on marriage, through Chief Kembo.

Ogola acts as the society's advocate as she seems to be cautioning men to have quality time with their spouses and at the same time, she seems to be critical of men who subjugate women. This is further seen through Elizabeth, who is Akoko's granddaughter. She joins college and grows into an attractive young lady. Her male college mates at the Teachers College employ all manner of masculine theatrics like waylaying her during exits to win her attention because they are captivated and entrapped by her beauty. The following is reported about college life in *The River and the Source*:

The men were fascinated; more so when they discovered she would not flirt, was indifferent and apparently cold. They tried everything. She would be walking calmly to the shops during an exeat, and hulk of a man would drop out of a tree and start walking lackadaisically by her side as if a man turned ape was something quite ordinary; or she would be reading in her room at night and a love lorn note would come flying into the room wrapped around a stone. (pp. 126-127)

From the above quotation, it can be argued that the college becomes a setting that provides a platform for men to contest over Elizabeth's love. The entry of Mark as another character on the stage complicates the situation for the male students as it is reported: 'He wrote three times before she got nerve enough to write back and that was because his letters were far from sentimental; they were full of fun and good-humoured news' (p.131).

Mark is portrayed as the protagonist in this college narrative while the college men are the antagonists; all of who are entrapped by Elizabeth's love and basically contesting to put the woman under their grip. In this game, the college men are represented as having the advantage of being with Elizabeth every day, so Mark as the protagonist has to employ outstanding means to outdo his rivals. Through the epistolary method, Mark succeeds in this quest because he exhibits tenacity and is able to sustain the male persistence through his unique wittiness in the dating game. Tenacity is a trait of

masculinity (Cleaver, 2003). It may be stated that the male character knows how to get its prey. Mark intelligently lies low like a clever animal that waylays its prey; pushing it to corner before pouncing. Mark wins Elizabeth's heart by ironically courting her through epistolary method. Within a short time, Elizabeth is ensnared into Mark's web and she agrees to marry him. This becomes the case of the entrapped ending up becoming the clever hunter, which confirms just how much men are ready to go through to get their objects of admiration who happen to be the women they have set their eyes on.

In *I Swear by Apollo*, John Courtney is not only ensnared by Kenya as a beautiful country but also by its beautiful women. He even wants to create a home in Kenya because of his intoxicating love for Becky. His entrapment to Becky is shown when he later tells his son Johnny that he loved their mother Becky so much 'more than one should love another human being' (p.97). As a proof of his love, John goes against his Canadian culture that does not obligate a man to pay dowry. As expressed in *The River and the Source*, John pays dowry in terms of cattle to Mark Sigu so as not to be labelled 'a roguish Mzungu out to take advantage of someone's daughter' (p.211). According to Becky's twin sister Vera, John truly loves Becky though Vera fears that Becky does not have the same commitment as John, which is confirmed when Becky becomes a philanderer and subsequently ends up divorcing John. It can be argued that Becky's unfaithfulness exposes John as failed masculinity because he is unable to put the woman under his grip or dominate her.

Moreover, from Becky's and John's relationship, the perception of male characters towards the female characters in Ogola's works raises a fundamental point. The men are guided by the principles of incapacitating women through romance to bring them under their charge to show that the men are masculine. This notion makes men like John to go to any extent to get the women. John's fear and his determination to pay dowry demonstrates the fact that, although there are some white men who come to Africa and befriend African women in the name of love, some take sexual advantage of the naive black women. This study argues that John is a different breed of man; he loves unconditionally even when Becky cheats on him. John wants a transparent marriage without antagonizing his in-laws and that is why he becomes devastated after

their divorce and later remembers his wife's betrayal with a lot of bitterness. To John, this marriage becomes elusive.

The elusive nature of marriage is like what Amuka (2004) says about marriage being an illusory union. Amuka means that couples enter marriages with a lot of hope. They believe in getting happiness, respect, fulfilment and having their expectations met in such unions. However, in most cases, they normally end up unhappy and unfulfilled just like in the case of John who cannot have a grip on Becky romantically and financially. His male ego is crushed. John craves for love and permanent happiness that never materializes. Contrary to the anticipated masculine doctrine of being the head of the family (Gould, 1976) and (Ricardo et al 2015) and having a happy marriage, John is not only entrapped by his love for Becky but in a twist of events, he is also entrapped in an unhappy marriage as a result of his wife's unfaithfulness. His masculinity is challenged by other men but ironically he forgives her whereas traditionally, the man is supposed to subdue the woman and subjugate her. The level and the consequences of John's entrapment is shown in the way he still gives excuses for Becky and forgives her for the path that she chose; showing the immense love that he had for this woman. In *I Swear by Apollo*, John talks about the true Becky that he purportedly knew so well, 'she was therefore capable of being cruel in an incredibly careless way as if she was unaware of the hurt she was inflicting, like scratching, like a child stabbing, but I loved her' (p.124).

In literary works, we sometimes learn about a character from what characters says about the other characters. Thus, though John knows that Becky is a dangerous woman, he still lives under the false illusion that he is the only man who knew Becky very well. He also imagines that he is the only man Becky really loved because she was able to have two children with him. It can be argued that John's pride and over-emphasis of this biological reality is driven by the male ego of underscoring the importance of children as a constant supply and bloodline in strengthening masculinity. To exonerate Becky further, in *I Swear by Apollo*, John clarifies the mistaken fact found in *The River and the Source* that he is the one who requested for the divorce. He tells the son that he did not have the strength and the will to ask for it and asks the son, 'how do you divorce a little child for hurting you?' (p.124). By referring to Becky as a child, it can be argued that patriarchal and masculinity tendency steals into John and through contempt, he

expresses male dominance against Becky. Ironically, it is the woman who stands out in this union as expressed in her actions. All the technicalities of the divorce were done by Becky and John tells the son he never fought for their custody because of the nature of his job that entailed a lot travelling. John who is entrapped in his love underestimates Becky's lethal characters by simplifying her actions. Masculinity tendencies steal into him and he belittles her behaviour as a show of contempt that men have on women.

In *I Swear by Apollo*, John poses as a very understanding man and even empathizes with Becky for the pain she must have undergone because of having HIV/AIDS. The understanding here is that John is a man who is totally entrapped by the beauty of his wife and love that makes him turn a blind eye to all her blunders and lives in denial, conjuring up images of her being the helpless character who needs his care and protection as expected in masculinity (Ricardo et al, 2015). John is a representation of naive men that are blinded by love. The male gender then is shown as ignorant that women are capable of manipulating and harming men though they are the ones who set out to conquer these women in the first place as means to prove that they are masculine. Thus, the writer has subverted male and patriarchal dominance in this case showing that man becomes the underdog. Subsequently, man is emasculated and loses his male powers to the women all because of love.

From John's experience, it is evident that the male gender is not always as strong as the society expects them to be. Secondly, it can be concluded that the object of male entrapment which in this case is the female gender, becomes the distracting and destruction agent in the man's life. So bad is the destruction that man at times succumbs to mental breakdown. John ends up entrapped in disillusionment and blames himself for having had too much love for Becky. This echoes African feminism tenet that states that man and woman should be viewed as human beings (Aidoo, 1996) and (Reeser & Gottzen, 2018) as doing this allow critics to understand the feelings of men and behaviour under such stressful romantic circumstances.

In *I Swear by Apollo*, many men are captivated by Alicia's beauty. The act of women captivating men is a means of self-destruction for the men, shown by the statement: 'as if they must destroy themselves in order to achieve self-actualization, like the final ecstasy of a moth in a flame (p.12). This image denotes the patriarchal demands of the

male gender who has to conquer, dominate and put the woman under his grip to prove that he is masculine enough (Ouzgane & Morrel, 2005). Success in this endeavour is the self-actualization that men strive for but it ironically leads to his destruction. Similarly, many men are attracted to Lisa's (Aoro's and Wandia's daughter's) and in particular Frankenstein; 'a huge hulk of a boy' (p.23). Frankenstein is so much entrapped by this female beauty that he humiliates himself by following Lisa incognito to her home. Johnny Courtney in *I Swear by Apollo* is also held captive by Kandake. It is reported that after meeting and knowing her, he never looked at another woman. The magnetic attraction of Kandake is so great that he pursues her into marriage. Johnny's strong love and affection for Kandake is seen when the couple temporarily breaks up and Johnny is distracted from his duties. This is an indication that men can psychologically be held hostage by woman. It can be argued that the writer brings out the genuine part of man and disowns the patriarchal functions and demands placed on men by culture.

In *The River and the Source*, Tommy Muhambe is entrapped by Vera's beauty and pleasant character and he is devastated when she turns down his marriage proposal. Devastation as expressed by Muhambe is a sign that the male gender cannot accept defeat from a woman as man believes he is superior to woman as expressed by masculinity tenets by Webster (1947) and expects that the woman should bow to him. However, masculinity is exhibited as demonstrated by the fact that Vera remains his object of admiration till old age. This is seen for example, during Kadake or his daughter's wedding. With the knowledge that his future son-in-law is Vera's nephew; he raises his hopes high in *I Swear by Apollo* and tries to get a glimpse of Vera in the crowd by 'craning his neck' (p. 268). Though men are not supposed to show emotional weakness (Cleaver, 2003), just like women, they also get heartbroken which negates the fact that men are emotionally strong. Ogola seems to be proposing that patriarchy should not be glorified so that men can live naturally without being entrapped by its sanctions.

Another source of entrapment in Ogola's works in relation to traditional masculinity is inter-racial marriages in relation to the male characters. The race factor is one such issue that comes in as a result of colonialism that opened up Africa to European intrusion and the white males believed that they were superior to the black men. In some instances,

the resultant of this intrusion were romantic relationships between whites and blacks. Some of these relationships translated to intermarriages resulting to children who were labelled half-casts. Children from such backgrounds, whether male or female, grew up in a much-stigmatized society as they struggled to contend with their skin pigmentation that made them look different from other people in their environment. The race factor enhanced masculinity by creating demarcations between white and black men whereby white masculinity is viewed as superior. This is a clear indication of what (Ricardo et al, 2015) says about some men who feel more powerful than others. Though John, who is a white man, is entrapped by Becky's beauty and marries her, the relationship fails miserably because John is unable to completely satisfy Becky's amorous sexual and unattainable material needs. This is in agreement with Fanon's (1952) opinion that lay emphasis on relationships of the women of colour and the white men that normally fails miserably as a result of incompatibility in matters of beliefs, practices, perceptions and issues of faith among many others. It should be noted that such marriages are platforms to test if the men can remain patriarchal or will be emasculated as in the case of John. Becky's case is a clear subversion of Fanon's argument as she is the one who cheats on John with men of mixed races. Though John is white, he fails the litmus test in relation to Becky's expectations. Entrapment in this case is exhibited by the fact that though Becky romantically frustrates John, he ignores her wrongs and sticks by her until she is the one who divorces him as stated in *I Swear by Apollo*. This is Ogola's statement of the changing times whereby men no longer patronize romantic relationships despite the fact that masculinity entails them to have an upper hand.

Another relationship between a white man and a woman of colour is seen in *I Swear by Apollo* between the coloured Alicia (Becky's and John's daughter) and Brett a Canadian (Sybil's brother). The particularity and universality of literature in relation to male entrapment to women is affirmed in the homogeneity of male captivity or entrapment as presented by Ogola through both black and white men. Bret and John are white men, but they undergo the same predicament as men in Africa explored in *The River and the Source* irrespective of races or continents. However, unlike the men in Fanon's discussion who exploit the coloured women, Bret is not sexually exploitative towards Alicia as he does not use and leave her. When Alicia goes to Canada to visit her father, Brett is genuinely smitten and arrested by her anatomy and physical appearance as seen in her 'eyes and beauty' (p.125) and he falls in love with her. Alicia's devastating

background of her parent's divorce and her mother's death cannot allow her to fully open up to Brett who in turn ends up emotionally broken and migrates to another country. It is as if Brett is confirming what the men in African had thought of Alicia as reported in *I Swear by Apollo*; that 'to know her would be to know all the joys and sorrows of manhood' (p.12) meaning that though masculinity grants men dominance, it is not always enjoyable (Connel, 1995). Brett's experience is an indication that masculinity is not always glossy for men. In his entrapment, the daring nature of man is seen when Brett is brave enough to come to Kenya in Africa to save Alicia from marrying the chauvinistic Napoleon Lebulu. Brett's action of saving Alicia from Lebulu who has chauvinistic tendencies can be viewed as man liberating the woman from the shackles of patriarchal subjugation. Brett represents men who can go to any extent to get the women they are entrapped to in order to have them under their grip. Ogola's proposal here is her belief that women's liberation war cannot be won without involving men in the struggle just as advocated by Taylor & Francis (2015) and Ricardo et al (2015).

There are some men who are entrapped in racial prejudice. While in Canada to visit his father in *I Swear by Apollo*, it is reported that Johnny is bullied and attacked by some white male youths:

As they passed under the awning of a café, three white, burly-looking youths approached them and crowded them in. Suddenly one dug a painful elbow into Johnny's ribs. Johnny sprang back thinking that they were muggers, but the boys started laughing uproariously. (pp. 193-194)

This is an example of racial conflict among men; whereby the white bullies pose as antagonists against Johnny the protagonist. The bullies are men entrapped in racism and illusively believe that the white males are superior to the black males as also argued by Ouzgane & Morrel (2005) who state that men can subordinate other men they deem inferior. Johnny is able to fight his attackers by using karate skills learnt in Africa. This fight is a symbolic tool and quest to create a free society derived of any racial discrimination. The study argues that the writer seems to be urging the black males to fight this vice or by extension to join and fight any form of prejudice that undermines

men of African origin; subsequently subverting the superiority complex of western bred men.

Furthermore, Ogola presents some men who suffer from racial conflict which becomes an entrapment as a result of being discriminated. The white men who practice racial prejudice enhance traditional masculinity because they believe that they are better than other men and women of other races (Ouzgane & Morrel. 2005), while on the other hand, the men who are despised (Just like the 'feminine' men who are despised in masculinity) feel less valued and are subsequently emasculated. They suffer both physically and psychologically and fight hard to exert their power in the society. This study views this kind of feeling and suffering as a source of entrapment. In *I Swear by Apollo*, John Courtney succumbs to racial prejudice. He wonders aloud why he had abandoned his children and reminds himself that it could have been the fear of bringing up coloured children single-handedly and being stigmatized by his white community. John's refusal to own up to his parental responsibilities confirms that racial intolerance and prejudice is rife all over the world. John fears being ostracized from his community because of having coloured children. However, John can also be taken as a representation of the men who ignore their patriarchal responsibilities but still adore masculinity.

Through John, Ogola highlights the complexities of inter-racial marriages and how such marriages can put the male gender's personality and integrity into question and tests (Connel, 1995). The male gender as represented by John apparently does not seem strong enough as expected by the society to withstand being ridiculed for having coloured children. This is despite John's earlier assertion during their courtship in *The River and the Source*, when he states that he does not mind his children being half-casts and that he would like them 'to appreciate their double heritage' (p.211). Ogola however seems to appreciate John's awareness that the African identity is very important to his children. But as a man, he is not strong enough to face the consequences of being in an interracial marriage. However, John knows that though a complex identity, it is this identity that makes up the children's formative years and will be imprinted in their minds and will also aid in their character formation. John understands too well the traumatizing experience the children went through. John is portrayed as a sensitive character who is able to understand the cultural dilemma or entrapment that

his son Johnny went through during his absence and excuses Johnny for hating him. This can be translated to mean that literature is able to expose the sober part of man that denounces masculinity.

Challenges build or change characters such that in interrogating John's racial marriage, the male children born from such marriages are entrapped in racial prejudice and identity crisis. The disintegration of Johnny's family and the absence of his father drive him to believe in his African male ancestry. The identity crisis leads Johnny to yarn and search for a reliable masculine identity in his uncle Aoro. He wants to drop his sir name that denotes his white male heritage and adopt the Sigu name. Having been brought up in Africa which is deeply patriarchal, he would rather be an African and embrace black masculinity rather than wish for the elusive white masculinity. He feels bad whenever he is referred to as a white man and when his father comes back to reclaim them, Johnny denounces him. Johnny's actions and convictions are a way of emasculating white masculinity. Unlike his female sibling Alicia, Johnny is entrapped in unresolved contradictions and anger. The same argument is replicated by Obama (2006) in his autobiography who shows and knows too well the mixture of pain, void and confusion that male children with absentee fathers go through which is a testimony to malfunctioned families. Johnny's case demonstrates that a father gives his children an identity, which becomes the beginning of one's definition of oneself; something that Johnny lacked in his formative years.

During his teenage years, Johnny befriends people of dark complexion, speaks Kiswahili, and eats African dishes, which shows his struggle to establish an identity that their parents never granted him. In this case, believing that their father abandoned them, Johnny would rather settle for an African identity as a result of being brought up by his uncle (Aoro) and aunt (Wandia). It can be argued that the love and adoration that Johnny expresses towards his uncle and aunt can be translated to successful adoption of partially and orphaned children that is a relatively new feature in Africa. Johnny's troubles with his background are compounded further by the realization through his sister Alicia that they have a white half-sister. He lives in fear and believes that they were abandoned and can still be abandoned because they are coloured. These fears represent the fears of the coloured people who live in dilemma or racial entrapment,

like in the western countries. This illustrates the insecurities and complexities in masculinity (Connel, 1995) and (Ricardo et al, 2015).

In *The River and the Source*, some men are portrayed as people who are captives of their vocations. Such men try to fulfil the expectations of traditional masculinity that entails that men should have strength of character or determination when they set out to achieve their goals (Gould, 1976). Ricardo et al (2015) argues that men are normally hasty in meeting their set objectives than women as a way of showing their masculinity. This study argues that this could be the reason as to why the men in Ogola's texts join new vocations in which they are kind of mentally entrapped to more than women. Vocational entrapment is mainly seen especially when men join Christianity. As compared to female characters, the writer creates a complex scenario when men and women have to make up their minds to adhere to the requirements of this new religion and especially challenging vows like that of celibacy. The men are portrayed as more aggressive in this vocation. This can be read as men adhering to masculinity by being daring enough to venture in unknown territories.

It takes a lot of soul-searching for the female characters to be committed to this vow. Vera acknowledges this fact when she says that though she has been going to church, she is ignorant of the Christian faith and concludes that matters of faith should be left to men like Uncle Peter and her brother Tony. This is a way in which women acknowledge men's supremacy over them and subsequently or indirectly enhancing traditional masculinity. Vera believes that men understand the ideologies and philosophy of Christianity best. Vera also meditates so much about her spirituality unlike the men who are more decisive. In *The River and the Source*, Owour Kembo Junior is a male character that is entrapped in a tricky situation. He has a strong urge to priesthood though he is the grandson of Akoko and the late Chief Kembo and the heir apparent. Owuor Kembo Junior is the one who should take over the chieftaincy of Sakwa. He however hearkens to the 'insistent, constant voice at the back of his mind' (p.112) that is luring him to a totally new and different kind of life; a life of celibacy. Despite working very hard to save Chief Kembo's throne from the dictatorial and greedy Otieno, Akoko is forced to acknowledge the determination of her grandson Owuor Kembo and grants him her blessings. Later, Tony who is Mark's son interacts with his uncle Father Owuor Kembo and gets the same vocational feelings. The

portrayal of such men shows the writer's attitude towards the men. The writer praises and exalts men for their agility in adapting to new ways, instructions or the unstoppable happenings in the society. Their determination to embrace changes is proof of the masculinity demands that man should not give up. (Ouzgane & Morrel, 2005). Having been populated by mainly men, priesthood can be said to be a patriarchal masculine institution in Ogola's works. The glorification of the male gender is in agreement with African feminists' argument (Mohanty, 1991) that any negative representation is a huddle to the continental gender issues. As a later feminist scholar and critic, Mohanty (2003) in *Feminism Without Borders*, lauds men for allowing women organisations to exist freely without oppressing the women. Ogola's proposal is that fair representation of men enhances a curative process as also highlighted by Kimmel & Aronson (2004) of the characterised gender tussle that has contributed to under-development or totally lack of development in some parts of the African continent.

Driven by the philosophy that traditional masculinity entails that men should be economically stable (Cleaver, 2003) and should be breadwinners of their families, some over enthusiastic men work extra hard to fulfil this obligation. Such men use extreme means to achieve material stability and, in the process, some get trapped in unscrupulous means towards this end. Though Ricardo et al (2015) agrees with Cleaver's argument, Ricardo et al (2015) states that a lot has been gained by engaging men in gender equality war whereby women have benefited economically. In *I Swear by Apollo*, we learn that when new doctors are graduating from medical school, they swear to the Hippocratic Oath that demands them to be loyal to their profession and practice confidentiality to their patients. This oath is also meant to tame greed in the medical profession. However, this does not stop greed in some of the male doctors. However, alongside these greedy men are dynamic male characters; for example Johnny who is conscious of what is taking place in his environment and is ready to act for the good of the society. Johnny enlightens the readers to some male doctors who seem to go against these vows and get entrapped in money and materialism. It is reported in *I Swear by Apollo* that as a medical student, Johnny Courtney has seen 'too many cases of Chronic Lucrative Appendicitis- which had nothing to do with an inflamed appendix, but everything to do with a doctor's financial well-being' (p.66). Such doctors as the ones mentioned by Johnny are materially greedy and unscrupulous as they are purposely out to exploit the citizens. They amass a lot of wealth through

choreographed diagnostic deceit. Doctor Gara for example downplays the Hippocratic Oath and refers to it as ‘no longer necessary and that it is not relevant to swear to the kind of sonorous nonsense that doctors had to pretend to believe in- in bygone days’ (p.68). Through the portrayal of Doctor Gara, the writer’s attitude towards unscrupulous doctors is explicit. The writer is voicing her feelings and is saddened by such kind of doctors. She also criticises the moral rot in the medical sector and health institutions as a result of material entrapment which is a consequence of men who strive to conserve their economic base in male hegemony. It is particularly worrying because the medical profession is mainly populated by men in Ogola’s texts and the portrayal of some like Doctor Gara is an assumption that it is mainly the male doctors that exhibit monetary greed and exploit their patients.

Ogola resorts to use of contrast within the male gender as she is quick to contrast such greedy doctors with young upcoming male doctors like Johnny Courtney who is dynamic and conscious of his fellow human beings. Johnny views the medical profession as a noble one and loathes doctors who take advantage of their gullible patients. Johnny says, ‘that he distrusted men who believed in nothing but their bank accounts’ (p.66) and concludes that ‘even though money was very important, life was most important’ (p.66). The writer does not heap all the male doctors together as entrapped in material greed in a stereotypical manner but she considers individual difference.

As characters play important roles in literary texts, this study opines that men like Johnny become the voice of reason in the society. He tries to correct the misdeeds taking place in the society. Through him, there is a sigh of relief knowing that at least there are male doctors who have the society’s well-being at heart and who are ready to sacrifice their comfort for the sake of humanity. Material greed is also seen through the assessment of the greedy drug traffickers in the Maasai Mara National Reserve that Johnny single-handedly encounters and tries to arrest during his honeymoon. He is unfortunately captured and thoroughly beaten up. Johnny’s treatment in the hands of the traffickers shows the moral degradation among men in the society that the writer is criticising. These greedy male criminals want to prove they are masculine by having excess wealth as dictated by their patriarchal society at the expense of their fellow human beings. They use the country’s porous borders as transit points for their illegal

business that yields them a lot of money. This is in agreement with the views of Ouzgane & Morrel (2005) and Gould (1976) in their discussion of hegemonic masculinity that state that men are expected to be brutal, violent and able to strive for economic independence.

As stated earlier that exploration of characters in literature highlight important issues, it can be argued that these male law-breakers enable the writer to bring to the fore some of the emerging problems that young nations in the world face. The menace of illegal substances and especially drug trafficking has become a very dangerous and worrying issue in many countries. Despite the stiff penalties by many governments, the greed for the hefty returns make these male traffickers ruthless in dealing with anyone who intrudes into their space. These drug traffickers are insensitive and do not consider the harm drugs are causing in the society. Johnny's attempted action to nab these criminals however faint as it appears, is symbolic of the initiatives taken to fight material greed that translates to material entrapment and subsequently resulting to too many evils in the society. Johnny's portrayal as a fighter of evil in society is a well-deserved move to show how some men take keen interest in whatever is happening around them; both to the people and the environment. Such men have noble intentions to correct the wrongs in the society.

4.5 Conclusion

This chapter has interrogated traditional conception of masculinity through the portrayal of male characters by using traditional hegemonic theory. It has demonstrated that the male gender acquires prominence long before birth and during birth and that some naming patterns favour men as girls can also be named after men to assert a point in the society. Men are forced to undergo rites that are deemed important in patriarchal society that helps to entrench masculinity.

The chapter has also shown that masculinity has many labels that men aspire to live up to that perpetuates male hegemony. For example, men have been shown as symbols of strength, adventure and they are violent. Men are protective and are providers of women in addition to believing that they are undefeatable. The men are also portrayed as sexually reckless and are disrespectful to women. They provide leadership and have a

tendency of believing in virility that grants them many male children, all in the name of adhering to the expectations of masculinity.

In their quest to live as per the masculine dictates, men are entrapped by masculinity. The entrapment is exhibited in various ways that include being captives of women, race and being entrapped in racial conflict. This is brought out by highlighting some of the societal demands on men and viewing the women they interact with. Men have also been seen as captives of vocations and materialism.

Having discussed the traditional conception of masculinity, the next chapter through the presentation of male characters interrogates subverted masculinity in Ogola's texts to exhibit transformed masculinities.

CHAPTER FIVE

INTERROGATING SUBVERTED MASCULINITY IN OGOLA'S TEXTS

5.1 Introduction

The main interrogation in this chapter is the presentation of men who do not subscribe to traditional masculinity expectations and who can be described to have undergone transformation and live above patriarchal tendencies. Such an exploration broadens male gender studies from masculinity to dealing with various constructions and contests the blanket patriarchal presentation of man. It is also expected to resuscitate man from stereotypical notions. The presentation is done in three sections; contesting traditional masculinity, interrogation of varying faces of gender power contestation in masculinity and lastly, de-gendering and re-gendering of male characters in Ogola's texts.

5.2 Contesting Traditional Masculinity

To contest is an act of refusal or disagreeing that all men uphold patriarchal notions. It is also a means of disagreeing with the way the society stereotypes all men as subordinating women (Ouzgane & Morrel). Ricardo et al (2015) has shown the progress made by some men who are out to empower women. The study also uses this term to show the power struggle between men and women and between men and men. A look at male characters in various historical periods or settings in Ogola's texts reveal that the period that a male character lives does not necessarily shape his perception of masculinity and that at times man's personal initiative and beliefs shapes his life and decisions on gender issues.

A changed male not only in the modern set up but also in the traditional period as early as in the 1870s when Akoko is born in *The River and the Source* is shown. For example, though Chief Gogni lives in the traditional times when masculinity is greatly emphasised, his appreciation of the birth of his daughter and his love for her is an act of man re-establishing an acceptable place for women in the society. He is proud to be a father of a daughter after siring seven sons and states that 'a home without daughters is like a river without a source' (p.9). This reference is man's symbolic acknowledgment that life which is sacred, begins inside the female gender and that she not only needs to be accepted and appreciated but also to be accorded a lot of respect as a giver of life. This is kind of man's acceptance of the woman and a denouncement of masculinity and retrogressive patriarchal beliefs that downgrade women. It can be

argued that Akoko's treatment by her father is the beginning of woman empowerment. This argument echoes Cleaver's (2003) opinion that how the male gender handles the woman is key to her empowerment. Chief Gogni exhibits love by having a soft spot for his daughter contrary to society's masculine demands. He finds her 'irresistible' (p.13) and quarrels anyone who annoys her. This gives Akoko a good and solid foundation or background and grants her confidence to survive, to get her grip and establish her position in the large household full of men. Motivated by their love for their only sister, her brothers are also jealously protective of Akoko. For example, it is stated that Oloo later provides her with security and shelter when he allows her back to his home (which is against traditions) after having problems at her matrimonial home. These are traditional men but they strongly protect the women in their lives and they aid the women to re-invent themselves. The actions of these men help in challenging critics who have been of the opinion that men in the traditional society subjugated women.

Secondly, the writer portrays men who are liberated from some of the traditional aspects that their predecessors held in status quo. For example, in *The River and the Source*, during the birth of Akoko it is reported of Chief Gogni:

The baby yelled so lustily on its first gulp of acrid air, that the chief strolling around unconcernedly as befitted his station and manhood, thought with satisfaction, 'Another rock for my sling' by which he meant another son. (p.9)

From the above extract, Chief Gogni represents men who exhibit patriarchal tendencies. He assumes that it is not a big deal for a woman to be in labour and that this is a normal and natural phenomenon. This is why he strolls around his compound unconcerned while his wife is in labour to be delivered of Akoko. On the contrary, Chief Kembo realizes too early in their marriage during the birth of their first-born that his wife Akoko has complications with giving birth as she has a tendency of undergoing gruesome long labour. This situation is heightened during the birth of their second child as it is reported that 'The pregnancy was uneventful but once again the birth was harrowing and Owuor found himself wishing fervently that no more children would come' (p.42).

Unlike Chief Gogni, Chief Kembo empathizes with his wife and does not underrate the traditional importance of childbearing in marriage. This clearly indicates that Chief Kembo is a re-invented man who values the woman very much and appreciates her difficult biological function of bringing forth life that other men like Chief Gogni take for granted. His action negates the views of the men who insist on subjecting women and exposing them to frequent childbirth without considering their unique differences and limitations. Ogola's portrayal of Kembo is her testimony of the ideal man of her imagination. Her treatment of Kembo seems to be in agreement with Cleaver's (2003) transformed hegemonic argument which states that it is unhelpful to portray men as oppressors of women. This study contests the views of the critics like Schipper (1991), Ogunidipe (1987) and Mohanty (1991) who accuse men for subjugating women. Ogola also accuses men who over- simplify the biological function of giving birth without considering exceptions or without using the spirit of exclusion.

The manner in which the male characters in Ogola's texts interacts with other characters and especially women, aid in the characterisation of the individual characters. Gordon & Kuehner(1999) argue that other characters tell us much about specific characters. In *The River and the Source*, Chief Kembo's treatment of Akoko after their marriage proves that he is not held hostage by patriarchal obligations on masculinity. Through his actions, he proves that he is a transformed man. Chief Kembo holds Akoko in high esteem and treats her with a lot of respect resulting to a peaceful co-existence. This is in agreement with Nnaemeka (1997) who as an African feminist advocates men and women working together. When Akoko runs away in his absence, he tells the elders at her home that they have always lived in 'peace and friendship' (p.39) and he wonders why she made the rush decision instead of waiting for his return. It is also reported that Chief Kembo 'treats his wife like a queen and she doesn't fail him' (p.43).

The respect Chief Kembo accords his wife borders very deep love and affection that leads him not to wish for another woman; hence his monogamous status that irks his mother and the elders. She reciprocates by being a very diligent hardworking woman and amasses a lot of wealth for herself and the family. Kembo even delegates to her what should be his traditional responsibility; the planning of their daughter's (Nyabera) marriage. Akoko's dirge as quoted below after the death of her husband proves that Chief Kembo was very independent of patriarchal beliefs and practices:

Women have given birth to sons
But none like Owuor
The son of Kembo, of the line of Maroko
My friend, my husband.

Men live with their wives
Like cats and dogs, ravens and chicken
But not the son of Kembo
My friend, my husband.

My father demanded thirty head
And the son of Kembo did not demur
Paid up like a real man
My friend my husband.

Yes women have had sons
But none will ever be like Owuor
The son of Kembo of the blood of Maroko
My friend my husband. (p.63)

Through the employment of juxtaposition in the above dirge, it is evident that Kembo is a transformed man who harboured strong belief of emancipating the woman. Not all men act as good husbands to their wives. This juxtaposition emphasises the fact that masculinity is not homogenous as confirmed by Ouzgane & Morrel (2005). Chief Kembo is not just a husband but a true companion with whom Akoko had cultivated strong love and bond; the reason as to why she refers to him intimately as ‘my friend my husband’. From the dirge, we realise that the male gender is a key participant to dissolving gender divisions or inequalities because he is already advantaged by the traditional practices. This is an argument also echoed by Ricardo et al (2015) and Taylor & Francis (2015). The moves he makes will either be advantageous or disadvantageous to the woman. Akoko really misses Chief Kembo’s support and companionship in her twilight days as her thoughts mainly centre on her late husband. This study argues that the strength of a woman emanates from a supportive man. Akoko realizes that if Chief

Kembo would have been alive, she would not have been worried of how to deal with Awiti's admittance to the Teachers' College and Owuor Junior's quest to join priesthood because he was a 'level headed' (p.124) man. Awiti and Owuor Junior are examples of change that is taking place in the society. For the first time, Awiti who represents women leaves the domestic domain prescribed for her gender to go to a teacher's college while Owuor who is supposed to take over the chieftaincy jeopardises it by deciding to join priesthood; which is a foreign phenomenon. Thus, faced with such weighty decisions to make, it is understandable for Akoko to remember her husband who she believes would make wise decisions in connection to these challenging issues.

Hence, it can be argued that women confirm that men provide both physical and emotional support in their lives. Thirty years after Chief Kembo's death, Akoko still eulogizes him by acknowledging his courage; that he is the one who moulded her to be the strong woman she became despite the patriarchal surrounding. She says, 'What monumental courage he must have had and how the courage had influenced and formed his young bride' (p.133). Thus, it can be stated that men are moulders of women. How men handle the women determine whether the women will either be dependent on them or independent; successful or unsuccessful. Chief Kembo is accommodative of the woman in his life which results to not only a successful union but also a strong woman. With cooperation, man and woman can really develop their environment, as Nnaemeka (1998) emphasises that 'collaboration, negotiation and compromise' (p.8) must exist if men and women have to co-exist and develop. This is also hailed by Ricardo et al (2015).

Another man that this study notes in *The River and the Source* as very supportive and respectful towards the woman is Mark; this is especially towards Elizabeth. For example, when she vomits as a result of early pregnancy without their knowledge, he worries over her and buys her anti-malarial tablets. Though the doctor mistakes Mark and condemns him for having the intention to kill his wife, he cannot be blamed as this is as a result of his youthful ignorance on such issues. Mark is a dynamic character who acts against patriarchal demands that places on the wife the obligation to have children. As a principled man, he stands up for his wife against his mother who blames Elizabeth for not showing any signs of pregnancy. He retorts at his mother, 'Yes. She is my wife, but you will soon be a stranger if you don't leave us alone. I'll put you on the bus this

evening. You should go back and look after your husband' (p.152). This is not just an indication of a transformed man; it also shows that to leave the status quo which in this case is being guided by masculine demands; one needs a lot of commitment and sacrifice. Ricardo et al (2015) criticises traditional masculinity that had practices that subordinated women and emphasise that since the 1995 World Women Conference, hegemonic masculinity has been restructured in the twenty first century to encourage men to accept women and work together to attain gender equality in the world. Taylor & Francis (2015) also have similar argument and introduces the aspect of activism in men to attain this equality. It can be argued that literary works pose as good medium of changing men's masculinity perspectives. For example, in *The River and the Source*, Mark is ready to sacrifice his mother's love for the sake of his wife. When there are signs that Elizabeth is pregnant, unlike the conservative men seen and discussed in the previous chapter, Mark is happy and ready for any child; male or female. By defending his wife, Mark can be seen as men who have been redeemed from oblivion of stereotypical notions of hegemonic masculinity and incorporated in the group of transformed men to aid in empowering the women who traditionally were despised.

The blanket blame on men as being immoral is also contested in the portrayal of Tommy Muhambe though Silbermidt (2005) emphasises how important virility is in masculinity. It can therefore be argued that Tommy goes against masculine dictates of men who believe in conquering women and which is exhibited in the campus norms of men collecting prostitutes and practising promiscuity. He shows a lot of respect to Vera and does not rush her in any way. As a result, one is able to understand his pain when Vera rejects him. From Tommy's actions and behaviour, there is a clear indication that not all men are the same and that we should not wholesomely vilify or stereotype them as womanizers. Tommy is contrasted with the old irresponsible men who pick the young female university students and those male university students who pick prostitutes. This study declares that he is an epitome of morality.

In *The River and the Source*, the young Owuor acknowledges and respects the three women in his life who moulded his character; particularly Akoko his grandmother who influences his view to work. For example, at the seminary, he acknowledges that his success in the difficult course is as a result of the determination and hard work that he learnt from his grandmother. He acknowledges the 'solid love' (p.118) Akoko, Nyabera

and Awiti provided him. His respect for the women is further expressed when he enlists the help of his aunt Nyabera to break to his grandmother the news of his decision to join priesthood after confiding in his cousin Awiti. He is so humbled when he realizes that the grandmother has been observant enough to know that he has been troubled and his respect changes to great admiration for the old lady. Owuor negates the feelings of those who mostly claim that men are never appreciative of what women do to them and see them as people who offer nothing to men.

Thus, in the character of Owuor, Ogola exhibit men who are not contemptuous towards women but become good examples of men whose growth has been influenced by women and who reciprocate and appreciate the mentorship offered by the women. It can be argued that Ogola portrays man who views woman positively to enhance their development. This argument agrees with the African feminist view of lauding female writers who enjoin men and children in solving gender problems (Achufusi, 1994). This is in tandem with the Beijing Women World Conference that purposed to restructure masculinity by including boys and men in women and society's development (Ricardo et al, 2015).

In *The River and the Source* and *I Swear by Apollo*, Aoro is shown as a plausible male character who develops or undergoes a gradual transformation. For example, though he started as a chauvinistic man, he changes and gradually respects the special and unique relationship that exists between Wandia and his mother as opposed to the traditional stereotyped mother-in-law/daughter-in-law relationship that is normally characterized with many woes and conflicts. This kind of understanding allows him to respect Wandia for not consulting him as expected (Calvacanti & Piccone, 1975) (him being the eldest male alive and leader in the Sigu family) but going all the way to Njoro to consult Elizabeth's grave when she has to make sensitive decisions. Thus, he does not look at Wandia's actions as insubordination but as a means to strengthen their relationship as a couple. He also appreciates Wandia's support whenever he is irritated. Unlike some of the men discussed in the previous chapter, Aoro negates the promiscuous stereotype that has been granted men by being very faithful and committed to his wife and family. This can be read as Ogola's caution to couples on the foundation of a happy family; that begins with man according respect to the women. It is stated that temptations of beautiful women that he comes across in his work do not change the love he has for

Wandia and he also does not regret choosing her. For example, Aoro always makes sure to have supper with his family according to his wife's wishes despite his busy schedule and he participates in parenting by helping in disciplining the children especially the naughty Gandhi. Having meals together as a family is a time when the couple and their children have quality time together as a family to compensate for the couple's busy schedule. Such occasions that men may view as unimportant; ironically aid a lot in family bonding. This study shows that Aoro's family is a good testimony to the assertion of a prototype of a happy stable family as Wandia and Aoro are very close. This enables them to bring up wonderful children despite the large number after adopting Becky's children. In *I Swear by Apollo*, Aoro appreciates Wandia and sees her as a woman who has 'given meaning to his life' (p.145) and feels that he is a lucky man; the reason as to why he tells Wandia 'I love you' (p.145).

Through Aoro's character, Ogola helps to confirm that men can celebrate women; and when they do so, the woman grows to greater heights. This argument agrees with what Nnaemeka (1997) says or her view that emphasises on collaboration, negotiation and compromise. This is a statement by the writer that the unity of the family is very important for the stability and growth of the society.

While in the previous chapter men left the domestic domain to women as per the dictates of masculinity doctrine and patriarchal practices, in this chapter, the exploration of men like Aoro shows men who fit in the domestic domain very comfortably as they are changed men who are ready to give a helping hand to the woman. For example, in *The River and the Source*, there is no comparison between Otieno's and Aoro's marriage. While Otieno is a dictator, Aoro makes a lot of concessions in his marriage. For example, Aoro remains to take care of the children while Wandia goes for further studies. Similarly, in *I Swear by Apollo*, Aoro is caring and is able to relieve his wife Wandia from worrying about Danny's sickness. He is also very appreciative as he realizes that Wandia has been working very hard and prepares to give her a memorable two weeks' holiday to the Rift Valley. An epitome of a happy marriage is where the woman is contented because the man appreciates her. This is why Wandia acknowledges Aoro's love and support when she says that she is 'happy with what life had given her' (p.144) and confirm that Aoro is part of this package. On his part, Aoro is accommodative and views Wandia not as a woman but a special person in his life.

Ogola's representation of man resonates Kimmel's and Aronson's (2004) caution to literary writers and critics not to vilify or stereotype men if they wish for any development to take place. Ouzgane & Morrel (2005) state that positive portrayal will 'retrieve men from oblivion' (p, 7).

In literary texts, flaw in character can lead to the destruction of a character but if the character recognises this flaw in time, they can remedy the situations. Mark as a character possesses some flaws; especially when he becomes unfaithful to Elizabeth during his short stint in infidelity. He however takes measures to correct it instead of trying to profess his manhood by keeping many women as expected in patriarchal society. The writer's main thematic concern in her texts in this case is the family. This is why despite Mark's infidelity; his family is positively explored extensively. Apart from being accommodative as earlier mentioned, he is a good provider for his family and Elizabeth has no complaint about him because he is industrious as he later becomes supportive and helps Elizabeth to concentrate on her teaching career and she becomes a very popular and fulfilled teacher. Mark recognises and acknowledges the beauty of his wife and his wonderful children and the value of a family. Remorseful and guilty, he vows never to be unfaithful again and they live happily until death takes away his wife.

Ogola portrays Mark as a character that successfully passes across an important message to married couples who easily give up on their relationships. As an ardent believer in the institution of marriage, Ogola uses fiction to show that marriage is sacred and should be protected jealously by both partners as it is the smallest unit that makes up the society. Unlike the traditional man who believes in readily embracing polygamy to show that they are masculine, Mark's portrayal here subverts the belief that a fulfilled man is a polygamous man and a man who does not care whether he hurts the feelings of his wife or not. While infidelity would be a show of masculinity, to Mark it is a big mistake and he is pained and remorseful; a fact that this study argues rebuilds Mark's and Elizabeth's marriage. This subsequently heals the gender wars in the society.

In Ogola's texts, men premised in traditional masculinity differ from their transformed counterparts; especially in how they relate to their fellow men. As seen in the previous chapter, a number of men are shown as competing in various rites of passages and

especially in marriages. This study takes cognisance of men who are disadvantaged in one way or another. These are some of the men that can be compared to those that Ouzgane & Morrel (2005) refer to as men who are viewed as having feminine tendencies. On the contrary, some of the men are presented as very supportive to their fellow men; a characteristic that is lacking in the traditional setup. Taylor & Francis (2015) shows the importance of men in advantaged positions working with the disadvantaged men. Such men are inspiring, loving and fatherly. In *The River and the Source*, the Dutch priest at the seminary tends to like Owuor; this ignites and helps Owuor to consolidate his dreams of joining priesthood and he grows in the profession. Father Peter Owuor inspires Tony who later also becomes a priest while Tony inspires his nephew Mugo to follow the same route.

The study reveals that some of the changes noted in some of the men are motivated by disappointments or hardships that they or their fellow men experience; confirming the fact that characters mould other characters. In *I Swear by Apollo*, Aoro is inspired by his sick son's resilience and ends up to exhibit positive fatherhood when he becomes very conscious of anything unusual happening to Danny like when he limps. This also alludes to the fact that certain human conditions can mould a character. Conditions like disappointments are necessary in the process of growth and maturity of the male characters. It can be argued that it is as if men like the Dutch priest, Peter Owuor Kembo and Tony have joined men's movement and prompt other men to succeed in life. Their actions agree with Kimmel & Aronson (2004) on men's movement that helps in considering and protecting men's rights and improving their lives.

In *The River and the Source*, Obura is a dynamic character or three-dimensional and at times surprises the recipients of the works without losing credibility. He is Akoko's son and heir-apparent to chief Kembo's throne. The readers expect him to be very faithful to patriarchal demands because of his position as the firstborn. He is seen to be a very loyal, likeable and hardworking son. He is expected to marry and sire many sons. However, he surprises the readers when he confides in his mother that he is not ready to get married. To make matters worse, he is also reluctant to ascend to the traditional throne and would rather venture out to explore the world. Such a resolution presents him as a man who is liberated from the bondage of traditional practices that entrench patriarchy. Transformation of these men is expressed through the abdication of important traditional practices like marriage and leadership.

Through Obura, traditional patriarchy is contested; that it is not compulsory that an heir has to marry and that hereditary leadership (Calvacanti & Piccone, 1975) should be reconsidered. Nevertheless, embedded in such men is still the primitive spirit of being daring that is inculcated by their patriarchal culture; the reason as to why Obura wants to venture out to unknown territories. He is a representation of men who embrace changes and also act on their own judgements to live their own lives and not allowing themselves to be enslaved by masculinity demands that enshrine patriarchy. Ouzagane & Morrel (2005) defend such men by stating that in transformed masculinity, it is not a must that all men display masculinity tendencies.

Though the traditional society in Ogola's *The River and the Source* encourages localised marriages, there are some men in Ogola's texts that are not ready to be conservatively cocooned or bound by space as dictated by traditions in terms of where to marry. Such men are seen moving out of the tribe and race in marriage. The precursor here is Mark Sigu who marries out of his region while Aoro marries out of his ethnic community. John Courtney takes a very bold step of getting out of his race. Most of these marriages succeed and the exploration of these men happen to come from different tribes and races. Thus, just as patriarchal demands are universal, contestation can also be universal. However, in literature there could be twists and turns in some of the characters' lives and Ogola is very realistic and does not give a totally glossy picture of all these marriages; especially the racial marriages. A case to note is Becky's and John Courtney's marriage that ends up in divorce. Ironically, it is the male gender that is much affected by the broadening of the horizon in terms of marriage. John is disillusioned when his wife Becky divorces him. Among their children, it is only Johnny and not Alicia who goes through identity crisis which is aggravated by his parents' divorce, his mother's death and his supposedly father's rejection. Unlike the patriarchal inclined men who can never reject their paternity, Johnny resolves his crisis by rejecting his father and his father's identity which by extension happens to be part of his own identity.

In addition, unlike the traditional man who relied on a go-between ('jawang'yo), Mark Sigu personally hunts for the girl he wishes to marry. He spies on Awiti when she is a student at the Teacher's College. There is an inversion of marriage and courting

procedures whereby it is the partners who organize and decide when the negotiations are to take place and not the elders. This marks transition to modernity. Unlike before whereby a demand of a good number of cattle was made by the bride's people for example, in *The River and the Source*, Awiti is given freely apart from 'a token bull, two cows and six goats to furnish the requirement of 'chik' or traditions (p.139). Despite the couple monopolizing the marriage process, Mark earns Akoko's (the matriarch) great acceptance into the family. It can be argued that Akoko's acceptance is the writer's proposal or an indication of traditions coexisting with modernity. Such an arrangement allows man to display characteristics that negate patriarchal predispositions.

By contesting the traditional rites, Mark plays a generational reconciliatory role. He reconciles the traditional and modern marriage rites and at the same time reconciles the older and the younger generation as he is used to harmonize different generations and their beliefs. The matriarch's story shows the double-edged consequences of the Whiteman's presence in Africa that destroys Akoko's son Obura but rewards her with another in Mark. Mark turns out to be the best thing ever to happen to Akoko since the disappearance of her son and the subsequent death of her husband. She dies a happy fulfilled woman knowing that her life will continue in her granddaughter Awiti courtesy of Mark. Akoko's reaction is proof that women believe and trust in men such that man does not need to stamp his authority.

Not all transformed men embrace modern ways of marriages as a means to adulthood. There are a number of the men in Ogola's works who are daring enough to move out of the tribal confines to embrace new practices other than marriage. The young Owuor Kembo prefers priesthood to chieftaincy that traditionally belongs to him. Though Akoko had great expectation for his leadership, she is glad that he has chosen the new path. On the same note, though Mark is not happy that his son Tony has followed the same path, he is tolerant enough to set him free to follow his dreams. Tony reciprocates by performing the solemn mass of his mother's funeral, showing how much devoted he was to her. Priesthood in this case can be read as a vocation that calls for sacrifice and is a confirmation of strength of character in the men who embrace it as stated in masculinity as argued by Gould (1976) without subjugating women.

Contrary to the dictates of hegemonic masculinity culture that inhibit expression of emotions in men (Reeser & Gottzen, 2018), a number of men in Ogola's works freely express their emotions. In *The River and the Source*, Aoro worries over his brother Tony and his (Aoro's) yelling alerts their parents who rush Tony to hospital promptly. When he learns that the brother has to be operated, Aoro shows feelings of distress; proof of just how much he loves his brother. Ogola also presents a very sympathetic man in Johnny Courtney who is emotionally affected by Daniel's hospitalization as a result of bone cancer. Similarly, Mark cannot hide the strong affection he has for his last-born Mary because her birth almost cost Elizabeth's life. He spoils Mary by taking her to a private school every day in his car and never punishes her. This seems to be a repeat of Akoko and Chief Gogni's relationship; showing that historical time has no bearing on how man acts and that it is more of an individual's choice or initiative.

In *The River and the Source*, Mark exhibits distress as expressed in the shaking of his hands after the couple receive a telegram from Aluor about Elizabeth's mother's illness. Elizabeth is able to deduce from his face that the telegram contains bad news. Exhibiting such emotions is a betrayal of the strong man syndrome embedded in masculinity and by extension contesting the belief that all men should be emotionally strong (Cleaver, 2003). When the news of her mother hits Elizabeth with shock, Mark takes charge of the situation because he empathises with his wife. Through Mark, the humane side of the man is shown. Exhibition of emotions is not a show of weak masculinity but an acceptance that as a human being, man has feelings that should be expressed without any inhibitions.

Furthermore, disappointments destroy male characters as some of them cannot withstand shocking experiences. In *The River and the Source*, Mark also portrays strong emotions and reacts in shock and almost passes out when he discovers Becky's disappearance. In addition, when Elizabeth dies, Mark is so much affected and he dies within the same year. This reminds us of Sybil's mother in *I swear by Apollo* who underwent a psychological trauma after her husband's death. Thus, the writer seems to be passing a very serious lesson; that all human beings are affected by misfortunes whether men or women. This echoes Aidoo's (1996) argument that calamities choose no gender but human beings. Through the portrayal of such men, the writer seems to be

warning the society that both men and women can exhibit strong feelings of sadness and should be free to express these feelings.

In Ogola's works, there is a subversion of the doctrine that male ego is a characteristic of masculinity. This is displayed by older men whereby the youth are expected to respect their elders and fathers who in turn have rights over their sons, Miruka (2001). Abumere (2013) states that masculinity is affected by 'factors like class, culture and ethnicity' (P.43). This study takes cognisance of the Luo culture whereby the male youth should respect the older men. In the relationship between John and his son Johnny in *I Swear by Apollo*, John does not make demands but appeals to his son Johnny to forgive him and allow him back into his life because he is the only father he will ever have. In addition, he is very respectful and grateful as he acknowledges and respects Aoro and Wandia for bringing Johnny and the sister up. John's behaviour negates the traditional masculinity notion of looking down on or subjugating other men who are lower than him in terms of age and status as argued by Ouzgane & Morrel (2005). In *I Swear by Apollo*, when Johnny accepts him and calls him father, ironically, he does not look at it as a right but is elated and cannot wait to share his happiness with his wife Sybil. In his mind he says:

I am a fatherly person, I am only now truly revealed to myself as I contemplate myself in this other, to whose existence I have so essentially contributed, who is a continuation of myself yet is not me. He makes me feel that I have not lived in vain. I am a father! And this, seated near me, is evidence. (p.129)

In this statement John is appreciative and acknowledges fatherhood in a very powerful manner and as a very wonderful feeling. He does not just see it as a biological aspect but he proves the sacred and unique nature of the perpetuation of oneself in one's offspring and the deep affection that fathers have for their children that they rarely portray in public because of their manner of socialization. We can almost sense John's pride in being a father. He further says:

For if being a father is so deeply significant how absolutely elemental is motherhood, not just the biological act, but the deep meaning and

connection and essence of carrying a living being within you, nurturing its body and spirit. (p.130)

Apart from cherishing fatherhood, John undergoes a transformation here and shows how fatherhood is connected to motherhood by acknowledging that the strong maternal love is born from the fact that the child grows inside the woman's body. Thus, she acts as a sacred vessel to existence of life. This is the true meaning of motherhood and it is only after men undergo this realization process that they will act as responsible fathers to their children. This is because an understanding of true fatherhood will act as a stabilizing agent to motherhood that cover the period from when the woman conceives to the many years of nurturing the offspring. Through this understanding and acknowledgment, Ogola is able to craft men who help women in taking care of the children and as such, the writer shows the fact that for successful upbringing of children, fatherhood has to compliment motherhood. The writer here seems to be alluding to African feminism that advocates for men and women working together in unity (Nnaemeka,1997). Ricardo et al (2015) states that since the Beijing Conference in 1995, though a slow process, men have improved in participating in helping in domestic work. They have also tried to improve in fatherhood; what Ricardo et al (2015) calls 'caregiving' (p. 36) services that include taking care of children.

Ogola portrays men who are conscious of their roles as fathers and are very loving to their children. The father and son relationship are a case of a character's life experience building another character as is the case whereby Johnny as an important character develops John. Johnny's acceptance of his father functions as an attitude change for men towards childrearing eliciting John's great transformation. John's acknowledgement of the uniqueness of fatherhood is the writer's statement of man's maturity on parenting as a shared responsibility. This realisation prompts John to request Sybil to get another baby. He yearns for a baby so as to enlist a father's nurturing abilities that creates a very strong connection and bond between father and child. This is guided by the fact that he almost caused maladjustment to Becky's children as a result of his absence in their lives.

John does not want a repeat of the same and would wish his subsequent children to fit well in the society. It can be argued that John's stand is a case of man righting a wrong

that was committed earlier and regrets lacking proper fatherly instincts. John's earlier mistakes on fatherhood can be excused and be deemed as having been too young on parenting and not being persevering enough after being humiliated when Becky divorced him. Maybe earlier on, patriarchal arrogance had stolen into him, but he later realizes that such arrogance does not pay. His other reasoning is that being the only remaining parent to his children; he has to reconstruct a bridge and build a warm relationship with them. However, he neither ambushes Sybil nor makes demands when requesting for another baby but gives her an option to do it if it is okay with her.

The writer portrays a reconciliatory man through John. Ogola seems to be educating men that they can help women to manage and take control of their sexuality by shunning traditions that force women to give birth to too many children for the sake of man's continuity and frequently without considering their health, age and feelings or views. In the representation of John, sexuality and reproduction become subjects that should be discussed openly by both men and women without any inhibitions as they involve both of them.

There are men in Ogola's texts that are very receptive of defeat from women. Such men are appreciative and acknowledge women's effort. In *The River and the Source*, when Wandia defeats Aoro in anatomy, he acknowledges her effort and buys her a drink. We are also told that for the first time he notices her 'as another human being and a woman' (p.231) and ends up respecting her and subsequently befriends her. Aoro stops viewing Wandia as 'other'. The 'other' (De Beauvoir, 1989) phenomenon is core to patriarchal subjugation of women that leads to gender conflicts. Taylor & Francis (2015) and Ricardo et al (2015) demystify the 'other' notion by showing how men have been engaged in working with women. Without breaking this phenomenon, both men and women can never cure gender animosity. Marriage in this case cements gender cooperation. Ceasing to view each other as 'other' can be taken to be the melting point of gender wars; whereby man and woman cease to be different and form a common front in which they are able to tackle issues that affect human beings and the society as a whole and not a specific gender as envisioned in African feminism (Achufusi, 1994) and Mohanty (2003).

In *The River and the Source*, Wandia accepts the fact that she loves Aoro and does the unimaginable by being the one who proposes marriage. This is a subversion of traditional marriage rules. Aoro exhibits characteristics of a liberated and transformed man because he accepts Wandia's marriage proposal. He acknowledges that times have changed and they are living in the era of equality whereby man does not have the prerogative of initiating marriage proposal; it can be either way. What matters is the mutual understanding between the two. Aoro's acceptance to the proposal allows the marriage to take place. This does not emasculate him as the marriage becomes very successful. Aoro is proof of a success story of transformed masculinity. Aoro's action against the dictates of masculinity seems to challenge the stereotype narrative of men who subordinate women. Men have a choice on whether to or not to embrace masculinity dictates (Taylor & Francis, 2015).

Unlike the men discussed in the previous chapter who watch helplessly and contribute to the suffering of women or succumb to calamities; for example Chief Kembo who loses his son to the white men, there are some men in Ogola's texts that are represented as very proactive, swift and flexible in embracing changes in their lives. For example in *The River and the Source*, when Aoro adopts Becky's children, he suddenly finds himself having a big family as reported:

Aoro suddenly faced with a household of four children grew up in a hurry He hit off especially with little Johnny who had never really had a good father figure to relate to. The men of the house consisting of Aoro, Johnny and Daniel as soon as he could walk were often seen playing ball in the playground below. (p.267)

Aoro becomes a responsible parent and a good father particularly to Johnny who has been abandoned by his father and has a shaky background. This shows that fiction can be used to propose changes, or influence transformation of characters. Aoro's transformation influences Johnny's character formation and stabilises Johnny to work very hard and become a doctor. Aoro's representation contests the belief that it is women who take care of children while men only provide food and shelter (Gould, 1976). Taylor & Francis (2015) and Ricardo et al (2015) have proven that there are men who are willing and can take care of children. Man's swiftness to embrace change also

benefits the woman. Men become buffers to women against calamity and they anchor the women into the career world. This is shown when Aoro realizes that Wandia is deeply affected by Daniel's condition and takes the initiative to calm her down and Aoro becomes very close to his son. He is also supportive and encourages Wandia to accept the scholarship to John Hopkins Hospital in Baltimore, Maryland while he takes charge of the house in her absence despite his busy schedule as a surgeon. Wandia becomes a very successful medical doctor. Wandia reciprocates by being a diligent wife and mother. Their mutual support and agreement lead to the stability of the family and prosperity especially in terms of the children who are influenced by their home environment to work hard and succeed in life. Thus, through fiction, the writer heals the relationship between man and woman and by extension, this move results to a stable family.

Through male characters, pertinent issues in the society are interrogated in Ogola's works. It is in this light that the writer shows men's involvement in colonial politics. In *The River and the Source*, this is done by describing the fighting between the White men and the indigenous Kenyan men; under the umbrella of Mau-mau exhibited by the presence of lorries carrying dead bodies during the emergency period. The Mau-mau rebellion, which is a conflict of mainly men, breaks important fabric of the society as it breeds fear and suspicion among people and nobody is safe.

On the contrary, the protective nature of the male gender is exhibited in such situations; especially where the woman and her children are involved. Mark takes his young family to Aluor where there is peace because he is worried about their security. Ironically, this well-intended move almost leads the family to near disintegration when Mark is tempted to be unfaithful. Through the interrogation of the colonial setting, the writer confirms how colonialism affected the African people. It jeopardized the relationship between man and woman in important social institutions like marriage. Transformation as experienced mainly by the modern man becomes a destructive agent in some cases and has resulted to the exhibition of a double-edged-sword scenario of contesting masculinity. Ogundipe (1994) confirms that the African continent has experienced very many evils which are also highlighted by the African feminist critic Aidoo (1996) that include capitalism, colonialism and neo-colonialism. These have affected both men and women. Mohanty (2003) also emphasises on how the feminist bodies and theories have come of age to help the disadvantaged communities and women who live in poverty

which is a result of capitalism. In *The River and the Source*, the destructive nature of the modern men is shown:

Things were very bad and lorries carrying the dead, purportedly Mau-mau were a common sight. There was suspicion everywhere- white against black and black against white. The Kikuyu especially suffered greatly-and could be shot, maimed, killed or translocated at a moment's notice. (p.157)

Though the above paragraph shows how destructive men are, there is subversion in how some young men view their environment. In *I Swear by Apollo*, Johnny is portrayed as a young man who is very conscious of his surroundings. Through a keen and observant eye, Johnny comments on the evils of economic enslavement of the African continent by the western society and the greed of the African leaders after independence as compared to the poverty of the citizens. Such actions from the multinational companies in developing countries coupled with the individualistic actions of the post-independence male politicians lead to poverty as seen through the beggars in *The River and the Source*.

There is change in how the male characters view their environment. While in the traditional Luo community the older males were the custodians of knowledge and enlightenment (Miruka 2001) presently, young men are in control of knowledge and their countries' destiny as explored in Ogola's texts. These young men, in the likes of Johnny are very critical of short-comings in their environment. While in the traditional society young men took orders from the elders and were subjugated (Ouzgane & Morrel, 2005), in the present society they have become hawk-eyed and pinpoint at mistakes. Patriarchy would have required them to side with the older men, but on the contrary, these men have refused to live in the status quo as demanded by masculinity. Subversion is shown in the fact that instead of the older generation of men building the country, they plunder with impunity and clothe the wrongs done by their fellow men through poor leadership. Through the exploration of Johnny, Ogola again uses fiction to caution the youth to be aware of the politics and happenings in their society and not to invest their lives and future on the older people blindly. Accordingly, Ogola seems to propose that the male youth are the conscience of the society and can bring change

in the society. As a critical character, Johnny represents the consciousness that can redeem the African continent from poverty and western exploitation.

It can be argued that in *I swear by Apollo*, because of the evils of the old male politicians, disillusionment sets in the country such that even the multi-party elections that take place in the 1990s does not yield any reprieve to the citizenry. Thus, politicians of this time who are mainly men are portrayed as liars and are likely to destroy the country considering that the foreign donors have frozen funds because of bad policies and governance. Through Johnny's observation, Ogola as a post-independence writer is able to capture the economic enslavement that post independent African states find themselves in; courtesy of the greed of African male leaders.

5.3 Interrogating Varying Faces of Gender Power Contestation in Masculinity

Contestation deals with challenges that result from men adhering to masculinity that causes or grant them more power than women. It also refers to how modern hegemonic masculinity is destabilizing masculinity to encourage men to gradually release their patriarchal dependency and help in the reinvention of women and the disadvantaged men in the society (Reeser & Gottzen, 2018), (Taylor & Francis, 2015) and (Ricardo et al, 2015). Contestation can also be the struggle or conflict to have control of various institutions in the society. In Ogola's texts, conflict is interrogated between man and woman or man and fellow men such that gender power contestation is whereby the male and female genders compete or struggle to gain control or power. Interrogation entail looking at what motivates some of the men to struggle for power yet they are already advantaged by the patriarchal society and at what level and to what extent is the struggle evident. Interrogation of varying faces of gender power contestation justifies the fact that masculinity is not homogeneous as different men act differently in matters of power.

Subversion is exhibited in Ogola's works as some men have been portrayed having directly or indirectly struggled to maintain or sustain patriarchal power while others have let go of this power at various levels. These levels identify men in various ways: chauvinistic men, men who are docile or submissive, power sharers, versatile or reformed men, while some men contest power against other men. Power contestation

in relation to race or class discrimination has also been discussed. This contestation is also seen in relation to peer pressure and in professional power conflict.

The above justifies Stratton's (1994) argument that both the male and female writers write the way they do for a purpose. Stratton argues that sexual allegory being a major subject for both sexes; the male writers valorise it while the female writers subvert it (p.172). The female writers who belong to this school of thought will result to inversion in order to subvert patriarchy. They rarely use negotiation because their main motive is to disinherit the male characters of their patriarchal powers and are more interested in what Stratton says is 'legitimizing female power' (p.173), something that Mohanty later interrogates by elaborating some of the successes of African feminism (Mohanty, 2003) that include women's freedom to democracy without interference from men. Bearing in mind that fiction grows out of conflict, this study reveals that some of the male characters either reduce or intensify the struggle between the opposing forces.

In Ogola's works, as has been stated before, traits of some male character are derived from the society and mainly from the society's demands on the male gender. This has resulted to the first group of men identified as the chauvinistic/ status quo men. Such men are not ready to relinquish their patriarchal authority over the women in the society. Thus, such men have sole rights and powers over the homesteads as already discussed in chapter four. This perspective shows that power is tied to economic ability of the man.

Hence, man does not have to fight to possess authority over woman as man's power is guaranteed and the stakes get higher with improved ability to cater for the woman and her children. In *The River and the Source*, Chief Odero Gogni and the elders personalize marital matters; for example, his daughter's marriage and does not include her mother or any woman in the marriage negotiations. His single-handed selection of Chief Kembo to marry Akoko shows that the men also have the sole rights and power over their grown-up children; for instance, to select husbands and wives for their children and in settling marital disagreements.

In *I Swear by Apollo*, while Sybil's father is alive, he condones his wife's or Mrs Stanley's economic and emotional dependency on him. He never encouraged his wife

to act independently and he does not prepare her for any eventualities. She relies on him economically and emotionally such that his demise spells social doom and economic stalemate to the family as the family remains leaderless and directionless. Mrs Stanley's actions as reported by her daughter show a helpless woman in the absence of a man:

She was slightly disappointed, but not surprised when her mother married Robert Grant barely two years after Andrew Stanley's death- she understood very well that her mother was the kind of woman who simply had to have a man around, and the boys did need a man's firm hand, though she was often surprised at how often this man's hand turned out to be her own slim but tough one. (pp.161-162)

Sybil's mother is submerged into depression and the family almost disintegrates as the woman cannot survive without the leadership, power or guidance of a man. Through the representation of Sybil's husband, as a result of societal demands, the writer represents men who exert their power over women as expected in their patriarchal society (Gould, 1976). Sybil's mother represents women who meekly submit to the masculine power without any contestation. She is not aggressive and eager to take charge and control of her life and the lives of her family but is complacent to masculine power as long as man is present. In *The River and the Source*, women encourage male chauvinism and by extension patriarchy. Akoko confirms this when in her twilight years she wishes that her husband is alive to give her guidance and leadership in solving sensitive family issues. Fiction is used to make a statement that women do not totally contest and are to some extent complacent to male power and seem to be okay with male chauvinism. This confirms why McFadden argues that 'women are their own enemies' (p.2).

Chauvinistic men in Ogola's texts derive other ways of subjugating women; especially through use of violence. Use of violence or aggression is advocated in the traditional patriarchal society (Gould, 1976) because the woman is viewed as a psychological threatening power and force over men. Ricardo et al (2015) states that currently some men still mete violence on women despite restructured hegemonic masculinity discouraging them against it. Bourdieu (1998) argues that men are prisoners and victims

of their roles as the dominating sex; such that this position becomes a trap. When men are threatened by this perceived power, they then resort to any type of violence against women, especially sexual violence to reassert their power. Abumere (2013) agrees with Bourdieu (1998) by stating that lack of being able to sustain their families can lead men to exhibit violence. Some men like Otieno are perpetual womanisers, aggressors or manipulators. In *The River and the Source*, Otieno shows contempt and violence towards women and exhibits dictatorship over his wives to compensate for his economic inequalities. He marries many wives who he assaults regularly. This is a characteristic of men who practise masculinity who Silberschmidt (2005) describes in the following sentence, 'If you cannot be a successful breadwinner, you can be a successful seducer' (p.198). Otieno even tries to dominate Akoko but unfortunately, unlike with his wives, Akoko is a woman who has acquired too much power and power from her late father and late husband. As a result, Akoko is able to challenge Otieno in what can be seen as appropriation of power. In doing so, literature becomes a platform of gender power contestation.

The second group of men in Ogola's texts are the docile or passive men. These men can also be referred to as men who are non-fighters yet aggression in the patriarchal traditional society is a show of masculinity and by extension, a show of power (Gould, 1976). Abumere (2013) states that masculinity is both, 'positive and negative' (p.42). It is positive because it favours men and negative due to the fact that it subjugates women and men of lesser value who do not conform to masculinity dictates. Ricardo et al (2015) also echoes this view and states that both boys and some men suffer under masculinity because they are deemed powerless; the reason as to why all the men should be persuaded to embrace the struggle against gender inequality.

Hence, men who are docile and passive do not conform to this societal expectation and it can be argued that there is subversion of masculinity through such men as docility takes centre stage. Men in this class include Pilipo, Nyaroché and Ambere K'ongoso in *The River and the Source*. Men in Pilipo's class are mainly flat or static characters as they remain unchanged and rarely surprise the readers. They are male characters that Ouzagane & Morrel (2005) argue are referred to in masculinity as men with feminine characteristics. Pilipo is a lazy person and most probably leaves the mission because he cannot comprehend the new religion and by extension the new kind of life that has

its own power structure which still emphasises on hard work. Through masculinity undertones he can only brag to a woman like Nyabera because to the men, he is a weakling having previously abandoned his patriarchal home.

Fiction is used as a mirror of the society to show how the lives of weak males are threatened not only by the internal African patriarchal power structure and order but also external colonial intrusion that heightens their suffering and subjugation. Thus, these men become rejects of the society because they exhibit feminine qualities. These feminine qualities make them unable to stand for their rights, beliefs and fight for their communities. These men are subordinate to other men showing that the power structure presented in Ogola's novels is hierarchical whereby some men are above other men (Ricardo et al, 2015). In *The River and the Source*, the subordinated men are bullied by other men and given derogatory labels or titles; for example footloose. Such stereotypical labels are some of the reasons that make some of these men run away from their homes. Unfortunately, they land into the white man's hands and are used by the white man to either win or lose the First World War.

The First World War is a platform whereby there is power contestation between the Germans and the British. Pilipo, Ambere and Kongoso can be viewed as static characters and the Germans and the British use these stereotyped black men as foil characters because through them, the reader learns the white man's contemptuous attitude towards the black race. The white men act as the super power and indulge in the major world war and use the blacks as their underdogs to fight other white men who are equally powerful. The black men are used to shape the white man's power and position in global supremacy and to determine the nineteenth century territorial scramble; especially of the under-developed continent(s). This is Ogola's confirmation that the white men view the black men as an inferior race that can be used and be discarded very easily without proper compensation.

The third group of men can be labelled Power Sharers as they willingly invite and work with the women without any strife. This argument is in line with Cleaver's (2003) and Ricardo et al (2015) whereby critics are urged to redeem the male gender from stereotypical notions. The power sharers are men who have embraced change and are not guided by patriarchal beliefs and practices. In *The River and the Source*, the

relationship between Mark and Elizabeth, exhibit no power struggle as seen in the following statement:

He did things for Elizabeth that would never have even crossed the mind of a full-blooded African man- with a low opinion of women bred into him. She was constantly overworked in spite of the house help they had. Seven children at home and forty children in a classroom are a lot of work; so, Mark took to helping her around the house- especially in taking the children off her hands. His friends derided this for a while but when he proved adamant, they gave him up as a lost cause. (pp.162-163)

Mark who acts as the positive men that Ricardo et al (2015) mentions as having embraced working with women, goes against masculinity dictates of doing what should be the woman's responsibilities. By Mark helping Elizabeth in domestic chores; there is enhancement of the spirit of sharing responsibilities despite discouragement from fellow men. Elizabeth and Mark work very hard together and financially and emotionally take care of their children. The joint effort results to them having a successful enviable family. Their children become self-actualized and very resilient persons in their respective professions that include engineers, doctors and teachers to mention just a few. This assessment is in agreement by Bourdieu (1998) that states that 'masculinities are open-ended process' and that 'experiences can either reinforce or modify its structures' (p. 133). This argument is also echoed by Taylor and Francis (2015) who states men have the ability to make up their mind on how to treat women. Mark's actions are a modification of the masculinity structures to suit the woman in his life. Men like Mark, through their daily or specific experiences, see the benefit of modifying structures in masculinity by including especially their wives and working together for the sake of their families and society.

The portrayal of Aoro also shows that men can comfortably fit in the domestic domain Ricardo et al, (2015). Aoro fits into the domestic space that is normally the preserve of the women by taking care of the children when Wandia goes for further studies. Thus, the move helps Aoro to bond with his children, broaden and improve his fatherhood to not only include financial provision but also emotional bonding with for example, his

sickly son Daniel. It can be argued that Ogburn is sending signals that there should not be boundaries between public and domestic domain in relation to gender.

The fourth group of men that this study interrogates in Ogburn's texts are the Versatile/reformed men. In literary works, round characters are expected to develop by embracing positive changes in the society. Such men review power structures in the society as an antidote to development. In relation to this line of thought, a character's total transformation is seen as a journey or a process and does not discriminate time in history, tribe or race. There are a number of male characters that fall in this category in Ogburn's works. Men in this category are almost like the power-sharers but they go further to concede more power or almost all power in various relationships and platforms and can be said to give total power not only to the women, but also to other men that they relate with but who are under their guidance or supervision. This entails avoidance of viewing men as oppressors of women. In Ogburn's works, the versatile men cut across all the generations both in the traditional and modern society and all races.

Despite the fact that the traditional society is patriarchal, mothers are bequeathed the power to guide their young and older sons; for example, in *The River and the Source*, Nyar Alego (Akoko's grandmother) guides and cautions her son Odero who is a great chief to rule according to the laid down procedure as dictated by the *jodongo* or elders. Akoko is also seen shaping Obura's or her son's character without her husband's interference. Akoko admonishes laziness and lauds the value of hard work in girls and boys, men and women in order to bring up a responsible and reliable adult male. Chief Kembo also gives Akoko total power to get a husband for their daughter Nyabera. He also bequeaths Akoko with economic power; she keeps her own cattle and even has a dam named after her (*yap Obanda*). She also has her own granary. From the following conversation in *The River and the Source*, this study argues that Aoro gives Wandia authority to make diagnosis on their son Daniel believing that she has expertise knowledge and does not really need any male supervision.

"I think Daniel has leukaemia," she said her lips trembling.

"Oh!" It didn't occur to him to doubt her. Her prowess as a clinician was well known. He went on trying to console her, "But there are leukaemia and leukaemias" it was true. (p.269)

It is evident from this example that expertise knowledge and authority is not a preserve of a specific gender.

In *I Swear by Apollo*, Sybil's brothers let her guide and direct them on the right path after the death of their father that results to their mother's negligent behaviour as seen below.

Even at that age, Sybil was a single-minded kind of person. She called in her brothers and after painting a gory picture of the kind of things that were likely to happen to boys who did not go to school (which left the two little rascals unmoved), she informed them that from then on anyone who did not attend classes and was not seen to actually do so would not be allowed to eat. (p.158)

From the above, though the boys are younger than Sybil, they act against the patriarchal society that does not recognise a woman giving orders to men whether young or old; the reason as to why earlier on the boys were always able to arm-twist their mother into giving them whatever they requested from her. However, this time round, the boys toe the line and become successful people in life; courtesy of Sybil's intervention. John also relies on his wife Sybil to get closer and reconnect with his estranged children; especially his daughter Alicia.

It can be argued that man's concessions to allow woman the power to act independently are guided by various reasons. Men may genuinely be out to empower the women believing that the women have the ability or have come of age and able to lead or as Morrel and Ouzygane (2005) say to enhance peace in the relationships they are involved in. These men are power givers and are not blotted with patriarchal ego and can be said to have restructured hegemonic masculinity beliefs in their society.

This is the scenario seen in *I Swear by Apollo* whereby the writer preaches her vision of what she would wish her country to achieve politically. During the multi-party elections in 1992, Kenya is shown as a country that has achieved political maturity in relation to gender with the election of a female president. The competition is shown as

very stiff and the campaign period and the election itself are riddled with malpractices like voter bribery and bribing of returning officers and ballot boxes disappearing. Though the woman candidate wins with a slim majority, this is a true attestation to the fact that the people of Kenya, both men and women are ready to use their voting power and authority to entrust a woman with the highest office in the land. Elections thus become platforms whereby the protagonist who are mainly the male electorate, have transformed chauvinistic masculine attitude that had originally dominated the political arena and progressed to embrace female leadership; especially because men have ruined the country. This is echoing what Morrel (2005) and Ricardo et al (2015) state about transformed masculinity, that oppressive power can only be fought by men and women uniting. This reasoning is also in line with what Morrel (2005) states about men's movements or movements of men that has enlightened men to allow women to engage in active and 'mainstream politics' (p.274). Ogola is proposing that unity of both men and women destroy retrogressive and oppressive leadership.

All along the citizens have been led by men who practice corruption, tribalism and mismanage public funds as they do not offer required services. This is because such men take it for granted for having societal patriarchal rights to leadership and expect to be respected without countering opposition. It is however not automatic these male characters with support from their patriarchal background are always perfect. It can be stated that such men have been engaged in divisive politics that has led to many problems, inefficiencies and deficiencies. For example, we are told that roads are full of potholes; and as a result, the people, men included, have resolved to give a woman a chance to correct the wrongs. Sure enough, their confidence in a woman's leadership yield results as it is reported in *I Swear by Apollo* that within a short time of her reign, things improve. Potholes are repaired and there are no longer beggars in the streets. Though politically male leaders have patriarchal backing, in Ogola's works they are vilified while their female counterparts are praised. Such actions emasculate men and act as commencement of political equality and participation of women in national affairs. Such a move only succeeds because men have shunned their patriarchal tendencies and have conceded their leadership authority to the women.

Hence, it can be argued that in Ogola's works, the men's inefficiencies and misrule become a blessing to women in post-independent Africa and as such the women do not

need to contest for political leadership in the African states but men become men's and society's worst enemies as they abdicate their Patriarchal power by giving it to the women. Ogola uses this to appropriate masculinity and its patriarchal elements by showing how the African states turn to the women for help by emasculating the men. Giving women leadership shows that apart from emasculating the men, it highlights the fact that male leadership also has blemishes and requires corrections or changes.

This study also assesses men and women in professional institutions in Ogola's texts. Subversion of male leadership professionally and power is illustrated in the following statement in *The River and the Source*:

The chairperson of the department of pathology in the University of Nairobi's school of Medicine, Professor Wandia Sigu slowly mounted the dais and knelt to receive the highest accolade possible in medical academics- a Doctorate in Medicine which was the medical equivalence of a PhD. (p.280)

The above statement shows a double role played by men; they allow women access to education which consequently anchors the women in competitive platform in the job market. The men also deliberately relinquish their power to place women in professional leadership. Unlike in traditional masculinity whereby men have to be economically well off (Gould, 1976), men also emancipate women economically. Wandia is a success story because of the men surrounding her; especially her husband who is a good example of men who support women.

Through the representation of John in *I Swear by Apollo*, men grant women reproductive powers as seen in the case where John requests and does not demand that Sybil gives him another child. It is also important to note that it does not matter to John that he has only one child with her. The writer's portrayal of John is an indication that vesting reproductive rights on the woman is a big leap on the path to women's reproductive health emancipation as traditionally a woman's sole responsibility in marriage was to give birth to as many children as possible and mainly male children who subsequently belonged to the man. This freedom allows the woman to not only get children when she wants but also when her body is ready for this function physically and emotionally. Such a state of affair is not only good for the women but also for the

babies who will be born and brought up in a warm loving environment and later become responsible adults.

Ogola believes that marriage is a sacred context whereby the male character either grows or degenerates. John chooses to grow by granting Sybil reproductive powers. The changing phase of marriage is seen through John whereby, the couples and not the children are important. More so, the life and survival of the woman is more important to the man and children are just a bonus in marriage. Man, then compromises his traditional siring power which is one of the most important and mandatory masculinity responsibilities (Cleaver, 2003) to allow woman to do as she wishes in relation to this important biological function.

Not only do the men in Ogola's texts concede power to the women, but it is also noted that some older men grant a lot of power to their children or juniors contrary to the patriarchal demands. In *I Swear by Apollo*, John does not make demands to be respected, neither is he authoritative to his son Johnny. He is very calm and understanding when Johnny denounces him. He gives his son a lot of concession by allowing him to choose whether to go to Canada or remain in Kenya yet this study realized that men have parental rights over children and especially boys. Though Johnny is a child of two worlds, he is able to make up his mind independently to practice his medical profession in Kenya because he believes it is the country that nurtured him and that needs his service most while his father would have liked him to go to Canada. This could be Ogola's proposal of the beginning of children's rights.

The fifth group of men that Ogola explores are those men who contest male power. Thus, the patriarchal background does not necessarily determine male behaviour as some of the male characters in Ogola's works do not yield male characters with masculine tendencies. *The River and the Source* which is mainly set in the traditional society, has a number of men who display superiority against fellow men. This is proof that though the traditional society was highly patriarchal, there were men who were equally dominated by other men just like the women. This shows that though power and authority was mainly vested on men, not all men enjoyed this power. This argument is enhanced by hegemonic masculinity tenet as argued by Ouzgane & Morrel (2005) which states that male domination also elicits men that have feminine characteristics

and are always subordinated as stated before in the study. In Ogola's texts, this power is displayed in various ways. For example, through intimidation, some men who are leaders use their positions to patronize junior men.

Chief Odera Gogni intimidates several suitors by the high bride prize he demands from them for his daughter Akoko just because he is a famous chief. The youthful Chief Owuor Kembo falls in his trap when he accepts to pay the thirty herds of cattle. Dowry becomes a contesting focal point between the two chiefs to determine who is more powerful. Chief Kembo dares Chief Gogni by accepting to pay the required cattle; an act that makes him gain a lot of recognition and respect from Chief Gogni and all his in-laws despite his age. In terms of fictional characters, Chief Gogni is the protagonist while Chief Kembo the antagonist. In most cases the protagonist looks down on their opponent and never anticipates them succeeding. In Chief Kembo's case, his underdog position is reversed and he beats Gogni by agreeing to his demand and subsequently winning over Akoko the treasured daughter of Chief Gogni. Ouzgane and Morrel (2005) makes a similar argument in their analysis of relationship and power play between men of different ages, ethnic background and racial origin. According to the two critics, though 'all men have access to patriarchal dividend' (p.7) which is the power to subjugate women, the men can however extend this power to dominate or suppress fellow men in various spheres of life.

Similarly, though Chief Kembo and Otieno enter Ogola's literary field as equals because they are brothers in *The River and the Source*, they do not possess equal power of authority to lead or govern as this is vested on Chief Kembo because he is the first born. Otieno has no rights in making decisions in the family as seen even when the chief overrules him when Otieno is against Akoko's high bride prize. Ironically, destiny seems to uphold patriarchal demands of traditional masculinity because when Otieno takes over the leadership because of the tender age of the heir apparent, he fails miserably. The white district officer and district commissioner are male powers to reckon with; they are the ones who help Akoko to oust Otieno from an abused chieftaincy.

Another source of conflict to gain power in Ogola's literary texts is highlighted through white male characters. During the First World War, the white men are powerful enough

to come to Africa and scout for young African men like Obura, Ogoma Kwach and Nyaroché whom they use as pawns against fellow whites. This is another game of supremacy between the white men from different countries that culminates in the scramble for Africa. The most powerful white man's country ends up with more colonial territories and subsequently creating white hegemonies in Africa. In regional supremacy, white men from the British origin believe they are more superior to the Germans. Thus, the male characters are used to broaden colonies for their regions and subsequently establish political hegemonies away from their homes.

In *I Swear by Apollo*, this study argues that power game for professional supremacy is seen between Johnny and his examiner. The examiner tests Johnny on the far-fetched rare Crigler-Najjar disease during the medical oral exams and Johnny is seen registering his annoyance. Examination is symbolically used as a tool of power contest and an instrument to express might between the two characters. The lecturer who is the older male uses it to pin down Johnny the student who is the younger and vulnerable male. When the lecturer realizes that he cannot succeed in nailing Johnny, he gives him a distinction. The examiner thus concludes: 'that if you could not pin down a fourth-year student on something as far-fetched as Crigler-Najjar, which even final year students had only a vague or no idea about, you were unlikely to pin him down on anything' (p.64-65).

From this quotation, it can be argued that Johnny represents the intelligence of the male youth that the society underestimates. The lecturer accepts that Johnny is a very brilliant and intelligent young man and he also registers an acceptance of defeat in the hands of his student. The lecturer's acceptance of defeat subverts patriarchal practices and negates the traditional belief that wisdom is the preserve of the senior male citizens and that the youth are there to be guided and be led. The assessment of Johnny in this case also clearly shows that power is not necessarily vested on age.

Later a similar contest between Johnny and Doctor Gara on their varying attitudes towards the Hippocratic Oath is depicted. This is a representation of characters disagreeing on ideologies. While the doctor downplays the relevance of the oath to the contemporary society, Johnny believes that it is an important guide that ensures that medics maintain ethics in their practices. In this instance, Johnny is the loser because Doctor Gara silently swears to get back at him. Such incidents are used by the privileged

males as a means to settle scores though it can be argued that on moral grounds, Doctor Gara is the loser. Later the situation arises when the purportedly morally powerful man who in this case is Johnny gets into a vulnerable condition; which is an examination situation that puts his adversary who is Doctor Gara at an advantageous position as the examiner. Examination is used again as a power contest focal point and as a means to settle scores between the two men.

When John comes to Kenya to try and reconnect with his children, his son Johnny openly rejects him. Johnny is exhibiting one of the hegemonic masculinity identities of being aggressive and also toughness (Ouzgane & Morrel, 2005). He is shown as a stubborn youth who views his father as a threatening alien power that is trying to impose itself on him. Johnny believes that having survived without this power throughout his childhood and teens; he can still make it on his own with of course the help of his uncle Aoro and aunt Wandia and wonders why his father is interfering in his life.

Johnny's portrayal as seen in *I Swear by Apollo* whereby the narrator states that Johnny is a rebellious youth by stating Johnny's feelings- 'He was tough and did not need anybody' (p.131). His father John does not patronize but is ready to swallow his pride and beg for his son's love and acceptance. The strategy bears fruits and they later reconcile and become close. From this relationship, literature is used to criticise dictatorial power; that the older generation should stop patronizing the youth. Fiction becomes a tool to show that compromise is a key factor in relationship building as expressed by John. What parents and leaders need is diplomacy to reach out to their children and juniors. This is the writer's means to subvert male adult power through empowerment of the male youth.

In Ogola's texts, within and among their peer, some of the male characters struggle to outshine each other and contest for acceptance and territorial superiority. Johnny's traumatic childhood makes him a bully. He establishes his authority among his peer during his early schooling by exhibiting aggressive behaviour as expected of men in patriarchal societies. Because of his father's supposedly rejection, he fights boys twice his size; for example when it is reported in *I Swear by Apollo* that he fights the school's three toughest bullies and ends up beating them. Johnny fulfils the male tendency to

contest for territorial authority by exhibiting power and pride shown by exposing toughness or aggressive behaviour.

Furthermore, Johnny's experience shows the importance of the role of a father in the upbringing of the boy child. If not handled well, the boy child ends up to be a very aggressive person who indulges in physical violence apart from being affected emotionally. For example, Johnny occasionally has spurts of violence; like when his uncle and aunt go on holiday and leave him in charge of the children, he harasses them and they live in fear; even the cheeky Gandhi. This study argues that Johnny is an example of the case of the 'suppressed' having a chance to express his power to suppress the vulnerable. Since characters have important roles to play in fiction, Johnny in this case represents the youth and the vulnerable in society who need guidance and support.

The full wrath of masculine power comprises a harsh, tough and aggressive man as seen in *The River and the Source* when Aoro is suspended from school for refusing to respect school authority, as reinforced through the prefects. Aoro is denied food for thirty-six hours by his father and is ordered to go out and search for it. It is only after he passes out and asks for forgiveness from his father who consequently reconsiders reinstating parental responsibility over him. This is when it dawns on Aoro how powerful his father is and how him, as a child is vulnerable and dependent on his father. Aoro ends up acknowledging his father's authority as reported:

The boy came to and shook his head. He looked at his father and his father looked at him- an unequal tussle of wills. And Aoro recognised for the first time that here was a man to be respected and feared not just vaguely loved and hoodwinked at every opportunity. He lowered his eyes and waited for his sentence (p.179).

Mark satisfies the masculine predisposition of being tough (Webster, 1947). This study affirms that such an attitude leads the adult male to practise high-handedness in their families. Ogola calls this conflict 'an unequal tussle of wills' (p.179) and sure enough it is because Mark holds the life of his son in his hands such that Aoro has to tow the line if he wants to be aided to succeed in life. It can be argued that bringing up a boy

needs masculine power (Calvacanti & Piccone, 1975) in order to have strong domination by men in society. There is an imbalance of power and leadership as in the case of Aoro and his father; however much the vulnerable male fights, he is bound to fail just as Aoro does because in masculinity, all men are not the same or do not possess equal power as has been noted before in this study.

In the power contest between men in romantic relationships, this study assesses how a show of virility that is common in men leads to power struggle among men. Sexual recklessness affects Becky's and John's relationship as reported in *The River and the Source*. In the course of their marriage, John has to fight for Becky's love and affection with a number of men. These men live in the masculine illusion of bringing women under their grip and in the process fight each other in a romantic war. John feels powerless when Becky refuses to stop her infidelity and he decides to leave the country. Becky's lovers have better seduction power; much better than John and when it proves impossible for him to compete with them, he gives up. In *I Swear by Apollo*, John admits to his son his ineptness to fight for his marriage and family and letting other men run the show; and as such admitting defeat that leads to the disintegration of his family:

I could have competed with the other man in her life, if it had been one man, but there were several. She really didn't seem to care who she ended up with. Yet I am sure even now that if she ever loved anybody at all, it was me. At least enough to have two children with me. (p.124)

John's family shows the writer's attitude towards marriage. As a believer in families, Ogola underscores the importance of men in the homes and at the same time seems to be warning and urging men to take up their traditional responsibilities as the heads of their families and fight for the family's sustenance. John has been emasculated; and this results to inversion of male power or appropriation of male gender stereotype. Unlike in normal circumstances whereby men are in charge of families; a position that also allows them to leave or divorce women whenever they feel like, the woman is made to do whatever she feels like. This is what Stratton calls 'degeneration of male subject' (1994, 72).

Superiority and show of might and power are also shown in *I Swear by Apollo* whereby masculine Power contestation connected to prejudice and specifically racism is seen in the representation of the three bullies who attack Johnny in Canada while he is having a walk with his father. He manages to fight them back because of his skills in karate. The three bullies indulge in what can be referred to as an expression of ignorance and primitive superiority complex and want to embarrass Johnny who they believe is of a lesser race because he is a half-cast. However, Johnny subverts the myth of black and coloured inferiority when he beats them in their own game; proving that the white men have always underrated and underestimated the power of the other races; especially the blacks to their detriment. It can be argued that this is a case of an underdog character defeating the main characters.

Fiction has been used to advocate for physical resistance through the karate reference that symbolically is a tool to fight intolerance in the society. John summarizes racism by saying that, ‘some people think that those who are not like them in anyway should be held in contempt’ (p.194). John is referring to people’s intolerance and lack of acknowledging human diversity and lack of acceptance that these differences should strengthen us as human beings. Such people as the three bullies only view the human race in a binary manner; the leaders and the led, the white and the black. Accordingly, the blacks and the coloured should be led by the whites in all aspects of life. Johnny is able to subvert his emasculation in the hands of the white men. This argument agrees with masculinity critics Morrel & Ouzgane (2005) who state that ‘class and race have the impact of emasculating black men as a result of being humiliated’ (p.283).

Another representation of men who exhibit racial prejudice and power contestation that is closely connected to the above is class discrimination as seen in *I Swear by Apollo*. The headmaster of Mugo’s school which is a rich man’s institution is a contemptuous character because he denies the children from the slums of Kariobangi that Mugo has been coaching to compete with his rich kids. While the traditional society was not explicitly stratified though there was mention of men who were inferior in terms of having property as stated by Ouzgane & Morrel, 2005), in the modern society, there is discrimination of men based on class. In the case of Mugo’s school, the discrimination is symbolised in either football or basketball. The notion created by the headmaster is

that basketball is a bourgeois game such that slum dwellers are not entitled to indulge in it. The poor children are expected to play football.

The fact that masculinity entails that man should be economically able (Cleaver, 2003), classification leads to stigmatisation of the poor as the rich use their ability to better economic might and facilities to look down on the poor. Through the character representation of young men like Mugo, who comfortably fit and mingle very well with the slum dwellers, fiction in this case is used to fight capitalistic tendencies and social inequality. It can be argued that the writer seems to empower the male youth in this struggle because they are the hope of Africa.

Napoleon Lebulu shows race and class prejudice when he is rejected by Alicia and he tells Aoro that he is ready to give him more dowry for Alicia than what Brett can give, but Aoro tells him, 'my family stopped selling women many generations ago' (p.240). Lebulu further portrays racial prejudice by threatening Aoro through derogatory language when he tells Aoro that he will regret giving Alicia to 'Mzungu' (white man). Portrayal of Lebulu in this case is used by the writer to show that it is not only the whites who harbour racist tendencies, but blacks also exhibit the same. Through Lebulu, universality of literature in racial intolerance is shown.

It is clear that there are some young men in Ogola's works who seem to want to express their masculinity by struggling for supremacy in their small worlds. In *I Swear by Apollo*, Mugo's parents notice the change of behaviour in their son and his mother Wandia enlists the help of her brother-in-law Father Tony to get through to her son. The fifteen-year-old boy who is also Aoro's son is harassed by a group of boys in school. Due to peer pressure he decides to hang out with the toughest group under the leadership of Gitau or Gits who abuses drugs. Abuse of drugs is a show of might for Gitau and his group. The group threatens Mugo and puts him under pressure to prove that he is a tough man by smoking bhang (weed). Bhang then becomes a symbol of male resistance against parental grip. This is also a show of male superiority as the gang has graduated from smoking cigarettes claiming that cigarettes are for girls.

From this gang, it is evident that deviant behaviour is mainly the preserve of the male gender and that such behaviour is a show of might over other males and a means of

ensuring territorial supremacy. This agrees with masculinity critics Calvacanti & Piccone (1975), who argue that men have to prove their might over other men. The way Gitau handles Mugo shows that some male characters despise other men. This is also in agreement with Ouzgane & Morrel (2005) who state that some men view other men as feminine and will try to dominate them as already discussed. It is also evident that Mugo is an adolescent who is trying to understand himself and is trying to establish his territory as a young man. Mugo's dilemma is in agreement with Connel's (1995) who discloses the dilemma of the male gender in patriarchal societies; that a man lives contradicting characterisation.

Thus, the pressure from Gitau's gang leads Mugo to attempt to rebel against parental authority and power. The contradictory power play in peer pressure among the youth is exhibited through Mugo; though he hates Gitau, he has to remain in the group in order to be seen as tough. It can be argued that the writer is passing across an educative and informed statement on parenting which is a warning to parents against over-indulgence. Gitau's parents are very rich and give him a lot of money which he misuses on buying drugs. Through Gitau's character portrayal, the male gender is shown as one who uses their financial muscles to oppress fellow males that they assume are diminutive.

In their small world, Mugo acts as the protagonist while Gitau or Gits is the antagonist. This power struggle climaxes with Mugo joining the group in the formation of this male hegemony of male drug-takers. However, the resolution or denouement in this fiction is Mugo's realization with the help of Father Tony to chart his own clear sober path to adulthood. Father Tony is able to challenge Mugo to rise above his underdog status and reclaim his rightful place of being a leader in the society. Father Tony tells Wandia that Mugo is fighting 'to be his own man' (p.221). Such men as Gitau use coercion to manipulate fellow men to do their bidding proving that in masculinity, power and authority is relative and not universal. This is because there are some men like Mugo who will be led by their fellow men; not out of consent but through being forced into submission.

In the previous chapter, we saw how some oral narratives were used to establish male hegemony. In this chapter, the Bible which is a new doctrine is used by some male characters to inculcate moral values bearing in mind that the character's background

forms their character. Father Tony's background as a priest leads him to profess moral authority over Brett. The Father lectures Brett who is an atheist on the importance of God not only in Brett's life but also in the life of the family that Brett wishes to build after marrying Alicia. This research reveals that the writer is a moralist who seems to echo the fact that human beings need God as a sound foundation in their lives to carry them through; and in this case, especially in times when romantic feelings between the partners will have waned. Father Tony is a character who is used in fiction as the writer's voice in this case to exalt God as the highest and the ultimate power on earth that can never be contested.

In addition, conflict between men in Ogola's texts in various professions is seen. Professional authority and power are displayed between men as shown in *I Swear by Apollo*. This is when as a junior doctor, Johnny enlists the help of his Consultant, Doctor Matagaro during an operation of a patient with left loin pain. The consultant is against an operation and would like a sample specimen for laboratory tests; but Johnny feels that they should open up the patient and explore the problem from within as stated: 'Sir, I think we should at least attempt a complete resection. His voice was a little thick with the power of his feelings and determination' (p.253). Though Doctor Matagaro gives Johnny the permission to single-handedly operate on the patient, Johnny is however made aware that he is going to bear full responsibility of his action(s). Transformed masculinity is exhibited when the adult male (Matagaro) gives concessions and allows the young adult male (Johnny) power to make decisions on such a grave issue instead of looking down on him as masculinity entails (Kimmel & Aronson, 2004) and (Ouzgane & Morrel, 2005). This transformation has risky consequences for actions taken especially for the younger male. Johnny undertakes the risky operation and he can be lauded for indulging in a risk that yields successful results. We can say that Johnny's actions epitomize male heroism as envisioned in traditional masculinity (Webster, 1947). This study also alludes to the argument by Ricardo et al (2015) that change for a better society has to be achieved in various ways; some that may not be very palatable to the dominating gender because sometime these methods could be 'conflicting with self-interest' (p.7) as in the case of Matagaro. In this case, it should be understood that it is not easy for Doctor Matagaro to delegate his work to the youthful doctor; particularly such a risky one, but he sacrifices his job to develop the

young generation as represented by Johnny. Ogola hails such men as Doctor Matagaro who act as mentors to the male youth.

From Johnny, the readers are informed that people can at times be leaders in their small spaces, but there is also need to take bold and dangerous steps to solve critical issues or to achieve set goals. However, one should also be ready for the consequences of their decisions. Making sure that Johnny is accountable for his actions is a clear indication that authority and power is not always sweet; it entails being accountable, as this is the only sure means of creating responsible and reliable people. Doctor Matagaro, as a man, is not only a moulder of characters but also a professional builder to his juniors or young men. He takes the risk of allowing his junior to operate on a complicated patient and proves to us that the youth have to be allowed and given space to gain experience; risks notwithstanding as people learn through mistakes. Through the exploration of the character of Doctor Matagaro, Ogola acts as a spokesperson and believer in the youth; particularly the male youth. She seems to be telling the older professionals not to selfishly hang on to expert power but have faith in the younger generation and start making them reliable and responsible for future leadership.

5.4 De-gendering and Re-gendering of the Male Characters in Ogola's Works

De-gendering and re-gendering entail the transformations or the changes in the economic sector that the male gender undergoes. An assessment of this transformation in this study shows that it is not limited to either the traditional or modern society but that the change is a personal initiative of the male character in the journey to transformed masculinity in the society.

This study defines de-gendering as a situation whereby the male characters eliminate explicit indications of discrimination of women especially on economic platform and act in a non-partisan manner (Ricardo et al, 2015) and (Taylor & Francis 2015). It is important to note in Ogola's texts, human caused conflicts and natural catastrophes have no gender borders as they are encountered by both men and women who share the same environment. De-gendering therefore encompasses undertaking all or any responsibility irrespective of gender. It can be argued that partnering with woman to fulfil this commitment is not easy for man and that the de-gendered men should be lauded.

On the other hand, re-gendering is partial transformation of men as a result of intense and radicalised socialisation to adhere to the inbuilt patriarchal beliefs in masculine qualities and lack of men's personal initiative to let go totally the patriarchal tendencies (Ricardo et al, 2015). From these definitions, it is evident that the male gender who attempts to re-gender may still practise patriarchal tendencies of superiority. Such men easily relapse into male chauvinists who still indirectly subjugate women either in their actions or words. Hence, regendering is re-establishing gender difference in shared spaces with men taking up advantageous positions. This means that man and woman may set out to work together in economic sector but the man may revert back to having the upper hand in whatever they do.

The narrative of the male gender undergoing these two processes is very explicit in Ogola's works. An example of de-gendering can be seen in *The River and the Source* whereby Wandia and her husband Aoro train and work in the same medical profession as both are doctors. Both Wandia and Aoro share the same professional context, understand and face the same challenges of their careers as expressed during their training, internship and actual working conditions as illustrated below:

The number of nights a week that one slept depended on the number of interns available. A fully free weekend was prize beyond compare. If the person you loved was also an intern in a different hospital in another province, then the relationship had to be iron bound to survive. (pp.234-235)

There is neither protagonist nor antagonist between Aoro and Wandia, and the two work as a team as if they are one character; for example when they discover that their son Daniel has Down syndrome and Leukaemia. Aoro does not use any patriarchal authority over Wandia but helps in taking care of not only the sick child but he also gladly agrees to remain with the other children when Wandia goes for her Masters abroad. The financial gains from the shared profession of the two enable the family to live comfortably as no financial wrangles are reported between the couple.

This cooperation and unity of purpose translates to complementarity and subsequently equality between man and woman. This is an argument that resonates with what is stated by Nnaemeka (1997) on complementarity. This study gives credit to Aoro who readily undergoes the de-gendering process which makes complementarity possible. In assessing Aoro's character as a de-gendered male, this study asserts that his analysis yields a very plausible and consistent character that grows gradually from a chauvinistic man to a very accommodative person where women and other men are involved.

Through exploration of Aoro's character, Ogola cautions the male gender against subjugation of women but at the same time cushions the men from blanket blame of being oppressive to women economically. However, there is an assumption that feminist tendencies steal into the writer as she seems to be stating that through the character of Aoro, women should be allowed a level ground to enable them exploit their abilities and capabilities to the highest limit. This enables the women to achieve professional and subsequently economic freedom that translates to the betterment of the family and by extension to the society. The degendering in the long run benefits man who ends up shouldering fewer burdens in taking care of the family materially and financially.

Another advantage of male de-gendering is that the family, especially the children who grow up in a loving environment are motivated to be successful people in life as portrayed by the lives of Aoro's and Wandia's children. Through the exploration of de-gendering of the male characters, the writer wants to pass across the message that for the society to transform; the contribution of man and woman and their unity is mandatory (Ricardo et al, 2015). This is only possible when man cedes not only some of his patriarchal authority but also his aura of importance and agrees to sometimes be led by a woman like in the case of the female president mentioned in *I Swear by Apollo*. It is stated that this president is a darling to many people; men inclusive. The woman leader is a proof of the benefits of modern de-gendered men in men's movement whereby, the men allow women to access 'mainstream politics as envisioned by Morrel (2005, p. 274). This is also a proof of some changes that women have undergone since 1986 as stated by Mohanty (2003); that consider women workers. Subsequently, this gradually translates to economic success for women. The acceptance of female

leadership is a result of de-gendered men whereby men and women voters work together through the ballot for the benefit of their society.

Similarly, in *The River and the Source*, men like Mark and Aoro can be viewed as having psychologically joined some of the men's movements and have undergone de-gendering that have changed men's attitude towards masculinity. From such a perspective, it is evident that these movements are not only in existence to contest male discrimination and to correct the contempt with which some men have been misrepresented as being oppressive to women, but they also help in promotion of gender parity. This is done through men's recognition of the women's abilities and by propping up the women in various sectors of life. Thus, through male characters like Aoro, Ogola shows that in de-gendering, men do not need to oppress women to prove their power. The crucial thing is to combine forces with women to counter life's challenges and obstacles. In Ogola's works, these obstacles come in various ways. For example, in the interrogation of the setting in *The River and the Source*, this study asserts that Mark and Elizabeth counter political challenges. The emergency period is shown as a consequence of colonialism in Kenya. The couple mutually agree that Elizabeth and the children are safer staying with her mother upcountry while Mark is left alone in Nakuru.

This study views colonialism as a threat and an obstacle to the people's social systems and order and especially the male character who should be traditionally the head of the family. Consequently, marriages become recipients of this threat. The unity and understanding of man and woman are mandatory requirements to enable the society navigates such barriers and this is only possible when the de-gendering process is complete. As a de-gendered man, Mark has to live beyond any blemish for the survival of his family; the reason as to why when he realises the dangers of unfaithfulness, he rushes upcountry to get his wife in order for them to stay and work together. This study argues that this is an act of embracing the spirit of working together.

Examples of re-gendering are found in *I Swear by Apollo* through the exploration of Odongo's character (Elizabeth's and Mark's son). Odongo refuses to go beyond form four level of education and his love for farm work gravitates him towards his father's farm in Njoro. Odongo shows some form of transformation of masculinity as they work

together with his wife but the re-gendering process is exhibited when he becomes the farm manager while his wife Jael acts as his silent assistant as reported:

Jael was normally up at five, woke her husband and children by five-thirty and all were ready for breakfast by six. By six thirty her husband made his way to the dairy to supervise the milking while the older children started on their way to school, about a kilometre and a half away. At seven-thirty she walked the fourth child, four-year-old Aoro, to his nursery school about a kilometre away at the church hall. On the way she told stories and sang songs to whichever child was lucky enough to be in the nursery school at any particular time... (p.146)

Jael was a remarkable woman. This year alone they had twenty acres under wheat, ten under maize, five under potatoes and two under an assortment of horticultural crops supposedly for home use, but each year she seemed to have an impressive surplus for the market in Nakuru. She spent quite a bit of time behind the wheel of her little pick-up delivering farm produce. (pp.146-147)

The above statements show that though Odongo and Jael work together in the farm, Jael seems to be more practically on the ground. Apart from farm work, she does the house chores that include seeing to it that the older children leave early for school as she personally drops the youngest to nursery school. Though she remarkably helps her husband in putting huge tracks of land under cultivation of maize, wheat, potatoes and horticulture that yield a lot of profit, her husband remains the manager. Fiction is used to allude to the traditional place of the male gender while the wife is the less known assistant and remains in the man's shadows. Odongo's case is an example of re-gendered men. It can be argued that men like Odongo embrace change half-heartedly because they do not want to let go their patriarchal mantle of leadership. This is shown by the fact that while his wife does the bulk of the farm work by actually providing the labour, he does not help her in the domestic front and he is not hands-on even in the farm as seen in the milking where he plays supervisory role.

The African mind set on the male gender remains the same no matter the various changes that take place and no matter how much attempts are made for the gender lines

to be blurred. It can even be assumed that the line between the male and female roles are not blurred in cases of some men who have no patriarchal tendencies but that the partners only blur the lines in order to make each other happy as seen in Wandia's case in *The River and the Source* who sees Aoro's concessions as a blessing because he makes her happy. It is also important to state that the blurring of roles is mainly done by men as seen in Ogola's works through men like Mark and Aoro; and even non-African men like John Courtney and Brett. These men go out of their way to please the women in their lives. For example John Courtney endures Becky's unfaithfulness but ironically, she is the one who files for their divorce. Such a scenario brings in the contradictions of masculinity. This is because if men subjugate women, they are vilified by the society; if they act with consideration, they are emasculated and belittled by the same women and the society. It can be argued that Ogola is proposing that society needs to understand man's predicament in masculinity because such an understanding will help redeem the man's image. We sympathise with men as they struggle to change their masculinity perspectives.

5.5 Conclusion

The main concern in this chapter was exploration of subversion of traditional masculinity through the lenses of transformed hegemonic masculinity and African Feminism. In the analysis of contestation of traditional masculinity, in both traditional and modern society, there are men who do not subjugate women and have embraced a changed perspective towards patriarchy. These men appreciate women and are not choked by patriarchal obligation or demands. Such men grant women emotional support and value morality. They acknowledge women's contribution and they fit in the domestic domain and relate very well with other men. They are supportive of men who exhibit weak masculinity and do not inhibit their emotions. The male youth are very independent and express their minds without inhibitions and embrace changes easily. The young males are very conscious of their environment unlike some older men who are destructive; expressing a changed facet in masculinity.

The interrogation of varying faces of gender power contestation has yielded men with varying attitude in relation to possession of power. Some men are not ready to relinquish power to women and are chauvinistic. Such men are contemptuous of women and also men presumed of lower status. The docile men portray weak masculinity that

is helpless as they are not ready or even do not try to contest for any power. They end up being society's male stereotypes. The power sharers are men who are ready to share power partly in various fields and invite women in various setups. Others have given women total power in different fields. Women with such backgrounds are very much empowered. For example, they own property and compete favourably with men in professional forums, political arena and in the home front where they are allowed to make key decisions the study has also yielded men who contest for power with other men in various forums like in marriage, leadership and in different professions. This is an indication that masculinity is not a perfect organisation but a system that has internal conflict(s). Parental-child conflict, romantic conflict, racial prejudice and moral power contestation show how shaky masculinity can be; both physically and emotionally.

Lastly, this study also revealed that the transformation of the male gender is as a result of de-gendering and re-gendering whereby in de-gendering, men exhibit almost total transformation as man and woman share the same economic working environment. The shared benefits or obstacles enhance gender unity. In re-gendering there is partial transformation as men have a tendency of reverting back to traditional masculinity of being the superior gender practices because though they work together with women, they will tend to encourage taking up of superior roles. This confirms the effect of gender socialisation in patriarchy and superiority complex inherent in men.

CHAPTER SIX

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter presents a summary of main findings of the study, conclusions as well as suggestions for further research.

6.2 Summary of Findings

The main purpose of this study was to interrogate masculinity in Margaret Ogola's *The River and the Source* and *I Swear by Apollo*.

The first objective of the study interrogated patriarchal expectation of masculinity in Ogola's texts under study. The study has shown that a number of men laud a privileged position of the male child long before birth and the women encourage this attitude. This is seen in *The River and the Source* during the birth of Akoko when the father believes that the birth will yield a son and also through Wandia's pregnancy in which she alludes to a male embryo. Mark also wishes that his wife is pregnant with a son. It has also shown that men believe that male children should be born without blemish as seen when Aoro is disappointed with the birth of his son Daniel who has Down syndrome. A son is not only a pillar but a proof of man's virility or manhood and polygamy is used to encourage birth of more sons in order to exert or encourage male hegemony. Chief Kembo's mother and the elders are worried that his wife is slow at giving birth; a move that can jeopardise the patriarchal chieftaincy. In Ogola's works, the naming patterns have been exhibited in as sexist and favour men. It has been noted that sometimes girls are named after men; which is a show of male dominance. Akoko is named after her dead uncle.

The study has found out that men are forced by their patriarchal society to undergo marriage which is considered an important rite as it helps in perpetuating birth of male children. Chief Kembo is forced to marry at a tender age, after the abrupt death of his father. Marriage is thus used as a means of establishing male hegemony. Marriage negotiations are forums where men show off their wealth and societal status which is a show of masculinity. As a great chief, Gogni is not ready to grant his daughter Akoko to any materially unworthy man and only gives in to Chief Kembo because he accepts to pay the hefty dowry.

The study has demonstrated that to some extent, men have various labels that prove that they are masculine as expected by the patriarchal society. They are expected to be symbols of strength; to express a sign of being masculine as in the case of the young boy Kentai Saisi who fights a lion. Man is also expected to be adventurous; a concept that this study has realised is not contextualized to specific historical place or time. As a show of manliness, men exhibit violence to exert their manliness. However, this study has found out that sometimes this label leads men to self-destruction as in the case of Obura and Otieno.

Men in this study have also been seen as protectors of women as shown by Mark who assumes his patriarchal role to protect Elizabeth and his children. Men do not accept defeat by women and that in some cases when men are defeated by women, the men make sure that they dominate the specific women through romance and subsequently into marriage. Unlike men, women have been portrayed as emotional and gullible as they easily fall in the men's trap through romance. This confirms that in heterosexual relationships, man has the upper hand; confirming the society's belief of male dominance. The study has shown that men are providers or breadwinners of their families; a responsibility that begins with their ability to pay hefty dowry; for example Chief Kembo.

As a show of being masculine because the society allows them to conquer as many women as possible, both young and old men are reckless sexually. Contrary to their age and status, the old men who frequent the female halls of residence at the university involve in immorality yet they should be the custodians of virtues in society. Because being wealthy is masculine, romance is related to wealth in that there are sugar daddies that lure young university girls with money and good life while the poor male university students collect prostitutes whenever they get their tuition allowance (boom). To enhance their masculinity, some men use language that denotes sexual recklessness that belittles women.

Communities seen in especially *The River and the Source* have semblance of male hegemony as shown in the existence small kingdoms led by male chiefs. The existence

of Sakwa and Yimbo chiefdoms and also the presence of white super powers as seen during the First World War by the British and the Germans are good examples.

It has also been shown that leadership is not only patriarchal but also segregates further as it is the preserve of the first-born sons as in the case of Chief Kembo. This leads to such men making all decisions pertaining to women without the women's input. Chief Odero Gogni is a good example. This practice leads women being itemised in heterosexual relationships during marriage negotiations. There is no demarcation in politics, religion or social leadership as a chief holds all these dockets and is also the highest judge in the land as shown in Chief Kembo's roles.

The study has found out that in their quest to be masculine, a number of men are entrapped by masculinity. Both black and white men are held captives by women. While their traditional counterparts practised polygamy, the modern man encourages sexual recklessness by being sugar daddies or indulge in practising prostitution. Chief Kembo is held captive by his love for Akoko which is against the dictates of masculinity. There are men who are entrapped in race, racial prejudice and racial conflict as a result of their heritage. The study has revealed men who view white masculinity as superior to black masculinity; for example the three white bullies who attack Johnny in Canada in *I Swear by Apollo*. The male children born from mixed racial marriages are entrapped in frustration of being half casts and Johnny is a perfect example here.

As required by society men should be hardworking and determined. The study has demonstrated that some men are captives of vocational practices and especially the vow of celibacy that has been seen as a vocation that is mainly embraced by men in the texts. Though priesthood is a male domain vocation, the women in Ogola's works have a choice to join Opus Dei: an institution of the Catholic Church preserved for Catholic women who have decided not to marry and also not to join nunhood. However, very few women have joined the organisation as compared to men who have joined priesthood. Vera and her friend Mary Ann are such women. Vera confirms the women's perception that matters of religion should be left to men who understand it more. To satisfy the society's expectation of being economically stable, some men are materially entrapped whereby; they have been portrayed as greedy for money and wealth.

The second objective explored transformation of masculinity in Ogola's texts. Contesting traditional masculinity has yielded men who are not tied down by traditions that result to subordination of women. Such men value the women and grant them physical and emotional support. These men also value morality; Mark is remorseful for being unfaithful. They protect their families religiously and acknowledge the women who help them succeed.

The men are supportive to their fellow men; for example, the Dutch priest who helps Young Kembo. This contestation has also been shown by men relinquishing important aspects of patriarchy like leadership and marriage as with the case of Owuor Kembo junior who opts to join priesthood. In terms of marriage; men search far and wide and avoid localised marriages.

It has been shown that transformed men express their emotions freely without fear of being labelled weak contrary to patriarchal beliefs of strong masculinity. Kembo cannot hide the feelings he has for Akoko when he goes to ask for her hand in marriage. These men are also swift in embracing changes; for example in courtship whereby they even allow women to propose marriage as seen in Wandia proposing to Aoro while some couples themselves arrange for marriage negotiations instead of their parents. Mark and Elizabeth initiate their marriage negotiation before informing their parents.

In this study, it has been seen that characterisation establishes round characters like Aoro whose development is plausible and consistent in relation to masculinity. Such men can have contradicting characteristics; at one point in time they are patriarchal but are shown later to have undergone transformation and are receptive even when defeated by women. Aoro accepts defeat by Wandia and respects her. However, characterisation of the young male characters has shown how minor characters can surprise the readers and become characters to reckon with. For example, unlike in the patriarchal society whereby the young men act as instructed by the older men, some young men have been shown as using their own deductive reasoning to solve issues especially in cases where the biological father has been absent in their lives. Johnny in *I Swear by Apollo* refuses to let his father direct him. Subversion of masculinity has been noted through the character portrayal of young men whereby the young men are also shown as very

conscious of their environment that has mainly been destroyed by older men. Johnny notices the poverty caused by greedy politicians.

Other changes that are seen in the study include fathers cherishing fatherhood and viewing it as a tool to strengthen motherhood. The young men are allowed to make decisions as in the case of Johnny. However, it has been shown that man's involvement in colonial narrative has been destructive as in the case of Mau-mau rebellion that caused a lot of death and destruction of family units.

From the assessment of varying faces of gender power contestation, it has been seen that there are chauvinistic men who cling to power and are not ready to relinquish this to women as it will be a show of weak masculinity. Such men as Otieno result to any means and even force or violence to exert their masculinity. However, there are also docile men who are non-fighters and helpless. Characters like Pilipo, Nyaroché and Kongoso in *The River and the Source* are despised by both men and women and labelled footloose, and such men end up in total destruction.

Not all men totally embrace masculinity because some men are ready to share power with women. Such men fit very comfortably in domestic domain that has been traditionally relegated to women; for example Mark who helps Elizabeth with domestic work and Aoro who helps Wandia. There are versatile and reformed men who have conceded much more power to the women. Women working or living with such men are allowed to make decisions in areas that were mainly men's domain. Women have benefitted in for example; choosing of marriage partners for their children, owning property like cattle, farm and farm produce to mention but a few. Chief Kembo in *The River and the Source* is an example of a versatile man. Men in this category have also been shown as conceding their power to their sons; for example John in *I Swear by Apollo*. Such men also empower women with political leadership as seen in *I Swear by Apollo* where there is a woman president who is given political power to correct the mess created by male politicians.

In the assessment of men contesting power amongst themselves, it has been shown that men show off their wealth, and status in functions like marriage negotiations as a show of being masculine. Once again, universalism of literature is exhibited whereby the

white men from Germany and Britain struggle for the control of colonies in Africa to show that universally, men attempt to show that they are masculine by indulging in acts of violence to prove who is stronger. The white men are shown as a superior masculinity as they are able to come to African and convince some of the black men like Obura to fight for them in the First World War and many blacks are either killed or maimed for life without proper compensation.

It has also been shown that there is professional power struggle in *I Swear by Apollo* especially in the medical field whereby the male student doctors as in the case of Johnny are asked unattainable questions by their lecturers as in the case of Dr Gara (who want to prove his masculinity). The young trainee doctors are made to fail their exams for trying to express their knowledge because they also believe they are masculine enough and seem to pose as challengers of their seniors. Young qualified male doctors also face that same fate. However, in the case of Johnny and his consultant Matagaro, the study has shown that some older men are ready to build the younger ones professionally. Doctor Matagaro is ready to make Johnny a better doctor by allowing him to operate on a delicate patient. Nevertheless, though man exhibits heroism as a sign of being masculine as in the case of Johnny, every man has to be responsible for their actions and deeds.

In an assessment of the relationship between sons and fathers, the study has found out that some young men; for example Johnny want to assert their masculinity against parental dominance in their lives while some fathers; like Mark practise highhandedness over their sons to keep them in check as prescribed by patriarchy. There is existence territorial supremacy among adolescent boys as in the case of Gitau and Mugo. The boys indulge in drugs to prove that they are not girls who are termed weak. The boys also indulge in violence to show who the strongest man is; all which are qualities of masculinity.

In the assessment of heterosexual relationships, it has been revealed that there is the existence of a cold war among men who are in relationships with same women as in the case of John and Becky. Men like John have had their male ego destroyed to an extent of feeling shy to ask for divorce from their unfaithful wives in the belief that they truly love their wives. In their masculine notions, they assume that they cannot hurt women

because women are harmless. The study also found out moral contestation among men as stated in the case of Father Tony and Brett. The former lectures the latter on the kind of family he is going to build after marrying Alicia because Bret is an atheist. This is an echo of the moral voice in fiction.

Finally, in assessing transformation through de-gendering and re-gendering, the study has demonstrated that de-gendered men exhibit almost total transformation as they are ready to work with women in all spheres of life and especially in the economic field. A clear case is seen in the relationship between Aoro and Wandia who are both medical doctors and go through the same challenges in their profession. Aoro exhibits transformation because unlike the patriarchal belief that would make him contemptuous, he trusts Wandia and entrusts her with professional issues like the case of their son's illness. Men who undergo re-gendering find total transformation difficult or unattainable as seen in the case of Odongo who works alongside his wife Jael but re-establishes a higher position for himself.

6.3 Conclusions

In the view of the objectives, analysis and findings, it can be said that in masculinity study, interrogation of portrayal of male characters is pivotal in establishing men who adhere to patriarchy and those who do not possess patriarchal tendencies.

To a large extent, through characterisation of male characters, Ogola has shown that the men's attitude and not necessarily their background determine how they embrace masculinity.

It can also be argued that to some extent, male characters in Ogola's texts are a creation of their environment. The male characters are brought up to own and practise what is entailed in the labels that appertain entrenching male hegemony because they are socialised to embrace masculine qualities enshrined in patriarchy.

Through contradictory character traits, Ogola has shown that in their quest to practise masculinity or show that they are masculine, men end up being entrapped. The writer seems to be questioning the logic behind acting as expected by society because the men end up in self-destruction. The entrapment comes in various ways that include being

entrapped by women and acting or having superior race or class syndrome. The men also experience disillusionment or frustration, undergo vocational entrapment and material entrapment. Such forms of entrapments pose questions as to which gender is really the weak gender.

In the analysis of contestation of masculinity, it can also be said that the male characters have been portrayed as people who are letting go off the fanatical beliefs and practices of patriarchy. This study concludes that the process, though slow and gradual is the beginning of liberation of women.

Varying gender power contestation shows that man's transformation to attain gender parity comes in different ways and stages. Some men are very liberal and let go off their power while others do not. Round characters that exhibit conflicting character traits readily release their power to women and other men that are their juniors. Some men release their power partly because of the inbuilt masculinity demands that inhibit them from fully entrusting the women as development partners. Ogola portrays a number of men who share power with women and see them as partners and believe that whatever a man can do, a woman can do. Men who release full power to the women and other men believe that they are not the only custodians of knowledge and expertise and are ready to build both men and women which subsequently translate to the development of their communities and the society as a whole.

The timid men created by Ogola happen to be flat characters who remain the same throughout in the texts. The portrayal of such characters in Ogola's works is proof that masculinity is very complex and not homogenous.

The portrayal of young male characters is a strength in Ogola's work. Young men like Johnny, Mugo and Brett though minor, surprise the readers and are powerfully very resilient and conscious of their communities. Through them, Ogola is empowering the youth and particularly the male youth who have apparently been relegated in limbo as a result of the fight for the girl child.

Men contesting power amongst themselves is an inherent feature in masculinity and is not easy to eradicate as it expresses male ego and man's quest to defeat other men. This

is the reason as to why men struggle to accumulate wealth or to outdo each other. In the portrayal of the white men and male youth, the writer wants to illustrate that male ego goes beyond race or age and that it is universal.

Through the portrayal of male characters in de-gendering and re-gendering, Ogola uses men to enhance women's economic empowerment. While Ogola empowers women economically, she wants to show that women with proper backup of men and law are better off and are deemed emancipated.

In summary, the study concludes that the portrayal of male characters is key to the interrogation of masculinity in Ogola's texts. This approach has exhibited men who portray masculine tendencies that entrench patriarchy as expected by their communities and men who have undergone various levels of transformation in relinquishing these tendencies not necessarily as a result of social changes but also driven by personal inhibitions in the male characters. The writer also shows that this transformation though slow and painful, is gradually possible and the greatest beneficiaries are the women.

6.4 Recommendations for Further Studies

During the course of the research, it has been realized that some characters; both men and women use language that encourage patriarchy. In addition, it has also been noted that Ogola employs stylistic devices that can change the gender narrative in Kenya to gender inclusivity. Though these are very important features, the present study was an interrogation of traditional conception of masculinity and transformed masculinities and concentrated more on the content and not language or style which it has barely touched. As a result, further study is suggested on:

1. The discourse of language as a literary tool in masculinity transformation.
2. Use of style to implement change in the society's Perception of the male gender in Ogola's texts *The River and the Source* and *I Swear by Apollo*.

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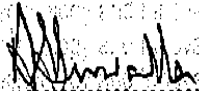
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APPENDICES

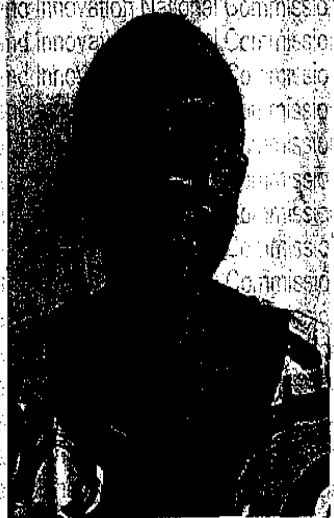
APPENDIX 1: RESEARCH PERMIT BY NACOSTI

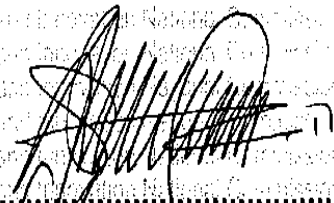
**THIS IS TO CERTIFY THAT:
MS. ANNE ATIENO HAWALA
of CHUKA UNIVERSITY, 0-60400
CHUKA, has been permitted to conduct
research in Tharaka-Nithi County
on the topic: MASCULINITY IN
MARGARET OGOLA-S NOVELS: A CASE
STUDY OF THE RIVER AND THE SOURCE
AND I SWEAR BY APOLLO**

**for the period ending:
14th. March,2019**


.....
**Applicant's
Signature**

**Permit No : NACOSTI/P/18/77898/21448
Date Of Issue : 14th March,2018
Fee Recieved :Ksh.1000**




.....
**Director General
National Commission for Science,
Technology & Innovation**

APPENDIX 2: RESEARCH AUTHORISATION BY NACOSTI



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

Telephone: +254-20-2213471,
2241349,3310571,2219420
Fax: +254-20-318245,318249
Email: dg@nacosti.go.ke
Website : www.nacosti.go.ke
When replying please quote

NACOSTI, Upper Kabere
Off Waiyaki Way
P.O. Box 30623-00100
NAIROBI-KENYA

Ref: No. **NACOSTI/P/18/77898/21448**

Date: **14th March, 2018**

Anne Atieno Hawala
Chuka University
P.O. Box 109-60400
CHUKA.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*Masculinity in Margaret Ogola's novels: A case study of the River and The Source and I Swear by Apollo,*" I am pleased to inform you that you have been authorized to undertake research in **Tharaka-Nithi County** for the period ending **14th March, 2019.**

You are advised to report to **the County Commissioner and the County Director of Education, Tharaka-Nithi County** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit **a copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.


DR. STEPHEN K. KIBIRU, PhD.
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioner
Tharaka-Nithi County.

The County Director of Education
Tharaka-Nithi County.



APPENDIX 3: RESEARCH AUTHORISATION–MINISTRY OF EDUCATION

THARAKA-NITHI COUNTY



REPUBLIC OF KENYA

**MINISTRY OF EDUCATION
STATE DEPARTMENT OF EDUCATION**

Telegrams: "Elimu", Chuka
Telephone: Chuka 630353
FAX: 064 630166
Email: *tharakanithicountyedu@gmail.com*
When replying please quote:

COUNTY DIRECTOR OF EDUCATION
THARAKA NITHI
P.O. BOX 113-60400
CHUKA

TNC/ED/GC/GEN/5 VOL.II/302

4th April ,2018

Anne Atieno Hawala
Chuka University
P.O. Box 109-60400
CHUKA

RE: RESEARCH AUTHORIZATION

Your application for authority to carry out research on "**Masculinity in Margaret Ogola's novels: A case of the River and The Source and I Swear by Apollo**" in Tharaka Nithi County for the period ending 14th March, **2019** is hereby granted.

You are expected to deposit a soft copy and a hard copy of the final research report to this office within one year of completion.

Kaburu Lawrence R.
For: County Director of Education
THARAKA NITHI

