

Women liberation in male-dominated society: A critical discourse analysis of Bayo Adebowale's *Lonely Days*

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Abstract

The paper examined how the women in post colonial Anglophone African writer, Bayo Adebowale's *Lonely Days* portrayed the female protagonist in the male-dominated society. The researcher extracted the female-protagonist speeches that show her androgynous prowess to be liberated from male phallogocentrism in Africa at large. The study has used critical discourse analysis (CDA thereafter) as a research tool to know how women can gain their empowerment; whether women need male support to redeem their image, and the challenges women need to expect when fighting for their rights.

The theoretical framework provides the researcher to analyse how different meanings and ideologies are constructed, processed and legitimised in social practices. We adopted Fairclough's (1989) three dimensional framework- description (textual features), interpretations (discursive practices), and explanations (social practices). The findings showed that the writer has used the female-protagonist as a weapon for women liberation in male-dominated society. It also showed that women do not need male support for their empowerment and they can be ostracized, banished, ridiculed, before they gain their rights.

Keywords: CDA, male-dominated, liberated, lonely days, ideologies

1. Introduction

The major purpose of communication is to disseminate information through language. Language involves communication between two or more people, in which one is either a sender or a receiver or vice versa (Onipede, F. M., 2018) [15]. When we need to accomplish functions such as inviting, arguing, ordering, promising, controlling, etc. we use language. Therefore, a language user needs to make his/her communicative function to be carried out within a context (interpersonal or social). By this, the user of a language can then use the language to convey his beliefs and ideas about life.

Language is power, and how its components are being used by a user; be it male or female, reflects his/her authority, status, and rights in the society. In every society, there are commonly held beliefs, that is, their culture or ways of life that is in practice. Literature as a written discourse reflects the people's ways of life. It mirrors the lives of people within a geographical location. The way gender is presented in society varies from one society to another. Gender which shows the process in which societies are ordered around us in different systems of ordering, has generated many controversies in the written discourse. Hence, language, gender and power are inextricably intertwined in a literary discourse. Ostgaard (1992, p. 6) [16] has this to say: "gender according to power, are constructed in terms of the relations of power and dominant structure, the life chances of women and men."

What the above quotation implies is that both male and female strive to dominate each other in any society. The notion above corroborates Weber's (1980, p. 28) [21] definition of power as the chance that an individual in a social relationship can achieve his/her own will even against the resistance of others.

Women have been presented in negative ways in different written discourses-- newspapers (Ogungbemi, O. D &

Ofoegbu, D, 2016; Babatunde & Osuola-Ajayi, 2015; Daniel, I. O, 2011; Marthinus, C, 2011) [14, 3, 13], textbooks (Ibrahim, M, 2015) [10], literature- drama, prose and poetry (Gbaguidi, C, 2018; Ezebube, 2016; Patrice, C.A & Albert, O.K, 2015) [9, 7, 17]; Daniel Otero (2018) [3], just to mention a few. The women folks have risen to their feet to challenge these abnormalities. A number of works have been carried out by female writers to redeem female identities and roles in Africa. Similarly, some male writers have decided to support the women in redeeming their image. For example, Bayo Adebowale's *Lonely Days* challenges how African women are being marginalized, and he makes us to understand that women can gain their freedom from male dominance if they are ready to revolt. He does this through the female-protagonist, Yaremi to challenge the male dominance and unnecessary hardship placed on them in the guise of widow rites and widow dirges. The language of literature reflects ideology (kinds of beliefs) in society, and when ideology comes in, the people's culture comes into being. Therefore, novel as a written discourse goes beyond the text, and we need to interpret and explain the hidden practices in it. This paper attempts to analyse how the female character (Yaremi) uses the power of language to challenge male chauvinism and struggle for egalitarian society.

2. Literature Review

Prose-fiction has been one of the media through which African novelists challenge the subordination of African women. While some writers represent women as weak, subservient, appendage, sex commodity, etc, some see them as people that are equal to male counterparts.

Significant body of research on discourse and gender under CDA abounds. Among such studies is Gbaguidi, C's (2018) [9] which investigates the representation of African woman in male-dominated society. According to Gbaguidi, Achebe represents African women as a worthless, as an appendage of

man, the embodiment of fertility, as naive who is exploited easily, as a person who cannot make her own choice, as a sex commodity, and as property that is sealable to the highest order. Gbaguidi's study is one of the closest to the present one since it adopts a CDA perspective to the representation of gender. However his study is not specifically on women equality with men, which makes it different from the present study which is on women liberation in male-dominated society. Ezebube, C. C. (2016) ^[7] examines the power in Ubesie's literary discourse and he concludes that Ubesie's literary discourse is fluid and dynamic, because the male characters are portrayed as the more powerful, and the power given to women is abused through marginalisation and favouritism. While Ezebube, C. C discusses the power shift to women and how they abuse it, the present study seeks to discuss power shift to a woman that remains permanent in the midst of oppression. The recent study is concerned with demystification or denaturalization of taken-for-granted or common-sensical assumptions of gender by showing that these assumptions are ideological and obscure the power differential and inequality (Lazar, 2005, p. 7; Sunderland Jane & Litosseliti, 2002, p.13) ^[11, 18]. Also, Patrice, C. A & Albert, O. K. (2015) ^[17] examine gender issues in Wole Soyinka's *The Lion and the Jewel*. They conclude that Wole Soyinka consciously and unconsciously represented male characters as strong, powerful and metaphysically as a lion, a symbol of irresistible power, initiator, doer of something, and commander in chief, the king, while their female counterparts, as represented by Sidi and Sadiku, are represented as goals and / or beneficiaries of men's actions and associated with process of sensing and or of emotion. The present study is different from Patrice, C. A & Albert, O. K (2015) ^[17] because, while the present study examines prose-fiction, the former examines drama text. Patrice, C.A and Albert, O.K's study is related to the present study in at least one significant way, that is, it is CDA inspired. There are other studies that investigated gender issues and claimed for women equal right with men. Among such studies are (Babatunde & Osuolale-Ajayi, 2015; Daniel, I. O, 2011; Ibrahim, M, 2015; Marthinus, C, 2011; Marvi, *et al*, 2015; Ogungbemi, O. D & Ofoegbu, D, 2016; Tahereh, F. J & Abdorreza, T, 2018; Zaynab Alkali, 2011) ^[13, 12, 14, 22]. Although the above studies adopted CDA approach, they differ in methodologies because they make use of newspapers for their sources of data.

Gender issues have been the focus of a number of studies in Nigeria. Therefore, the present study focuses on women discourses on gender equalities in Nigerian prose-fiction with a view to liberating women from male-dominated society.

3. Plot Summary of *Lonely Days*

The novel is written by Bayo Adebawale in 2006. It is about the plight of widows in Africa, most especially Adeyipo in Akinyele Local Government Area of Oyo State. The four widows (Dedewe, Radeke, Fayoyin and Yaremi) suffer maltreatment and deprivations, because they are widows. The widows are forced to sing dirges and confess sins they did not commit. The widows are also forced to pick 'a new cap' which means a new husband on Cap-Picking Day. Yaremi, the female-protagonist and latest widow, the wife of late Ajumobi, is a woman that knows her rights amidst other widows, and she is always ready to confront anyone who seeks to trample on her rights. Yaremi presents the needs for every woman to have a mind of her own and stands by her

decisions. Yaremi rejects marginalisation, polygamy, horrible widow rites and asserts herself despite challenges; she finally liberated herself from male phallogocentric society. Indeed, Yaremi is an epitome of women liberation in Africa.

4. Theoretical Framework

CDA is a multidisciplinary approach that integrates ethical principles into issues it deals with. CDA concerns the social, historical and cognitive contexts that surround the creation of texts. It sees analysis of discourse beyond text. It is a form of research that analyses the relationships between discourse, power, society and ideology. Critical Discourse Analysis is interested in structures, strategies or other properties of text and communicative events play in the mode of production-power, inequality, legitimacy of gender injustice. According to Van Dijk. (1993, p. 249) CDA attempts to uncover the relationship between discourse, ideology and power; the way social, power abuse, dominance, and inequalities are enacted, reproduced, and resisted by text and talk in social and political context. CDA wishes to analyse the social abnormalities such as unequal access to power, privileges and significant position in society. For the purpose of this analysis, we adopt Fairclough's (1989) ^[8] Three-Dimensional Approach of Critical Discourse Analysis (henceforth, TDACDA). Fairclough proposes that for every discourse analysis- spoken or written, and visual texts, a discursive practice and a social practice pass through different stages, that is, description (formal properties of the texts), interpretation (relationship between texts and interaction) and explanation (the relationship between interaction and social context). The first phase of these dimensions focuses on vocabulary, verbal texts, relational and identical value of words. The second phase focuses on the aspects of context or place where the object is produced and received in the society. The third phase concerns power behind discourse or social practices because one needs to analyse socio-historical conditions in which discourse operates.

Similarly, each phase has to be a different type of analysis. A description is required for the textual dimension in order to examine linguistic features in *Lonely Days*. Interpretation is needed for the second phase to know the relationship between text and interaction. And social analysis or explanation is required for the third phase to emphasize on the production of discourse and the social ideologies embedded in every interaction. Therefore, the three dimensional approach can be analysed collectively.

5. Research Methodology

We adopt appraisal tools as the major sources of data collection for the study. The researcher involved himself in intensive and critical reading of Bayo Adebawale's *Lonely Days* which enabled him to collect information about the female-protagonist, facts and points relevant to the study. The data collected were analysed using Fairclough Critical Discourse Analysis (FCDA thereafter). Analysis of excerpts that manifest the idiosyncratic behaviours of Yaremi and her gender, power and language display in the novel, were examined to manifest the notion of CDA.

6. Analysis of the Excerpts

The paper has attempted to analyse excerpts from *Lonely Days* discourse at level: textual analysis, and discursive analysis and hegemonic analysis. The study has analysed twenty-five (25) excerpts collectively.

6.1 Lexical Analysis

The lexical analysis concerns the linguistic features, that is, the selection of vocabulary. The use of vocabulary represents ideological framework. Thus, the analysis of the discursive participant's choice of vocabulary are used in relation to their experiential, relational and expressive value of words, which make the choices encoding assumption about power and its manifestation (Fairclough, 1989) ^[8]. The female-protagonist represents the experience of social world by the experiential value of words such as the excerpt expresses.

Excerpt 1

I am a busy woman; time is precious to me (p.18)

The excerpt above shows women diligence as represented by Yaremi. The underlined words signify Yaremi as a hardworking woman that is always busy with her work. This shows that if a woman is diligent enough, she cannot be intimidated by the male counterparts.

6.2 Grammatical Analysis

It accounts for social actors presented in terms of experiential, relational and expressive values of linguistic features- grammar, choice of particular topics, registers and topicalization. Since *Lonely Days* presents the female-protagonist as a character struggling to be liberated from male-dominated society, it therefore supports Lazar (2005) ^[11] that power relations are a struggle over interest, which are exercised, reflected, processed and maintained through a variety of modalities, presuppositions and degree of explicitness.

6.3 Experiential value of linguistic features

Excerpt 2

I am a busy woman; time is precious to me (p.18).

The sentence above represents action process where an agent (a woman) is depicted as having equal power to men and an action 'hardworking' has been presented. In African society, it is evident that when a man is hardworking, he can acquire many wives which give him access to control his wives. But in this context Yaremi has taken over this attribute in order to liberate herself from male dominance. In this excerpt, the gender division of labour involves differential power and status which Yaremi is ready to achieve (Eckert & McConnell-Ginet, 2003) ^[5].

Excerpt 4: *I will whip you silly, Ajumobi with my terrific tongue (p.65).*

Excerpt 5: *I am no polished drum to be beaten with those clumsy fingers of yours! (p.66).*

Excerpt 8: *I am not for trapping like a rodent in a snare (p.66).*

Excerpt 9: *I am not barusus palmtree fallen after the heavy night rain across the road, for men to trample upon at dawn, on their way to distant farms. (p.73).*

In excerpt 4 above, Yaremi presents herself as a woman who is ready to challenge a man, that is, her late husband during his life time that she can gain her freedom through her tongues. Tongues as used in the excerpt shows the power of language. It is evident in the novel that late Ajumobi beat his wife. In African setting, wife battering is very common. But to Yaremi, the best way to get rid of this is through her tongues. Therefore, one of the ways through which women can gain empowerment is through their tongues. In excerpt 5, the pronoun 'I' represents Yaremi who frankly tells Ayanwale, a drummer, that she cannot be polished to be

beaten, shows the ideology in African society, that men used to give promises to women whenever they want to get sexual satisfaction from them. Yaremi as a wise woman, who does not want to be bamboozled by Ayanwale tells him that she is not the type of a woman he can caress with his clumsy fingers despites all the promises. Excerpt 8 presents Yaremi as a woman that does not want to be deprived of freedom. Yaremi choice of 'rodents in a snare' means that if she should marry another man, her movement would be restricted because a rodent in a snare cannot move freely.

Excerpt 9 shows Yaremi as a woman who is not ready to be used by men as a sex commodity. The underlined expression shows that man enjoys sex in the dawn before they head to farm. Based on Yaremi's lexical choice, we can say that in literary communication, language is a weapon used for gaining dominance and subordinating one as superior to other. It is Yaremi choice of words that shows her character role as a woman ready to be liberated, if not totally superior to men, but to be equal to them.

6.4 Expressive Value of Linguistic Features

Excerpt 1: *Yaremi was left to prepare heaps and raise crops, all by herself- labouring hour after hour, under the sheltering heat. (p. 65)*

Excerpt 3: *You useless husband (p.65).*

Excerpt 11: *She found out to her surprise that she was tending more and more towards masculinity. (p.65).*

Excerpt 12: *You are no longer a woman, Yaremi? (p.99).*

Excerpt 13: *Yaremi poised in manly way, like a hunter getting ready to load the gun for a night expenditure (p.99).*

Excerpt 14: *Yaremi had had to swear oaths and chant epithets, like a man, on identified wife snatchers of the village who would not leave her alone (p.100).*

Excerpt 18: *Yaremi surely would have nothing to do with a traditional drummer who sweats dirty, sweat soaked clothes, begging for money in villages, on festival days, with his talking drum (p.101).*

Excerpt 19: *And you boastful artist, who create images must be told that I cannot be carved, like soft wood, with axes and knives and chisels (p.101).*

In excerpt 1, the sentence presupposes that a woman is hardworking and strong enough to perform hardous tasks such as making heaps, raising crops and working hour after hour. It shows that Yaremi has laid good example for African women to emulate, by not only restricting themselves to domestic works. Excerpt 3 supports the claim of excerpt 1 in the sense that those hardous tasks people see as masculine in nature is now taken over by a woman, and this makes Yaremi to call her husband, Ajumobi, a useless husband. It is clear that when the status of leadership is removed, a leader becomes a follower. Here, Yaremi sees nothing in Ajumobi that will make him lord over her. Excerpt 11 presupposes that Yaremi has now got the masculine status based on her hardworking and contribution to humanity. Her hands are harsh from hard labours that she preoccupies herself with. This sentence is affirmatively made by some people in the society to confirm women struggle for egalitarian society. Excerpt 12 also confirms Yaremi as an epitome of women libration in male-dominated society. The underlined expression presupposes that Yaremi is not just a woman but a 'man.' Yaremi in excerpt 13 is presented in 'a manly way, like a hunter!' We should note at this juncture that in African society, hunting games is a work linked to men, because it

requires difficult tasks. But reverse is the case when this attribute is given to a woman. It shows that women can be liberated in male-dominated society if they plan towards it. Yaremi has tried this and she has been given the equal right. In excerpt 14, Yaremi has determined to continue with her struggle of women liberation by vowing not to be subordinated by any man. This is evident in the underlined expressions. African men frown at anybody that tries to snatch away their wives and they will make sure they fight the identified wife snatcher until they claim their wives back. It therefore presupposes that Yaremi will not take it easy with any man that proposes to marry her.

Excerpt 18 shows how Yaremi rejected Ayanwale's marriage proposal and she does not only reject him but abuses him. The sentence presupposes that the concept of 'Cap-picking' is a form of women slavery which women must struggle to eradicate. Yaremi ridiculing Ayanwale shows that women and men have equal rights, and no men should approach her. The novelist used Yaremi in this excerpt to assert feminine critical discourse analysts opinions of not only interested in forms of oppression but also in forms of empowerment through discourse. In excerpt 19, Yaremi confidently rejects Olonade's pride of having her as a wife. The expressive value of words can be examined by the use of modality in a sentence. The analysis of modality is to explain the degree of affinity which characterised the discursive representation of social roles and the control of ways in which reality is constructed in the literary discourse (*Lonely Days*). Yaremi choice of 'must' expresses the obligation of gaining her independence. Using Yaremi's struggle for women liberation, it is therefore against Beauvor's (1953) [2] that women are exploited and they allow themselves to be exploited by any man in the name of love.

6.5 Relational Value of Linguistic Features

These sections of discourse focus on what modes used in order to convey the message. Bayo Adebowale presents his female-protagonist (Yaremi) to fight for her rights through declarative and imperative modes. The imperative (command) mode presents Yaremi to give command unquestioningly. We shall examine these in the following excerpts.

Excerpt 6: *Yaremi was not for cheap display, like a festival ramat the open market (p.72).*

Excerpt 7: *She was not for free bazaar, like the low low-priced tobacco in the wooden basement of a deserted farm (p. 73).*

Excerpt 10: *She was neither a napkin nor a rag to clean mess with (p. 90).*

Excerpt 15: *Your talking drum cannot charm me. My waist is now stiff (p. 100).*

Excerpt 17: *Go on seducing those you say make eyes at you, and laugh suggestively during ceremonies or festival (p. 101).*

Excerpt 20: *No, no, I don't want to become a twin mother. It is too late, Olonade... my two daughters, Segi and Wura can be mothers of twins and be mothers of triplets. Not me, anymore (p. 102).*

Excerpt 21: *And you crude farmer, whose barns brims with fat yams, must know that Yaremi has never been a glutton who wants to be fed, all the time, like a caterpillar. Nobody can use, like a househelp, Lanwa to peel tubers and to slice banana chips on the wooden bench, in front of a lonely farmstead in the bush (p. 103).*

Excerpt 22: *... I may choose to shield off men, permanently in my life, and transfer all affection and devotion to my children, spoiling them every minute with motherly love and care. I may deliberately engage in twenty odd jobs, from cockcrow to cockroost, not resting and not sparing any moment to talk to men, or even look at any man's face (p. 104).*

Excerpt 23: *Give this bage cap to the baboon swinging on the branches of tall trees to wear (p. 116).*

Excerpt 24: *Let the chimpanzee in the wood have this labankada (p. 116).*

Excerpt 25: *... the gobi- is the cap of the gorilla posing like a clown in the foliage of jungle (p. 116).*

Excerpts 6, 7 and 10 display Yaremi's use of language in terms of women subordination. Her replies to marriage proposal sent to her by able men of Kufi village show her ideological belief that she does not want to display herself as 'cheap commodity,' 'free bazaar,' and 'a napkin or a rag.' It is the tradition of African men to portray women as second-class citizens where man have the upper hands. Women are confined to the domestic labour and never have been provided with the opportunity to create something valuable or intellectual piece of work (Beauvor, 1953) [2]. The novelist through Yaremi, the novelist female-protagonist, refutes Beauvor's claim of women subordination, by presenting his female characters as persons that have equal right with men. This supports Erunke, C. E & Shuaibu, U. A. (2013) [6] that the liberal scholars are of the opinion that women play very vital role in the society's development process and equal representation and partners in progress.

Moreover, excerpt 15 presents women (as represented by Yaremi) as people that cannot be charmed by talking drum. It is commonly believed that in African society, a drummer charms the minds of women through his drumming, and Ayanwale has hoped to use this same trick to woo Yaremi, but she refused to be convinced. In excerpt 17, the female-protagonist uses command to show her authority over her suitor, Ayanwale, to go and seduce those he said make eyes at him. It is the power of language that makes Yaremi to gain her freedom from male dominance. In addition, excerpts 20 and 21 present Olonade and Lanwa's marriage proposals to Yaremi. Olonade promises to make Yaremi mothers of twins but she rejects this promise and determines to have twins through her daughters- Segi and Wura. African women in the past have been erroneously convinced to be 'baby factory' which they sincerely accepted. But in Yaremi's case, she does not want to be convinced that way. 'You' as used in excerpt 21 implies that Lanwa should know that Yaremi has never been a glutton who wants to be fed by any man. The reason why Yaremi does not want to become Lanwa's wife is because he uses his wives during the harvest season and sends them to their parents during the planting season. It then shows that African men are hardworking when it comes to farming in order to feed their wives. Yaremi sees this as having no effect on her because she also engages herself in farming and feeds other people in the society. Hence, Yaremi holds strongly to her beliefs and continues fighting for her independence. She even abuses Lanwa as 'a crude farmer' who has nothing to offer her. It is clear from this analysis that if a woman is devoted to her job, no man can cajole her to be subordinated to him.

Excerpt 22 presupposes that a woman can live independent of a man and transfer all her affections and devotion to her children. She is also determined to engage in many odd jobs

(farming, building and repairing of houses and work that does not belong to her gender) from morning to evening without talking to any man. The mistake most African women make is that they marry another man after the death of their husbands. These women have had enough children that they need to cater for, but because of their laziness, get married to another man who will use them as slaves. It is evident from this analysis that women can gain their freedom if they are ready to work independent of men. Excerpts 23, 24 and 25 present Yaremi's replies to her suitors- Ayanwale, Olonade and Lanwa. The bage cap represents Ayanwale who the *rara* chanters describe as a man that grinds pepper for his wife and spreads the mat for their night rest. The labankada cap stands for Olonade and the *rara* chanters present him as affluence and material gain. The *gobi* represents Lanwa, and according to the *rara* chanters, he ensures that his wives never lack, he provides for his in-laws and personally takes charge of the 'numerous domestic works at home' (p. 114). We can see the hidden discursive practice in the excerpts above that men know the status of women in the society and the equal rights they share with them. But the promises given by the men above are just a way of charming women minds to accept their marriage proposals. The promises from these men are ironical, because when a woman falls their traps, the promises would be applied in negative ways. The promises are only made to have their sexual satisfactions. Yaremi who has known these hidden practices abuses each suitor according to their promises. Yaremi imperatively tells Ayanwale to give his promises to baboon; Olonade to chimpanzee and Lanwa to gorilla. Symbolically, the animals mentioned above are ugly. Yaremi contrasts her status and worth to those animals in order to tell the male counterparts that she is not inferior to men and she deserves honour and respect. Yaremi frankly disappoints Kufi men, specifically African men belief in cap-picking ceremony as represented in a co-optive hegemony, that is, the exploitation of women in second marriage. From the foregoing, it is clear from the analyses that the novelist through Yaremi relates the urgent need for women to be freed from male dominance and the need for women to join hands and demand for their freedom. Yaremi lays good example for other women to emulate her and stand by their decisions. This is evident in her refusal to be frightened into choosing a cap at the cap-picking ceremony. The analyses also show how Yaremi condemns wife-battering, unjust widow rites, polygamy and gender inequality. The tradition of African society are hardly favourable to women. Thus, the instance of gender inequality happens when the men feel insulted that Yaremi, a woman, is able to worm her way to a position of prominence in village matter.

6.6 Social Practice Analysis

Literary texts become meaningful in a particular context if they are produced through the process of interpretation. Interpretation takes place through complex relationship of what is presented in the discourse and what is in the people's minds. The discourse implies the historical knowledge which the novelist implies that the women have. Van Dijk. (1993, p. 249-250) ^[20] asserts that power involves control, namely by members of one group over those of other groups where the powerful group may limit the freedom of action of others and their minds. Yaremi has fought assiduously to gain her freedom from these powerful groups (men). The interpretation process in African society (as presented in the novel) sees men as superior but the novelist has used the

character of Yaremi who represents African women to challenge this abnormalities and present women on equal level with men and this is achieved by Yaremi in the novel. Women therefore have equal rights with men in terms of socialisation, economy, division of labours, religion, politics and education.

6.7 Conclusion

From the foregoing discussion and analysis we found that the novelist presented Yaremi, the female-protagonist as the voice of women liberation in Africa through her choice of words. The novelist also mentioned how gender equality is maintained and express through the linguistic features of the excerpts. Through literary discourse (Lonely Days) women are represented to individually or collectively fight for their freedom. They did these through Yaremi character roles, by engaging in hardous works, giving food to the less privilege in the society, challenging abnormal practice (cap-picking, that is, marrying another husband after the demise of a woman's husband).

In addition, women are subjected to various forms of challenges such as ostracism, loneliness and solitude, and confiscation of their late husband properties. Through the above challenges, the patriarchal ideology tries to oppress women to follow their instructions, but the women through Yaremi rejected these oppressions and gain their independence. It is therefore evident from this analysis that women can face different forms of challenges to gain their independence in the male-dominated society. Finally, we conclude that what a man can do, a woman can do it better.

7. Acknowledgement

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