



Jimma University

Collage of Social Sciences and Humanities

Department of English Language and Literature

MA Thesis

**Representation of Women in Postcolonial poems *Song of
Lawino and Song of Ocol***

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1.2. Declaration, confirmation, approval and evaluation

Research Title: Representation of women in postcolonial poems, *Song of Lawino* and *Song of Ocol*.

Declaration

I, the undersigned, hereby declare that this thesis is my original work, and that it has not been presented for a degree in any other university and that all sources of material used for the thesis have been duly acknowledged.

Mewael Yemane

Name

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Confirmation and Approval

This thesis has been submitted for examination with my approval as a thesis advisor.

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Abstract

Though equality has been many years but there are an oppressed women or gender deference in our day to day life which shows misrepresentation of woman by man. As a result the researcher is initiated to conduct this study. Therefore, the main aim of this study is identifying representation of women in postcolonial poems, Song of Lawino and Song of Ocol from postcolonial feminist perspective. The researcher used postcolonial feminist perspective as a frame work of this study. Accordingly, this study analyzes the perception of man towards woman in terms of culture, religion and language, the image of Lawino towards herself through her culture and language and it also examines Lawino's image towards Clementine in the selected poems. So as to analyze the two poems, some related materials are reviewed like postcolonial theory, postcolonial criticism, postcolonial feminist theory and other related works that have been done before. In addition, by using textual analytical method the findings of representation of women in terms of culture, religion and language are investigated in the analysis. Therefore, thatthough colonialism is gone, its impact is still visible and affect East African women as given in the selected poems.

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CHAPTER ONE: INTRODUCTION

1.1 Background of the Study

African literature is a new brand of world literature with its authentic and original genre, themes and message. African literature is an autonomous entity separate and apart from all other literatures. It has its own traditions, models and norms. In all four paths (East, West, North and South) of African, there is a literature but the researcher will use only East African literature in English poem that was written by Okot p'Bitek, which was first written in Acholi language and translated by the author himself.

According to Gikandi and Mwagi (2007), starting from 1945 East African literature in English was restricted to the usually used belief of English language traditions, in British colonized countries like Kenya, Uganda and Tanzania. This tradition does not stop there instead it goes to Somalia and Ethiopia as well. A complete list of the writers and trends were collected by those two scholars who provided alphabetically with a brief discussion of their concerns and achievement by observing the chronology of historical events and an overview of the emergence and transformation of literary culture in the region.

Some of the east African known authors are Grace Ogot and Ngugiwa Thiango from Kenya, Taban lo Liyongan Ugandan poet and essayist, *Tsegaye Gebremedhin* and *Sahle-Slassie Berhane Mariam* Ethiopian Poet and playwright and novelist respectively, Peter Palangyo a Tanzanian novelist and diplomat, a novelist from Somalia (Gikandi and Mwagi, 2007).

In addition, Gikandi and Mwagi (2007) states that the thematic concerns of the above east African writers are colonialism, decolonization, the black aesthetic, language question, cultural nationalism, feminism and the major impacts of colonialism such as HIV/AIDS, Christian mission, and urbanization.

During the era of colonization Africans were dominated by the Western language, since publication is hard, if they want to write about the suffering or their past, present or future the writers were forced to use English language instead of using their own language. In this era it was not only about the language which was the concern but also the culture, religion, custom, identity and others. After the colonization postcolonial literature takes

after and became a way of fighting for their things but that was not simple because there was colonization even after independence (Joseph, 2015).

According to Asma (2015), Chinua Achebe, Homi Bhabha, Ngugi Wathiongo, Wole Soyinka, Gayatri Spivak, Franz Fanon, Buchi Emecheta ... etc, are the authors who represent postcolonial literature. The postcolonial writers subvert the colonial discourse by using specific techniques such as telling a known story from the view of an oppressed character. Okot p'Bitek is known for using such techniques in his literary works.

Feminism in a postcolonial frame begins with the situation of the ordinary woman in a particular place, while also thinking her situation through in relation to broader issues to give her the more powerful basis of collectivity. It will highlight the degree to which women are still working against a colonial legacy that was itself powerfully patriarchal - institutional, economic, political, and ideological (Ahmed, 2013, p.11).

The thought of feminists in their agenda were characterized in to two waves. The first wave feminism concerned itself largely with gaining equal political rights and economic opportunities for women. The second wave of feminism can be dated in 1949 and it characterizes its efforts to move beyond the first wave and this one focus on the political and legal sources of women's inequality. The second wave feminists stress that, although political and legal equality is important, it is not enough to end women's oppression (Cudd, Ann et al. 2005).

As Lentricchia and Mclaughlin, (1995) state it representation of women signifies the portrayal of female characters in a literary work (with ideological notion). It also refers to the construction of reality in literary texts; how women are represented or constructed within the text. It also includes the processes of production and reception by people for representing women. How others including the society look at images of women, institutions at women, men at women or women at women.

Beside, Belsey and Moore(1997), stated it representation of women is concerned with the depiction of women in the society, which is originated in the mind of different people (the women themselves or other individuals). Furthermore, this image or belief about women can be inconsistent with the real world. In relation to this Cavallaro (2001), also stated:

Ideology is one of the reasons for distortion, Theories of ideology have stressed that misrepresentation plays a central role in the construction of personal and collective identities: what we think we are is often a product of how our culture misrepresents and of how we misrepresent ourselves. (p. 47).

Therefore, in relation to this the researcher analyzes how women are represented and misrepresented by themselves and by others in the two poems.

1.2 Statement of the Problem

Colonization through occupation is a past history of the world but its effect is still affecting the colonized society in different places in general and East Africa in particular. However, the colonizers do not influence the former colonized countries physical as it was in the past but the effect is manifested through system called neocolonialism that enables the colonizers to control countries by distance in the name of globalization, civilization and modernization. This postcolonial effect is also a cause of gender inequalities. Among these inequality, gender is one and the main concern of postcolonial scholars. For instance, Tiyga (2014) affirms that;

Postcolonial feminist theory is primarily concerned with the representation of women in once colonized countries and in Western locations. The postcolonial feminist critics raise a number of conceptual, methodological and political problems involved in the study of representation of gender. While postcolonial theorist struggles against the maiden colonial discourse that aims at misrepresenting her as inferior... (p. 45).

In addition, Ogweno (1999) states that “A feminist analysis of style, characterization, and themes or a general topic on the portrayal of women in Okot's songs would contribute greatly to literary knowledge. This is therefore a rich area for further research” (p.77). Therefore, the aim of this study is to identify representation of women in postcolonial poems from one of the East African writers, Okot p'Bitek, from Uganda on his two poems entitled *Song of Lawino* and *Song of Ocol*.

At this point it seems reasonable to address questions like why selecting an author from Uganda and these books in particular? The rationale for the first question is due to Uganda's previous colonization and the reason for selecting Okot's poems is due to the feminist issue raise in his poems. This makes the books fertile for conducting a study on representation of women.

1.3 Objectives of the Study

1.3.1 General Objective

The main objective of this study is to identify representation of women in postcolonial poems, *Song of Lawino* and *Song of Ocol*.

1.3.2 Specific Objectives

- To analyze the perception of men towards women in terms of culture, religion and language in the two poems.
- To explore the image of Lawino towards herself in *Song of Lawino* and *Song of Ocol*.
- To examine Lawino's image towards Clementine in the selected poems.

1.4 Research Questions

1. What are the perceptions of men towards in terms of culture, religion and languagewomen in the poems?
2. What is the image of Lawino about herself in the above poems?
3. How is Clementine represented by Lawino in the selected poems?

1.5 Significance of the Study

The importance of this study is to add additional knowledge about representation of women in postcolonial poems. In addition, this study shows different ways of oppression on women through culture, religion and language in postcolonial poems of Okot p'Bitek. So, the beneficiaries of the study are scholars of literature who wants to further their study related to the topic. Furthermore, it could help other literary frequents as a reference of their study to analyze poem, short stories, novel and so forth from postcolonial perspective.

1.6 Delimitation of the Study

The study is delimited to the above selected poems. Specifically it is limited to examine the representation of women in postcolonial poems, *Song of Lawino* and *Song of Ocol* by Okot p'Bitek. The poem *Song of Lawino* and *Song of Ocol* are broad texts which has 183 pages of poem. They are two separate texts in one *Song of Lawino* is written in 1966 in

English and *Song of Ocol* is written in 1970. *Song of Lawino* has 13 sections and *Song of Ocol* contain 9 sections. Since the issue of women is the general issue of this study, the researcher sees culture, religion and language in terms of representation of women in the two poems. So, the study is delimited to this given topic in order to finish the study within a given time.

1.7 Organization

This study has four chapters. Chapter one deals with the background of the study on what African literature is about and what representation of women including feminism, statement of the problem, objective of the study, research question, delimitation of the study, significance of the study and organization. Chapter two compacts theoretical framework about postcolonial theory, postcolonial criticism and postcolonial feminist theory in addition it deals with some related works that were done before. Chapter three deals on the methodology part of the study. Chapter four analyses of the two poems finally chapter five deals with the summary and conclusion.

CHAPTER TWO: THEORETICAL FRAMEWORK AND REVIEW RELATED LITERATURE

2.1 Concept of Postcolonial Theory

The term ‘postcolonial’, both in feminist and non-feminist usage, signifies differently according to the context in which it is used. Sometimes it is understood in temporal terms as that which comes after the historically located phenomenon of colonialism. Often it is used as a mode of critique that insists upon questioning both the mechanisms of colonial domination and their ongoing effects in the present (Weedon, 2007).

Postcolonial, as a term, suggests resistance to “colonial” power and its discourses that continue to shape various cultures, including those whose revolutions have overthrown formal ties to their colonial rulers. Therefore, Postcolonial theory focuses on subverting the colonizer’s discourse that attempts to distort the experience and realities, and inscribe inferiority on the colonized people in order to exercise total control. It is also concerned with the production of literature by colonized peoples that articulates their identity and reclaims their past in the face of that past’s inevitable otherness. The task of a postcolonial theorist is to insert the often ‘absent’ colonized subject into the dominant discourse in a way that it resists/subverts the authority of the colonizer (Tyagi, 2014).

The term postcolonial has been substituted in the 1970s for the post-independence issues throughout the world. It has both historical as well as ideological significance. Post colonialism is a critical theory which focuses on colonial experience from the colonized society’s point view, semantically post colonialism means something that has concern only with the national culture after the departure of imperial power. But in actual practice it has to be understood only in reference to colonialism. Myth and history, language and landscape, self and other are all very important ingredients of postcolonial studies. It means that the physical area of postcolonial study is wider than any other discipline in literature. It consists of the writing world over. In postcolonial studies the writing center changed from the middle aged Europe to world over. The marginalized countries like India, Pakistan, Shri Lank, and

other Asian Countries, outside Asia, Nigeria, Canada, Australia, South Africa and many Islamic countries are foregrounded in postcolonial studies (Sawant, 2011, p.1).

In addition, Ashcroft (1995) states that “postcolonial theory as a discussion of “migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe... and the fundamental experiences of speaking and writing by which all these come into being”.

2.2 Postcolonial Criticism

Barry (1995) states that “postcolonial criticism was emerged as a distinct category only in the 1990s” (p.191). Postcolonialism is a major intervention in the field of postcolonial studies which re-examine critical suppositions about reading and representation, and which calls into question established notions about the relations between literature and colonialism. Barry (1995) also affirms;

One significant effect of postcolonial criticism is to further undermine the Universalist claims once made on behalf of literature by liberal humanist critics. If we claim that great literature has a timeless and universal significance we thereby demote or disregard cultural, social, regional, and national differences in experience and outlook, preferring instead to judge all literature by a single, supposedly 'universal', standard. Universalism is rejected by postcolonial criticism; whenever a universal signification is claimed for a work, then, white, Eurocentric norms and practices are being promoted by a sleight of hand to this elevated status, and all others correspondingly relegated to subsidiary, marginalized roles (theoretical framework (p. 191).

Frantz Fanon is known for his book, *Black Skin, White Masks* written in 1952 and it is the unsurpassed study of black psych in a white world. And he was one of the most important theorists of the African struggle for independence and the psychology of race. The ancestry of postcolonial criticism can be traced to Frantz Fanon's *The Wretched of the Earth*, published in French in 1961, and voicing what might be called 'cultural resistance' to France's African empire. Fanon a psychiatrist from Martinique claims about two steps

the first one is to find their own voice of their past and the second to destroy colonialists thought about them. He argued that the first step for colonized people in finding their voice and identity is to reclaim their own past.

According to Barry (1995) the foundational book of postcolonial criticism proper is Edward Said's *Orientalism* (1978). The Book discusses about the Western domination over the East and it illustrates the Eurocentric superiority of culture over the inferior East. As a result, the inferior ones are named as Others which means non-European. In addition, Barry (1995) also points out about Said's *Orientalism* as follows;

The Westerners were showing themselves superiorly to the East because they comprehend that the blacks are inferior with that of envy, fright and anger. This means, in effect, that the East becomes the repository or projection of those aspects of themselves which Westerners do not choose to acknowledge (nastiness, sensuality, depravity, idleness, and so on). At the same time, and paradoxically, the East is seen as a fascist realm of the exotic, the mystical and the seductive. It also tends to be seen as homogenous, the people there being anonymous masses, rather than individuals, their actions determined by instinctive emotions (lust, terror, fury, etc.) rather than by conscious choices or decisions. Their emotions and reactions are always determined by racial considerations (they are like this because they are Asiatic or blacks or Orientals) rather than by aspects of individual status or circumstance, for instance: because they happen to be a sister, or an uncle, or a connoisseur of antique pottery (p.192).

2.2.1 What do Postcolonial Critics do?

Barry (1995) explained that, the postcolonial critics reject the claims of universalism due to the canonical Western literature and seek to show its limitations of outlook, especially its general inability to empathize across boundaries of cultural and ethnic difference. In addition, they examine the representation of other cultures in literature as a way of achieving this end. They also tried to show how such literature is often evasively and crucially silent on matters concerned with colonization and imperialism. Similarly postcolonial critics foreground questions of cultural difference and diversity and examine their treatment in relevant literary works and celebrate hybridity and 'cultural

polyvalency'. That is the situation whereby individuals and groups belong simultaneously to more than one culture (for instance, If the colonizer, through a colonial school system, and that of the colonized, through local and oral traditions). Moreover, they develop a perspective, not just applicable to postcolonial literatures, whereby states of marginality, plurality and perceived 'Otherness' are seen as sources of energy and potential change (Barry, 1995, p.198).

2.2.2 Postcolonial Criticism and Literature

Postcolonial criticism is similar to cultural studies, but it assumes a unique perspective on literature and politics that warrants a separate discussion. Specifically, postcolonial critics are concerned with literature produced by colonial powers and works produced by those who were/are colonized. So the theory of postcolonial looks for issues of power, economics, politics, religion, and culture and how it works in relation to colonial hegemony (western colonizers controlling the colonized).

There are some questions that postcolonial critics ask about literary texts and offered postcolonial approaches to summarize literature. In addition, while dealing with postcolonial analysis the critic should have to keep in mind that whether the text is colonialist, anti-colonialist or some combination of the two. The followings are some postcolonial questions that could be raised about the text as Tyson (2006) suggested:

The first question is how the literary texts explicitly or allegorically, represent various aspects of colonial oppressions (political and cultural oppressions).The second is what the text reveals about the problematic of postcolonial identity, including the relationship between personal and cultural identity and such issues as double consciousness and hybridity.The third question is what does the text reveals about the politics and psychology of anti-colonialist resistance. The fourth one is how does the text suggest that resistance can be achieved and sustained by individual or group. The fifth one is what does the text reveal about oppressions of cultural difference the ways in which race, religion, class, gender, sexual orientation, cultural beliefs, and customs combine to form individual identity in shaping our perceptions of ourselves, others, and in which the world we live.The last question is how does a literary text in the western canon reinforce or undermine colonialist ideology through its representation of colonization and/or its inappropriate silence about colonized peoples? (Tyson, 2006).

2.3 Postcolonial Feminist Theory

According to Cudd and Ann (2005) the feminist thought has two waves. The first wave is concerned with gaining equal political rights and economic opportunities for women. Meanwhile, the second wave focus on the political and legal sources of women's inequality. The postcolonial feminist theory is fall on the second wave of feminist though.

Postcolonial feminist theory was emerged in the late 1960s and 1970s. It has two main aims of second wave of feminist criticism. The first aim of postcolonial feminist theory is to analyze literature as vehicle for reproducing and contesting patriarchal images of women in fictional texts. The second was to identify and analyze the specificity of women's writing. It set out to recover the lost history of women's writing and to identify both a difference of view in women's writing and a feminine aesthetic.

Postcolonial feminist theory is primarily concerned with the representation of women in once colonized countries and in Western locations. The postcolonial feminist critics raise a number of conceptual, methodological and political problems involved in the study of representation of gender. While postcolonial theorist struggles against the maiden colonial discourse that aims at misrepresenting him as inferior, the task of a postcolonial feminist is far more complicated. A woman suffers from "double colonization" (a term coined by Kirsten Holst Peterson and Anna Rutherford and refers to the ways in which women have simultaneously experienced the oppression of colonialism and patriarchy). Women have to resist the control of colonial power not only as a colonized subject, but also as a woman. In this oppression her colonized brother is no longer her accomplice, but her oppressor. In his struggle against the colonizer, he even exploits her by misrepresenting her in the nationalist discourses. Not only that, women also suffers at the hands of Western feminists from the colonizer countries who misrepresent their colonized counterparts by imposing silence on their racial, cultural, social, and political specificities, and in so doing, act as potential oppressors of their sisters (Tiyga, 2014, p. 45).

Postcolonial feminism has never operated as a separate entity from post colonialism they are related to one another; rather it has directly inspired the forms and the force of postcolonial politics. Where its feminist focus is fore grounded, it comprises non-western

feminisms which negotiate the political demands of nationalism, socialist feminism, liberalism, and ecofeminism, alongside the social challenge of everyday patriarchy, typically supported by its institutional and legal discrimination: of domestic violence, sexual abuse, rape, honor killings, dowry deaths, female feticide, child abuse (Young, 2003, cited in Mishra 2013).

Postcolonial feminism emerged out of the gendered history of colonialism. The history of colonialism is largely the history of exploitation of non-white, non-Western others. Colonized countries have been deeply affected by the exploitative racist nature of colonialism. Postcolonial feminists argue that colonial oppression particularly racial, class, and ethnic has in large part overlooked women in postcolonial societies but there a lot of problems that women bears in their life, it can be said sexually or identity crisis or class etc. Postcolonial feminists are critical of Western forms of feminism, especially radical (in the sense it seeks to make differences visible in non-oppressive ways) and liberal forms (for, they have no sense of differences) of feminism and their habit to homogenize and universalize women experiences of the whole world” (Mishra, 2013, p.131).

Postcolonial feminism is the field of study that is mainly identified with the works of feminists of once-colonized nations. Postcolonial feminism searches all about the women’s lives which show their everything, it could be their work, sexuality, identity etc. And the field is known in the works of colonized countries because in those nations there is women’s problem either by their identity or by men, so they are mainly recognized to be explored in the case of two notions colonialism and neocolonialism with gender, nation, race and sexuality (Mishra, 2013).

Rajeswari Sunder Rajan and You-me Park identify two key issues for ‘postcolonial feminism’ - representation, and the questions of setting or locale. They further argue:

Questions of location (their own, and those of their subjects) are historicized and politicized as postcolonial feminists enter the terrain of the reflexive that we call theory. The investigators’ identities and places of speaking are marked by hybridity, in-betweenness, and hyphenation; pure and authentic “origins” are rendered dubious; their intellectual trajectories are crossed with

histories of arrival (in the First World); the autobiographical turn, in anthropology for instance, is seen as specifically feminist. When “Third World Women” speak in the voices of these feminists, it is to repudiate otherness, tokenism, stereotyping, exceptionalism, and the role of “native informant.” They seek to signify the attributes of Third World women—silence, the veil, absence and negativity, for instance (Schwarz and Ray, 2005, p. 54).

It provides of course correctives to mainstream Western feminism, and involves women of both developing and developed countries. It envisions global feminism. To downplay racial, class, and age differences have been part of mainstream feminism. Postcolonial feminists inveigh against Eurocentric complacency and colorblindness. Western feminists tend usually towards a complete and totalizing identity. They examine their own culture and customs to evaluate the rest of the world. Such Universalist aspirations have been very common among western feminists. The postcolonial feminists abhor Universalist aspirations and warn against the reproduction of colonial/colonized hierarchy (Mishra, 2013).

2.4. Review Related Works

With regard to the researcher's knowledge, this research is concerned about gender identity of postcolonial East African poetry in focus: *Song of Lawino and Song of Ocol*. There are some related researches that were done by other researchers.

In relation to this study, there are different researchers who conducted a research and from those researchers the following are some of them; to begin with, Elizabeth A. Ogweno, she conducted a study entitled *Satire in Okot p'Bitek's Song of Malaya, Song of Lawino, Song of Ocol and Song of Prisoner*. This thesis deals with Okot's four literary works with regard to satire. However, it is not only restricted to the satire rather it also includes the adherent of political issue, foreign diet, technology, religion, foreign beauty, dance, dressing modes and the oppression of women. In addition, Elizabeth did include a brief session on the oppressors of women but since her work is about satire, she recommends someone to look in to it by giving much attention because it is a broad issue. Thus, following her recommendation, this study is concerned in analyzing two of his poems, *Song of Lawino and Song of Ocol* with regard to representation of women.

Another researcher named Monica Nalyaka Wanambisi conducted a study on *Thought and Technique in Okot's four literary works*. She analyzed the themes in the four poems, *Song of Malaya, Song of Lawino, Song of Ocol and Song of Prisoner* furthermore; she also analyzed what techniques the author used in those four poems. Finally she conclude her thesis by saying that the author (Okot) uses techniques which are compelling form for the statement of very precisely argued facts and values in the four poems. However, this study is different because it is concerned only in the two poems and more importantly, it is concerned about women representation.

The third one is an article by Henri Boyi and it is about *Sexual Oppression of Okot p'Bitek's poem Song of Lawino* with only 7 pages. He analyzed how her husband on one hand oppressed the women or Lawino, on the other hand, how Lawino as an African woman fights for her dignity and her culture. However, this study goes further analysis in that same poem and with additional poem, *Song of Ocol*.

The fourth one is *The Image of Women in Okot P'Bitek's Song of Lawino and Song of Ocol*, by Par Guershome Kambusa Muliro. It is about how the author characterizes the

women in these two poems. In the end of his research, he concluded the poem as an appeal for renewal of new traditional ways. Still this research is different from the recent one because the recent is framed by postcolonial feminist theories.

There is also another work by Kamau Nicholas on *Stylistic Analysis of Okot p'Bitek's Song of Lawino, Song of Ocol and Song of Prisoner*. This study deals with how the author employed the stylistic techniques. In addition, the study shows that there is a symbolism and imagery in these poems. Finally, he concluded that although P'Bitek exhibit flexibility at the thematic level, stylistically he continues to draw inspiration from traditional literary forms and technical modes. Nevertheless, still there is no issue about representation of women; rather it deals all about identifying the stylistic techniques.

Therefore, the researcher will fill the gap by conducting a research on representation of women in *Postcolonial poems Song of Lawino and Song of Ocol*.

CHAPTER THREE: RESEARCH METHEDODOLOGY

This chapter presents the methodology that issued in undertaking of the study. Specifically, the chapter presents research procedures and data collection methods. This part shows the necessary steps towards the expected research outcome.

3.1 Research Design

Extracts from the poems are the data that are analyzed; therefore, this thesis is conducted with data, which are not numerical as a result this study is a qualitative type of research. To carry out this study, the researcher uses descriptive research design and the research reemploys qualitative approach. Given that, the study is done under descriptive research design, gathering relevant sources such as, several journals, books and data gathered from online are critically determined.

3.2 Method of Data Analysis

The thesis is conducted on the poems of Okot, *Song of Lawino* and *Song of Ocol*. Reading critically and understanding the poems are very essential. The analytical method of the study is textual analysis. The poem *Song of Lawino* and *Song of Ocol* are the primary sources that play the major role of data analysis. The fact is that when identifying representation of women the researcher needs to read the selected literary works repeatedly. Therefore, in the process of data analysis extracts from the poems are taken and interpreted through theoretical framework.

3.3 Data Analysis procedure

Since this study is on the two poems, the research depends on a library work. The researcher reads and re-reads different materials like books and online sources, which are used to build a theoretical framework. From the already read poems, extracts, which are considered as relevant by the researcher, are selected. Those selected extracts are then analyzed and interpreted using the theories that are used to frame the thesis. Finally, a narrative of the work is constructed.

CHAPTER FOUR: ANALYSIS OF SONG OF LAWINO AND SONG OF OCOL

4.1 Analysis of Song of Lawino

4.1.1 Representation of Woman in *Song of Lawino*

4.1.1.1 Ocol's Image of Lawino

In this study there are some postcolonial issues conducted by the researcher in order to achieve the objective of the study. Postcolonial writers subvert the colonial discourse by using specific techniques such as telling a known story from the view of an oppressed character. Okot uses such techniques in his literary works.

One of the postcolonial scholars Edward Said explains what East and West refers to in his foundational book *Orientalism*. The focus point of *Orientalism* is to create awareness in continental literature. Marginalization must be banned through the effective use of Eastern literature. The factors like irrationality, sensuality, primitiveness, despotism and idleness are attributed to the East to establish dominance of West. This process of attributions marginalized Eastern literature. Binary opposition of East and West suggests that the valley of discrimination among them is wider. West is seen as rational, democrat and progressive. To begin with the poem *Song of Lawino* in the first section entitled *My Husband's Tongue is Bitter* the first stanza is;

Husband, now you despise me

Now you treat me with spite

And say I have inherited the stupidity of my aunt;

Son of the Chief,

Now you compare me

With the rubbish in the rubbish pit,

You say you no longer want me

Because I am like the things left behind

In the deserted homestead. (p.35)

Here the oppressed character is Lawino. The first line itself states that Ocol, her husband, hates her and treat her with anger. Besides, he is upset to be with her and also he thinks she is a stupid like her aunt. He does not want her anymore because he thinks that Lawino is a kind of trash that is left in the rubbish hole. He thinks she is out of education and religion unless she follows western way of style. Ocol oppresses his wife Lawino by insulting her, her family, her culture and religion. In their home he is the one who knows everything because of he was in the West but all he did is lost his identity over Westerns. He did not understand what he lost about himself, all he cares is him being civilized or modernized that is the reason to hate, to insult and treat his wife very badly. And followed by this she says:

Take care,

Take care of your tongue,

Be careful what your lips say.

Listen Ocol, you are the son of a Chief,

Leave foolish behavior to little children,(p.35)

At this point, Lawino instead of talking to her husband back or insult him back she beg him give emphasis to his words because whenever he look at her he begins to insult her. She is confused because her husband acts like a child who is unusual of him. And she even beg him to be a man who should be praised rather than laughed by other clansmen. This shows how much Lawino loves Ocol and how much she is patient and also how she care about her husband even if he is aggressive and stupid to her. Additionally this shows how much she is oppressed because she is accepting the way she live with her husband.

The insults of my man

Are painful beyond bearing.

My husband abuses me together with my parents;

He says terrible things about my mother

And I am so ashamed! (p. 36)

Feminism in a postcolonial frame begins with the situation of the ordinary woman in a particular place, while also thinking her situation through in relation to broader issues to give her the more powerful basis of collectivity. In this regard, Lawino is having a very hard situation as ordinary women. After her husband came back from abroad Lawino is suffering not even by the insults she hear from her husband. Hewas aggressive to her and family he disrespect and despise them. Lawino cries very much because is hard for her to live in such kind of situation. As it can be seen from the above extract the oppression of Lawino by her husband could show the life of an ordinary woman in a particular place as it is stated in the frame of postcolonial feminism.

He abuses me in English

And he is so arrogant.

He says I am rubbish,

He no longer wants me! (p.36)

For Ocol, Lawino is a dumb who does not know the letter A that is why he abused her in English because he thinks she doesn't understand it very well. Hethinks as if she is a trash to him and he did not even want her anymore to be his wife. While he was in abroad he was studying and he thinks he is a well-educated person who over act on his wife as if she is an impassive. Since he thinks of himself as a modern man, he is oppressing her because of her backwardness. This shows the contradiction between those Africans who were educated in the West and the non-educated Africans. This can also show one of the postcolonial impacts in Africa.

In cruel jokes, he laughs at me,

He says I am primitive

Because I cannot play the guitar,

He says my eyes are dead

And I cannot read, (p.36)

Ocol continues to insult his wife mercilessly even sometimes he even laugh at her by silly jocks he made about her. At this point, Okot (the persona) shows us the negative part of Lawino, of course in this poem there is some positivity about her. But in this stanza, he describes her that as she did not know how to play a guitar because she is unwise, he says she is a blind who doesn't even read a single word. And he thinks as if she is a deaf who cannot even hear a single word which is an English word. This is the reason why she is a fool like a sheep. For Ocol, Lawino did not know how to count coins because she is uneducated unlike him. This shows how much he undermining Lawino as an African because Africans were seen as primitive and irrational and shows how she is oppressed by her husband.

My husband treats me roughly.

The insults!

Words cut more painfully than sticks!(p.36)

This line shows how much Lawino is hurt inside because her husband treats her negatively and says whatever he wants to insult her, at that time she feels more pain through the words because deep inside she is aching inside or she feels the sorrow since she is not a bad person to be insulted.

He says he has read extensively and widely

And he can no longer live with a thing like me

Who cannot distinguish between good and bad? (p. 37)

Her husband says that he doesn't want to live with his wife as I stated it before because she is ignorant to him to differentiate between what is good and what is bad; this is how dull she is for him. This shows how Westerns are educated and rational indirectly through Ocol. And this creates influence on Lawino

Ocol is in love with his current wife Clementine that is why he is no longer attracted by his first wife Lawino. He says she is an old type who is a village woman because he is blinded by the white woman.

Ocol rejects the old type.

He is in love with a modern woman,

He is in love with a beautiful girl

Who speaks English?(p.37)

She says he rejected and forgets her because of Clementine who is a modern woman that Ocol loved everything about her since she is foreigner. Ocol is attracted not even by her beauty but also he is engaged in her culture, religion, dances and her food. So, Clementine is now winning Lawino's husband since she is white who is educated and civilized like him or unlike his former wife Lawino. Ocol is influenced by Western life style since he was there he likes every single thing about them, their culture, religion, food, their dancing and so on. And he is happy to have it, of course his color is black but that doesn't worry him anymore because he is engaged in heart with Westerns. This shows Africans as ugly and uneducated and the whites as beautiful and educated. And it has inferiority of Africans and superiority of west through Ocol.

According to Steady (1998), the African women takes roles than the Western women. Moreover, the oppression of the black women is complex. In other words, the black women are oppressed not only because of being a women rather they are oppressed because they are black as well. So that in this poem there are multiple forms of misrepresentation and oppression over Lawino such as culture, religion and language kinds of oppressions as follows;

A. Cultural image of Ocol towards Lawino

Africa is one of the colonized nations. In terms of colonization there was culture influence over the peoples. When it comes to postcolonial, culture have a vital role to play. In most African countries even though there is independence, there are some people who are still colonized in mind. However, those peoples believe that they are in civilization or modernization. This modernization causes loosing cultural identity.

According to Hall (1990) "Cultural identity is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture" (p. 225). In relation to this in *Song*

of Lawino, Lawino used to have a beautiful culture that her mother inherit her from her birth. But after her husband start living in west he totally forget and insult about his culture. Looking at the present situation, since he is acting and living like the whites, nobody can imagine what his earlier culture was. To became the influence of Lawino because he wants her to live like he live. Here we see Ocol lost his identity, culture, religion and custom, we see how blind he is by the Western. When we say loosing cultural identity it means losing his cultural food, dressing, hair style, song and so on and engaging in all of the white's culture. Even Lawino does not want to be like the white's for the sake of her husband, Lawino tries everything to please Ocol but she found it very hard. Because being an African is the only thing she know and she always protect her culture as an African. Even she tries to protect her culture Lawino is influenced by the culture of West indirectly through her husband. Because he insults her by the food and cooking style, hair fashion, her dancing and names they gave for people.

When we see the Cultural Food, she is having a hard time through Ocol, she is not willing to cook in the whites stove because she is not comfortable. She is habituated with the foods and stoves of her culture and when she sees the stoves of the whites she began to fear. She thinks the stove is a killer and she is afraid that might kill her. That is the reason that she has no wish to cook in the whites stove. But Ocol complains about the food she has like;

Ocol says

Black people's foods are primitive,

But what is backward about them?

Black people's foods are dirty; (p.63)

Of course, she did not know how to cook like the Whites because she did not like their foods. Unfortunately, her husband was insisting her to have the food of whites and became the despiser of his own cultural foods which are dirty and made by dirty black people and praise westerns foods as healthy. This shows how much Ocol tries to oppress Lawino to have others way of eating and insults her and all Africans because of her. In terms of her cultural food she has hard times because it causes her to be oppressed. This

shows how he lost his cultural identity and became the influence of his wife (Lawino) to be like him which is inviting to lose her culture.

For Ocol, his Cultural hair style does not attract him anymore because he is in love with that of whites. And Lawino In section five says; *The Graceful Giraffe Cannot Become a Monkey*; is used by Okot. In the poem the graceful giraffe is Lawino and so is the monkey which means Ocol used to admire her before and now he is insulting and undermining her that is the metaphor of the title prefers.

He says

I am stupid and very backward,

That my hair style

Makes him sick

Because am dirty.(51)

Here Lawino believes she don not want to do her hair as whites do because she is proud of her cultural hair style. She is a traditional woman who keeps her culture and beauty safely. Unfortunately, her husband didn't accept her cultural hair style because he is admiring the white's style which he considers as modern beauty. However, while he was in his country he was in love with his wife Lawino, when he first saw her he was admiring her hair style and how beautiful women she is. In addition everybody in her clan was moved by her including Ocol, but now he is not blinded by Lawino anymore. Since he lost his identity over the westerns, now a day, Clementine is the one who he believes to be beautiful and modern women.

Lawino's mother is a true Acholi's women and she teaches her daughter very nicely to keep her tradition. Lawino is good at showing her culture to others. Here when Ocol says something about the negative part of her culture, she shows him what Africa is and what is to have your own culture. The following extracts shows;

My mother taught me

Acoli hair fashions;

Which fits the kind

Of hair of the Acoli,

And the occasion. (p.52)

Of course Ocol did know the beauty of his tradition even he is acting not to know. As an African he used to live, dress, eat and drink like them. But after he came back everything about him is changed he become a modernized men who acts, eats, drinks and thinks likes the whites. That is why he is sick and tired of her culture, tradition and custom. It is because all he wants to be is a modernized man.

Consequently, When Ocol undermines her hair Lawino tries to defend through comparing her hair from that of whites she says;

A white woman's hair

Is soft like silk;

A black woman's hair

Is thick and curly (52)

As African women she tries to defend her hair style as a whole and she is proud to have it. She differentiates from that of Arabs, Indian and Asian totally the white women's hair, all she says is a black women's hair is thick and curly indirectly she is protecting her culture and she is admiring that she have something different from the whites.

Another influence on Lawino is Time counting. Lawino used to have cultural time counting in her village but the counting itself as a culture became Lawino's influence through Ocol. Because in Western countries, there was a technology developed in colonial era such as "time clock" and this technology comes to Lawino's house yet she cannot count and read. It was hard for Lawino because all she knows is the bell she heard from the time clock. But she does know how to count cultural time counting since she is a village woman. Lawino says;

Ocol has brought home

A large clock

It goes tock-tock-tock-tock

And it rings a bell. (p.64)

Lawino has no idea of counting time also she did not read but her husband brings home a time clock so that they could fix time for everything but Lawino did not know anything about the clock. It is a new thing for her because in her village they do not have this kind of clock all she knows is counting time through the moon and sun. She only hears the sound of clock belling. As we know it when the clock bells it tells what time it is but Lawino become curious about what causes the sound of the clock. That is the question she asks for herself. She is curious on how does it go what is the reason inside it to ring. She is afraid of touching it because she has no idea. The clock has numbers or writings in front and she had no idea of it because she cannot read them and when she look at the clock she only see the testicles goes this way and that way. Even if it is meaningless for her sometimes it is a source of pride because when visitors come home they appreciate and saw it impressively and she is happy to have it. But indirectly this technology has become as a way of modernization the influence Lawino.

Similarly, in this poem there is also another source of technology that Lawino did not know is a white's stove. Lawino used to cook in fire and when she to her brother house she cooks by the Lango stove she is accustomed with it. When she sees the white men's stove she says;

I am terribly afraid

Of the electric stove, (p.59)

She is afraid of the stove because she thinks it might kill her and stand like a corpse. She has no idea of pricking the stove of white's though it has many eyes. Which one is made to on the stove and which one is off button she did not know rather she is confused. As the researcher stated it above she used to cook on fire that is the reason for being afraid of the stove that might kill her. This shows how much she is influenced to use the stove of whites by her husband. Because he wants Lawino to cook on the whites stove.

He says

Has I been to school

I would have learnt

How to use

White men's cooking stoves (p.58)

Likewise, everyone has its own cultural way of eating. It could be traditional or modernized, but if it is traditional, it does not mean that it is backward or being uneducated to have your own culture rather way of keeping your culture. But when it comes to Lawino's house there is also one thing that makes her rejected by her husband. Which is eating with fork and spoon like the whites that become her husband's way of eating? And for Lawino which is hard to hold the spoon and fork.

He rejects me

Because I do not appreciate

White men's foods, (p.57)

Here Ocol is a husband who appreciates white men's food and he wants his wife to be like him, but she is a woman who is proud of her culture and tradition. So when he affords her spoon and fork for eating she didn't know how to hold it and he rejected her by the reason of eating not only the stove, but also the foods she did not like to have. Whenever she thinks of the food she gets stomach ache.

As it can be inferred from the above analysis Ocol's image towards Lawino's culture is very oppressive and distorted by his western perspectives. This distorted image of Ocoland the indigenous image of Lawino about her culture is the main contradiction of the poem. In addition, this contradiction is also the main concern of postcolonial feminist theory.

B. Religious Image of Ocol towards Lawino

In this poem we see lawino having a hard time of being in "double consciousness" because when Ocol insults her she begins to go to church to please him instead of keeping belief. She has a religion but she goes to Catholics church to know what Christian is. As Okot titled it, "I Am Ignorant of the Good Word in the Clean Book"; that is her husband's saying, in this section Lawino suffers over her religion because Ocol is Christian as the white's. And he always says that she has no religion and she is the one

who doesn't know the way of god. For the reason that she is not Christian thus he undermined and let her down. And the lines goes on like;

He says

I am a mere pagan,

I do not know

The way of God. (p.74)

Likewise, Ocol is interested in the white men's religion and he accepts it as his own. For example, in section ten, it is all about medication they use when someone is sick. But Ocol didn't believe in it because he thinks it is devils things. This is for someone who doesn't believe in God. So instead of talking about the herbals or traditional medicine he randomly talks about the religion she has. And all he wants to use is the white man's medicine which is packed. From the above extract we can see how Ocol represents Lawino through her religion. Here in these lines;

I do not know

The rules of health,

And I mix up

Matters of health and superstitions (p.102)

In this stanza the persona shows us, how Ocol indirectly insulted her due to the fact that she has no religion as Okot stated in the lines; "That I am a mere pagan/ And I believe in the devil. Ocol is modernized man he wants to use only the pills that are available in pharmacy not the herbals. He says the herbals cause another disease and they are devil things. This shows how Ocol mistreated his wife (Lawino) through the medicine because it affects her religion.

In section eight, Lawino is suffered of her husband. He was insulting her religion and convincing her to have what he calls it a good religion. This is being a Christian like him. He complains about her name because it is not Christian name. He says she does not know what a bible is because he thinks that she is a believer of divine priest.

He says

I am ignorant

Of the good word

In the Clean Book (p.74)

Ocol laughs at Lawino because she does not know how to cross herself properly; “In the name of the Father/ And of the Son, And the Clean Ghost”; she does not understand to whom she is crossing for or what the meaning of crossing in the name of God. She has a religion but Ocol does not let her to be herself and she rejects to join what Ocol calls it a religion because she does not want to be a slave of Clementine.

He also says the kids should have a Christian name so that they can be free of sins, he says Acholi names are Jok, that’s why he doesn’t want to have Acholi names for his kids and he changed it to a Christian name like;

His first born son is Jekcon

And the second he calls Paraciko.

One of his illegitimate sons is Tomcon

And the other GulyelmoIriko (p.82)

He says they belong to those names that Lawino couldn’t pronounce it. He says the names of Acholi are for sinners not for those who are christened and he says “He has no wish to be associated any more with the devils” because the names belong to the sinners for those who belong to directly to the hell.

Ocol insists

He must be called

By his Christian name! (p.83)

He wants to call Ocol by his Christian name that Lawino could not pronounce it perfectly. She could not find meaningfulness of the names he gave. Followed by this, Section nine of the poem also has religious thing because when Ocol says he want her to baptize she did it. After all this commotion, Lawino tries her best to go to church but she

did not understand a single thing about what they are saying. She asks so many questions to herself and sometimes she ask them but nobody was listening or willing to give her a good answer instead they say; “Asking too many questions/ Befits only Martin Luther”, followed by this;

And the stupid stubborn Protestants.

They say,

Asking a lot of silly questions

Cannot be tolerated, (p.86)

Lawino complains about the Protestants or Catholics because whenever she asks question they become angry at her. Sheeven tries her best to answer the questions by herself because she has no one to turn in to but she could not go beyond. She observes something about them when someone asks a question she or he is not a good kid and the think as if he is a stubborn. But if you do not ask some questions they say you are a good kid who obeys the things in church. The padres will give a ride to the good student in the church and can be hugged by the nuns. If any one doesn't ask questions they will give orange and he/she will be liked. Lawino is angry at them because she is having hard time to understand but no one is caring for her. This shows how much she is trying to bless her husband even she does not understand a thing about Christianity. This issue of hybridity is the one what is called “catalysis’ which refers to the new experience of several ethnic groups interacting and mixing with each other in a continuous environment that gives way to new forms of identity and experience.

In addition, this hybridity is also refers to specifically new world. This kind of hybridity is happening in Ocol's life being in his new world with his new identity and experience of the whites. However, for Lawino it causes her to be in double consciousness of religion.

Therefore, as it can infer from the above extracts, Lawino also oppressed and misrepresented through her religion by her husband. This shows the postcoloniality of the poem because postcoloniality concerned about the contradiction of Western religion with indigenous religions.

C. Image of Ocol towards the Language of Lawino

As Nugugi (1986) stated about language in his *Decolonized the Mind: Language Politics in African Literature*, he explains the two faces to a language, one as "a means of communication" and another as "a carrier of culture." (p.13). In relation to this, also stated that language, whether it is written or spoken, it is a means of communication for the everyday life of humans. In addition, the society's values like moral, aesthetic and ethical issues pass from generation to generation through language. Consequently, after some time this repetition of language forms a culture (Nugugi, 1986, cited in Linda, 2012).

Language is one of the areas that woman can be oppressed through her husband and in this poem there is such kind of oppression. Lawino is having a hard time by her husband Ocol who treats her in English which she did not understand. Ocol uses to talk in English language and he is happy to that language instead of using his language. That is the language he wants to use, to talk and express things for the rest of his life. When she asks him a question he says she wouldn't understand him even it is in her language because she is a dull for him. He says the language he uses is different from her language; she would still need someone to make it clear for her because he thinks it is hard for her to understand unless she is educated enough like him.

He says the Acholi language

Has very few words.

It is not like the white man's language

Which is rich and very beautiful

A language fitted for discussing deep thoughts.(p.88)

When she asks him a question, he says Acholi language is not enough to express his wisdom because it has few words unlike the foreign language which is beautiful and enough to express thoughts clearly and vastly. The white man's language could answer the question because it is rich and beautiful to use. This shows how much she is oppressed through her language because of her husband who was a been to in Western World. The opposition between the foreign language of the colonizers and the local

language of the colonized is one characterization of postcolonialism. This shows the existence of postcolonial issue in the poem and the oppression and misrepresentation of woman due to this contradiction.

This shows the appropriation of Ocol to the language of the Westerns. For this reason, he oppressed his wife (Lawino) to accept the language of the foreigners and misrepresent her as ignorant and useless creature. The conflict between Ocol using westerns language (English language) and Lawino using her indigenous language (Acholi language) is the main reason of the misrepresentation of woman.

4.1.1.2 The Image of Lawino towards Herself

Okot characterizes Lawino as traditional black women who stands for her country and who is proud of her Africans culture, religion, custom and tradition. She is a married woman who does not read and speak English. She depicted as uneducated. She is a beautiful rural woman who hates to be modernized. We see that causes her much oppression. The positive characterization of Lawino is when she compares herself before she got married and describes herself like;

I was made chief of girls

Because I was lively,

I was bright,

I was not clumsy or untidy

I was not dull,

I was not heavy and slow.

I did not grow up a fool

I am not cold

I am not shy

My skin is smooth

It still shines smoothly in the moonlight.(p.47)

The persona of this poem characterizes the character directly to compare herself about how beautiful she was not only the beauty but also about her everything positively. *I was made chief of girls, Because I was lively, I was bright*, it is a kind of defending, because when her husband describe her he totally disagree about the above lines how she describe herself. Because he says how dull she is who has no clue of learning, how fool, how dirty, how cold and shy she is but in those lines Lawino is defending about herself. This characterization is direct that we see it from the character itself or we say it character as a narrator. Followed by this she says;

I was the Leader of the girls

And my name blew

Like a horn

Among the Payira.

And I played on my bow harp

And praised my love.(p.47)

She used to be the number one girl of her community who is popular as the lines goes on; *My name blew, like a horn*. In those lines there is a figurative speech which is simile by the word like. She tells how beautiful and well known women lawino is for her clan. Lawino is trying to tell how graceful she was, who honored her love with songs by her harmonica to give praise.

4.1.1.2.1 Lawino's Perspective of her Culture

According to Barry (1995) Postcolonial critics reject universalism for the reason that when there is universality it turns out to be the whites are dominating indirectly because we use everything by the whites' domination. Here in this poem we see that though Ocol is trying to misrepresent and universalize women of Africa, Lawino is fighting and protecting him concerning on the culture, religion, language, tradition, custom, fashion and so on. Therefore, she is standing for the Africans as a whole or for her country individually. Contrary to Ocol, she (Lawino) was women with dignity who has no shame of being an African and who is strong enough to show her culture and tradition. More

specifically, Ocol likes the, food, the drink and the living process of the whites', which means indirectly he is colonized in mind by the thing, he called modernization.

As to Ocol, the whites' language is a beautiful language unlike Acoli's. However, Lawino did not accept it as it is, instead she stand for her country and say things about their own culture: since she heard him despise his own country and praise the whites' culture, she explains it for him very clearly, in case he does not know about his own culture. Moreover, she has a pleasure to protect her culture so, she does not hear and accept things like the others, and rather she expresses her culture in different angle by different things.

In my mother's house

We eat sitting on the earth

The young men

Sit cross legged

And a girl sits carefully

On one leg.

Father alone sits on the stool. (P.62-63)

Lawino lived in a village where she has a beautiful culture, which she loved, in this village there is a culture of eating by sitting on the floor. Unfortunately, since Ocol is blinded by the whites he is oppressing her by the thing he called modernization. In other words, he does not seem to be comfortable with Lawino not being modernized like him. In addition to this she questions herself like;

I do not enjoy

White men's foods;

And how they eat---

How could I know?

And why should I know it? (p.63)

Since Lawino have her own culture of eating and cooking, she cannot see the use of learning how to cook and eat like the whites. Moreover, she does not even like the whites food and she asks herself “how could I know / and why should I know it?” in short she is proud to have a culture like that and she does not have any wish to know others culture.

Is *lawala* not a game?

Is *cooro* not a game?

Didn't your people have amusements?

Like halfwits

You turn to white men's dances,

You turn to musical instruments of foreigners

As if you have no dances;

As if you have no instruments!(p.51-52)

This stanza is like a lesson to her husband as she knows it from her birth Africa has her own cultural music instruments, games, adornments, the ways and amusements. Ocol lost his own culture and completely shift to that of whites things and Lawino as a wife she is confused because she know they have their own things but for Ocol it seems nothing and she asks him a question like ‘didn’t the black people have their own ways? It is out of curiosity. Unlike him he began to play a white men’s game and she is like “is *lawala* not a game/ *cooro* not a game”? (p.51). She even tries to state the name of the game they have culturally. And he completely falls in to the musical instruments of the white men’s as if he has no instruments in his country. Lawino is a way of telling African culture as African women.

Furthermore, Africans have their own cultural dances it is a beautiful culture that everybody in the village gathers and sing song and dances with pride. The song will be a songs of sadness, songs of praise, songs about your lover, it might be the provocative songs which is songs of insult and abusive and it might be song of a broken hearts and so on. With those kind of songs you dance confidently in the Arena and dust raised by the black youths of the village. Since it is their culture they dance with vigor and health and you insult and provoke you, challenge all that is Africans culture and it is different from

the whites and it is stated through Lawino the women who is a true African. When dancing you embellishes yourself with that of Acoli costumes like;

You tie *lacucuku* rattles
Or bells on your legs.
You wear bead-skirts or string skirts
Or a tiny piece of cloth
And a ten-stringed bead
Around your waist;
Bangles on your arms,
And giraffe-tail necklaces on your tall neck.(p.44)

This kind of dressing belongs to that of black African women's when they are about to dance in the Arena they embellish themselves with traditional clothes, bracelets, necklaces and others. This is their cultural dressing of women similarly they have also men's dressing mode which is;

A young man wears the *odye* and *lacomi*
He puts his lover's beads
On his neck,
Beautiful white feathers on his head,
He blows his horn
And other young men feel jealous of him.(p.44)

And this is a kind of dressing is that of black men's wear in the Arena to compete with the dancers and all kinds of body are shown in the dance place for the reason is it is in daylight and it is also in open air. This is what they wear and dance when dancing in Acoli. There is also another tradition way of mourning when someone dies in Acoli as the lines goes on;

When death has occurred

Women leave their hair uncombed!

They remove all beads

And necklaces,

The woman who adorns herself

When others are wailing

Is the killer! (p.53)

This is another belief of Acoli culture. As Okot stated it in the lines, women's adornment like the hair, the bracelets and the necklace has a vital role when mourning because of grief. But if one of them wear fancy dress and leave their hair combed with that of necklace over her neck the woman is imagined as if she is a killer. It is because they think she is having a good time in the funeral that the culture of Acoli. This shows how Lawino is a traditional woman who obeys her indigenous culture even her husband did not appreciate it she tries to defend by telling her culture. This is the difference between how she represents herself is positively and how her husband misrepresents her is negatively.

4.1.1.3 The Image of Clementine through Lawino

Clementine is depicted as modern women who are white, who read and speak in English and she is the second wife of Ocol. She is long and skinny who owns silky and gradually lost hair unlike the blacks. This shows the way Lawino represents Clementine.

The face of the beautiful one

Is tender like the skin of a newly born baby!

Her neck and arms

Have real human skins!

She looks as if she has been struck

By lightning ;(p.37)

Since she is a white woman she has a white face which is characterized as a newly born face, because Tina uses makeup on her face that Lawino could not afford because the powder is good on the whites it does not fit to Lawino's face because she is black. But when Tina did it on her face she looks pale that is the reason for saying; "*She looks as if she has been struck, By lightning*". And she says she have real skin in her neck and arm because she doesn't use the make up on it but in her face damaged the medicine even Lawino says; "*Some medicine is eaten Tina's face*".

Her lips are red-hot

Like glowing charcoal,

She resembles the wild cat (p.37)

The author characterizes Clementine through the words and thoughts of Lawino on how she feels about her out of jealousy she describe her negatively. The persona writes it basically by using simile and it catches the readers mind through satire also. Clementine is a white girl who shares a husband with Lawino and she has red lip because she is white. She is directly described and even if Ocol says she is beautiful she (Lawino) does not believe in her beauty. Because she is not willing to accept, what the whites look like. That is the reason she insult Tina.

Her hair is long

Her head is huge like that of the owl,

She looks like a witch,...

To the clan shrine!

Her neck is rope-like,

Thin, long and skinny

And her face sickly pale.(p.39)

The persona is picturing vivid image on the readers by describing Clementine even it is negatively. The researcher did find direct characterization in that of; "*Her neck is rope-like, Thin, long and skinny, And her face sickly pale*". In those lines, we can see that Clementine is white who is long with a long hair and who is thin and skinny. From this,

anyone could describe her. Here whoever analyze or read this stanza he can understand why lawino is negative about Tina because it is out of jealousy.

Her breasts are completely shrivelled up,
They are all folded dry skins,
They have made nests of cotton wool
And she folds the bits of cow-hide
In the nests
And call them breasts!(p.39)

At this point we see Lawino describe Clementine like she have a man's chest because it is parched, the one who has no breasts but pretending to be or to have that is why she covers it by bra. And the persona did make the researcher to image Clementine with no breasts. Followed by this,

How many kids
Has this woman sucked?
The empty bags on her chest
Are completely flattened, dried.(p.39)

Furthermore, the author also tells us how Lawino was exaggerating about Clementine's breast and the author describe it in terms satire as the line says; "*How many kids has this women sucked?*" her breasts were dried. By using this kind of satire, she uses to insult her. As the researcher image Clementine's physical appearance she looks like an old women unlike her age that is what makes Lawino ask this question; "*How young is this age-mate of my mother?*" She thinks she is too oldie and she describe her similar with her mother to make her old.

The woman with whom I share my husband
Walks as if her shadow
Has been captured,

You can never hear

Her footsteps;

She looks as if

She has been ill for a long time!(p.40)

Here the researcher also image how thin and skinny Clementine is because the author describes her well. How she walks, even if he describe her footsteps has no sound when she walk. As the lines expressed it Clementine's thinness did influence Lawino to say those terrible things about her. As she mentioned her look the author did try to exaggerate when she say; "*As if she is been for a long time!*" Being thin or skinny does not make someone to say this. She even continues to say things but Clementine used to say;

She says a beautiful woman

Must be slim like a white woman;(p.40)

Actually it is not about how much you eat or else but it is a matter of nature when your nature is skinny you will be like that and when you are fat you will be fat. And when Clementine says if I ate I will be fat she totally disagree with her and she is proud to slim too that is why she say; "*a beautiful woman, Must be slim like a white woman*". But Lawino stated her thinness like this;

The beautiful one is dead dry

Like a stump,

She is meatless

Like a shell

On a dry river bed.(p.40)

Okot describe her as if she has no meat in her bones like she owns only bones. When she walks u also hear her bones rattling. She exaggerates her thinness by saying a dead dry and Lawino couldn't find beautifulness in Clementine rather she is corpse to her. The researcher can have a vivid image of Clementine because when it says; *she is meatless*, any reader can have the image of thin and skinny women.

A woman who is jealous
Of another, with whom she shares a man,
Is jealous because she is slow,
Lazy and shy,
Because she is cold, weak, clumsy!(p.40)

In the above stanza Lawino says *I am glad*, why is she glad because she got women who should share her husband and she thinks she would be jealous of her because she is lazy, cold, weak, shy, slow and clumsy. The author gives us the image of clementine through character (Lawino).

4.2 Analysis of *Song of Ocol*

In this poem the researcher also identifies gender identity since it is the general issue of the research. In *Song of Ocol*, we see the oppression of Lawino not in the same way as *Song of Lawino* but have relativity in raising same issues like gender. Even though both were written in different times, they raise similar gender issues in family in which a husband appreciates modernization and wife who respects her culture. And the title of the analysis is different. They are alike because they run different sections with different titles. Since the poem *Song of Ocol* is the expansion of *Song of Lawino* much of the issue of postcolonial has been analyzed in the first poem. Therefore, in order to lose the redundancy the researcher is forced to omit some raised issues in the second poem and focus only in postcolonial gender oppression of *Song of Ocol*.

4.2.1 Representation of women in *Song of Ocol*

As Cudd and Ann, (2005) stated about feminism “sexist oppression is not simply rooted in legal and political arrangement; its causes are all pervasive and deeply embedded in every aspect of human social life including economic, political and social arrangements as well as unquestioned norms, habits every day interactions, and personal relationship” (p.7). In this poem we see Ocol didn’t respect his wife rather he insult and treat her badly and it has a personal relationship as a husband with wife. As we can see it in the following lines the same as *Song of Lawino* the first line starts;

Woman,

Shut up!

Pack your things

Go! (p.122)

The first stanza of this poem states that Ocol did not want her rather he wants her to leave immediately because he does not want her to live with him in the same house. He only wants her to leave with those of the things (beads, necklaces and utensils) he bought for her. This shows us he has no respect for his wife because even when he calls her he just say “Woman”. Unlike Ocol even he oppressed her, she used to call him “my husband and my love” and it can show how superior he is in the house. And we see that how she is

oppressed and how inferior she is for Ocol because he is not even willing to hear her voice this shows how he undermines Lawino as a wife.

Followed by this, he complains about the song's she sang like it says;

Song of the woman

Is the confused noise (p.122)

For Ocol the songs of his wife are so disturbing that he does not like it. He only complains that she is the most disturbing. Since he is a modernized man who appreciates the music, the instruments and the chorus of whites, he complains that the way she sang is a kind of confusing. Because he says it has no instruments which has no melody and impossible to orchestrate and also it is solo. And this happens because of the thing he was in abroad and living like the whites and oppresses his wife through her songs. He thinks that they are too noisy. In this stanza, we see Lawino how much she is oppressed by her song with regard to her gender. What makes the researcher to say this is because in the following extract Ocol says "song of the women" and this shows gender inferiority which is caused by the experience he had when he was in Western. And this shows the postcolonial gender influence of the poem.

In the above extracts, it is true that he is undermining her singing, and he is also insulting her culture of mourning indirectly. He said that the songs she sing are like that of a dead person's bones. Here we see how Okot symbolized the song with dry bones. And the oppression of her is also still by the song she sing.

Song of the women

Is sour sweet,

It is pork gone rancid,

It is the honeyed

Bloodied sour milk

In the stinking

Maasai gourd (p.125)

In the above extract, we see Ocol insulting the song of the women because when he happens to listen to it, it has the most unpleasant and bitter sound for him. But he was complaining about his own cultural song but since that doesn't concern him he is way out of words to insult the song because he is been explaining how sour the song is and how much it burns the acidity of his wife's song. This shows how he is oppressing Lawino through song.

This shows how much she is oppressed by her husband because he does not let her do whatever she do. Since he is a man, he has superiority in his house, which represents the whites. So that she is having a hard time since he is insisting her to leave because he does not need her or her song anymore and this shows us African as inferior. Related to that as the researcher stated it in the analysis of the above extract it has some relativity because he does not want to live with her. As the lines goes on;

Then sweep the house clean

And wash the floor,

I am off to Town

To fetch the painter.(p.125)

In this extract he wants her to his house and he can live freely without her and her things because he is tired of her already. At this point we see Ocol insulting her indirectly. What makes the researcher say this indirectly is that he insists her to go with her things and make an order to clean up the room and make it new not the old house with dirty Lawino and her things. This shows how dirty she is for him even she used to be his wife for years she is a kind of trash. It shows how dirty she is for him because she is traditional woman.

The other issue in the poem *Song of Ocol*, Ocol misrepresents women of Africa as a whole. What makes the researcher say this is because first, he was insulting and despising his wife and later he generalizes women of Africa and misrepresents them.

Since, universalism is one of the westerns way of domination. When there is universalism, it means that the other dominates one. So, Ocol is one of them (the whites) person because instead of insulting his own wife he also insults woman as a whole by saying "woman of Africa". Here we see Ocol universalize women because he thinks he is

a superior one as a man. At this point, women of Africa is depicted as a women who is ugly and not enough for being a wife and also as who works as a slave.

Who says you are beautiful

When you cannot even walk?

Your breasts are two drums,

Can you see your belly button? (p.134)

In this extract we see how Ocol describing a women of Africa because he says; “who says you are beautiful” he is stating how ugly she is and also how huge she is, he is generalized women of Africa are all who owns big weight who cannot even walk. This is so unfair because as a human being we don’t have to judge the whole country by seeing one person.

Woman of Africa

What are you not? (p.134)

Here we see Ocol criticized the women of Africa as the whole even he asks a question; “women of Africa/ what are you not?”(p.134) he has no words to explain but he states differently from that of African countries. At this very point, the researcher sees that Ocol is describing his own countries women and he is telling that “In *buibui* your face is covered”(p.134), this is a culture of buibui and he is despising that she is keeping her culture because she is covering her face unlike the whites. Ocol is describing that the women of Buganda are who sold out like the materials and here he is treating them as materials. “In Buganda /They buy you /With two pots/ Of beer”//“The Luo trade you/ For seven cows,”(p.134).He treat them as they are the cheapest thing ever. This shows how much Ocol lost his identity and become the criticizer of his own culture as a cheap and he keeps telling that women is a material that matters for man like he says;

You are furniture,

Mattress for man

Your arm

A pillow

For his head!(p.135)

He just stating that a women of Africa is a material like that of furniture even he has no shame to say it he keeps telling that women of Africa is not enough to be a wife rather she is a furniture which can be used as a material.

Woman of Africa

Whatever you call yourself,

Whatever the bush poets

Call you

You are not

A wife (p.135)

In the above extract, we see Ocol undermining African women in general which makes the researcher say that, as we know it Ocol is influenced by the whites and he is influenced by the white women as well. Because for him the women who are enough to be a wife must not be an African rather she should be beauty and modernized like the whites. So in this poem there is a term “subaltern” which is coined by Spivak which refers to “inferior rank” so relation to this Ocol is undermining his own country woman as inferior and totally compare them to a material this is how much cheap African woman are for Ocol.

CHAPTER FIVE: CONCLUSION

5.1 Conclusion

In this thesis, the analysis of representation of women in postcolonial has been conducted. Identifying the influence of culture, religion and language on one of the characters is investigated through postcolonial perspective. As a result, based on the analysis the findings are given below;

As we see in the poem *Song of Lawino* the representation of women is presented through Lawino's oppressions. Her husband has oppressed Lawino. Ocol used to admire and moved by Lawino while he was in his country. However, after he came back he insults and undermines his wife Lawino. Ocol meets a white woman who is beautiful and educated for him. For this reason, he rejects his wife and became her oppressor because she is not educated. Because he is modernized, he thinks he deserves a modernized woman who is white. This represents seeing himself as rational and progressive because he is educated and modernized that causes him to act superiorly to his wife Lawino. This signifies the West as superior. In addition, Lawino is treated as if she is stupid, irrational and idleness, which represents East as inferior. This is the postcolonial issue of the poem.

The first misrepresentation of Lawino by her husband is Culture. When we say culture, it includes the food, music, hair style, dance and funerals. Not all those cultural things of Africa are appreciable by Ocol anymore. Ocol is a modernized man who is educated in West but he became his wife's oppressor and that is because Lawino is a traditional woman who protects her culture. That makes Ocol tired for the reason she is not modernized like him and he starts to insist her to have the western cultural things. But she did not accept what he insisted. Because she loves the indigenous culture of her. This shows the contradiction between the Ocol's being modernized man and Lawino's being traditional woman.

The second misrepresentation of Lawino is religion by her husband. It became an influence on Lawino after Ocol is back from west. This causes her to be in double consciousness. While Ocol was in West he became a Christian as a result when he is back he began to insult her that she is pagan. Because she is a divine priest believer, which is

considered as a wrong belief by Ocol, it became the reason for her suffer. As Lawino, Ocol was a believer of divine priest too. But he is changed now and begins to follow the white's religion.

Ocol is colonized through modernization and he influence Lawino indirectly. One of the influences is hybridity and it has a subset, which is Catalysis that refers to the new experience of several ethnic groups interacting and mixing with each other in a continuous environment that gives way to new forms of identity and experience. And it is also refers to specifically new world. This kind of hybridity is happening in Ocol's life being in his new world with his new identity and experience of the whites. But for Lawino it causes her to be in double consciousness of religion because for the sake of her husband she began to learn even though she does not believe in it. As a result, she asks a lot of questions because she did not understand what she have learned. This shows the contradiction between Ocol as westerns religion believer (Christianity) and Lawino as an indigenous religion believer (divine priest).

The third misrepresentation is language on Lawino by her husband, which is the influence of Lawino. Africa has its own language but when it comes to Lawino's house, English language creates a big influence. It is because Ocol began to speak in English and became a big insulter and complainer of Lawino, because of the fact that she does not speak in English instead of her language. That makes Ocol to think she is dull and uneducated. For Ocol educated person is the one who speak in English because he thinks African language is few which cannot express his knowledge. He became a believer of that English language is rich of everything that can express anything. Therefore, he creates a big influence on Lawino and her language. This shows Lawino's oppression through her language because of her husband who was in abroad by the thing she did not accept or the abrogation of language which refers to a refusal to use the language of the colonizers. This shows the conflict between Ocol using westerns language (English language) and Lawino using indigenous language (Acholi language).

The above stated misrepresentations are Ocol's image on Lawino through her er culture, religion and language.

The other issue in this poem is the image of Lawino towards herself. It is about how she defend her everything. She defends the way that her husband represents her is not what

she is. She explains how beautiful, bright and strong she is unlike Ocol's perception. Lawino is a traditional black woman and who stands for her country and who is proud of her African culture, religion, custom and tradition. She stands for the Africans as a whole. Contrary to Ocol, she (Lawino) was a woman with dignity who has no shame of being an African and who is strong enough to show her culture and tradition. This shows the opposition between Ocol and Lawino in terms of her everything because the way he describes her is negatively but the way she describes herself is positively. For instance, "he says she is a fool" this contradicts with the thing she says "I was not grow up fool". This shows how she defends herself for the insults she gets from her husband.

The other issue is the image of Lawino towards Clementine. This is about how Lawino describes the second wife of her husband Ocol. Unlike Ocol, even though it is out of jealousy, Lawino misrepresents Clementine by saying bad things about her like how she has had everything (brust, hair, physical appearance and so on). However, when it comes to Ocol he represents Clementine as beautiful and educated woman, with beautiful culture who is better than Lawino on everything. Because she is a modern woman who is white, who reads and speaks in English and also who is Christian.

Whereas, in the second poem since it is the extension of the first poem, it is just a matter of the narrator and time that makes them separate texts. They have similar themes in terms of representation of woman. As the researcher tries to investigate the term postcoloniality, it is highly included in the first poem. In *Song of Ocol*, it has postcolonial gender oppression both individually and African woman as a whole. The following findings are investigated. When the researcher says individually, it refers to Lawino because Ocol treats her offensively. For the reason that he is totally sick and tired of his wife since he is in love with the beautiful white woman. Ocol became angry at Lawino because he thinks she is filthy and untidy. And her song makes him sick because he is engaged to the Western song which includes every musical instrument.

Even Ocol did not respect his beloved wife Lawino, what makes the researcher say this is through the way he calls her. Whenever he calls her he says "Woman" this shows how he disrespects her for Lawino. This shows how much he oppresses her through everything she does.

Besides, when we say the oppression of women as whole, it is because Ocol insults every woman of Africa. Ocol is undermining African women by taking her as a material, which cannot be wife but furniture. In this poem there is a term “subaltern” which refers to “inferior rank” so relation to this Ocol is undermining his own country woman as inferior.

Therefore, as seen in the poem there are two main characters Ocol and Lawino insulting and defending them being African. Lawino is proud to be African and Ocol being ashamed of African and this shows man superior than woman because man insists woman to do things that she don not like. So, there is inferiority or misrepresentation of woman. Besides, though colonialism is gone, its impact is still visible and affect East African women by the thing called modernization as given in the selected poems.

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