

The Portrayal of Masculinity in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*

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Abstract

*This paper presents a study that was motivated by the necessary need to redefine masculinity as an aspect of gender, distinctly from sex, and to portray how it is portrayed in Ebrahim Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*. The study is qualitative and adopts Connell's (1995) Gender Order Theory and Butler's (1990) Gender Performativity Theory which were jointly used as a framework for reading, analyzing and interpreting characters' expressions and performances in the selected readings. The study employed a constructivist paradigm, a method that comprises several stages, including identification of the plays as the primary texts, a close reading of the plays and a review of literature on the gendered representations in Ebrahim Hussein's plays. The researchers affirmed Butler's (1990) statement that gender and sex are not directly related. The study finally found that masculinity is not as natural or inborn as one's sex is. It is fluid, circumstantial, contextual and socially constructed. Masculinity is therefore a trait that can be exhibited by both men and women. Therefore, the study is significant since it contributes to significant knowledge on issues of gender and sex.*

Keywords: Gender, Masculinity, Femininity, Patriarchy.

Introduction

The initial formal and universal conceptualization of gender can be traced as far back as the introduction of the Gender Identity Theory by Robert J. Stoller in 1964. The Gender Identity Theory is the earliest theory of masculinity in modern psychology which was built on personality and psychoanalytic theories that ascribed gender mainly to natural, inevitable biological forces (Bonatti *et al.*, 2019). From the beginning of the universal formal conceptualization of "gender", the term was perceived to be synonymous with sex. As a way of maintaining the then-universal perception of gender, Gender Identity Theory later came up with an argument that biological sex and gender are synonymous in healthy, well-adjusted individuals (Mlambo-Ngcuka, 2019). As a result of maintaining the arguments of the Gender Identity Theory, until recently, in Asia, North America, South America, Antarctica, Europe, Australia and Africa, masculinity is in most cases regarded to be synonymous with manhood or manliness and is usually linked to one's sex (Mlambo-Ngcuka, *ibid.*).

As a product of further scientific inquiry into the relationship between gender and sex and gender order, the 1990s came up with a new and different conceptualization of gender which was in opposition to the former. Judith Butler came up with Gender Performativity Theory in 1990, which held the view that gender is performative. Butler maintains that gender is culturally constructed. For her, being born female or male does not determine one's behaviour. In agreement with Butler's idea, later in 1995, Raewyn Connell came up with his theory named the Gender Order Theory which holds the view that masculinity is socially

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constructed through performances that are not sex-linked, and multiple masculinities vary across time, culture and the individual.

Due to the above-stated contradictory universal widespread perceptions of gender, the anticipated and expected characteristics of males and females seem to have multiple different connotations exclusively founded on people's cultural or regional differences. In the United States, Asia, Europe and Africa for example, males are mostly labelled as masculine and have the potential comprising being autonomous, sturdy, self-assured, and belligerent (Olali, 2015). A man has been usually regarded as masculine through conventional traits that include: courage, strength, leadership, assertiveness and independence. There are also different types of masculinity in Europe, America, Asia and Africa as stated in Connell's Gender Order Theory which include positive, heterosexual, progressive, negative, toxic, retrogressive, messianic, patriarchal, traditional, and hegemonic masculinity. Zajdow (2011) states that the opposite of masculinity is femininity. Hence, traits that are in opposition to masculinity such as nurturance, sensitivity, sweetness, supportiveness, gentleness, warmth, passivity, cooperativeness, expressiveness, modesty, humility, empathy, affection, tenderness, and being emotional, kind, helpful, devoted, and understanding have for a long time been cited as stereotypically feminine.

Tanzanian literary writers like other literary writers worldwide, raise a concern about the definition of gender as they see it contradicting the stereotypical traits of men and women. To cite a few examples, Euphrase Kezilahabi's *Rosa Mistika* (1971) portrays a man performing his masculine characteristics by mistreating his wife and the family, reminding them all the time that he is the father and the head of the family but does not perform his anticipated masculine roles like providing for the family's basic needs. Other Tanzanian writers who dealt with the issue of gender include: Gabriel Ruhumbika's *Village in Uhuru* (1969) Ibrahim Ngozi in *Machazi ya Mwanamke* (1977), Emmanuel Mbogo in *Tone la Mwisho* (1981), Penina Muhando in *Nguzo Mama* (1982) and *Heshima Yangu* (1974), Eliesh Lema in *Parched Earth* (2001), Ndunguru's *The Lion of Yola* (2004), Said Mohamed in *Babu Alipofufuka* (2001), *Dunia Yao* (2006) and *Nyuso za Mwanamke* (2010). Most of these works seem to portray men and women in a traditional perception where men tend to be aggressive while women are usually passive, and married women tend to wait on their husbands that are working to provide for their families. On the other hand, Hussein's *Kinjeketile* (1969a) and *Kwenye Ukingo wa Tim* (1988) seem to portray men's and women's masculinity in both traditional and modern perceptions whereby masculinity is progressive rather than reactionary. Men and women together can create equality and change the way we treat each other. They are essentially equal and one gender should not discriminate against or pre-dominate the other anyhow (Cyprian, 2017).

From the above-given background, it is justifiable that the representation of gender and the representation of masculinity, in particular, is a topic worth researching because there is still a narrow perception of the meaning of gender, particularly masculinity. Because of a knowledge gap of how masculinity is portrayed and a misconception of the relationship between gender and sex that the researchers have revealed, this paper, therefore, examines the portrayal of masculinity as a current issue in Tanzania and Kenya regarding Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*, with the sole purpose of bringing to light the knowledge of how men and women, through male and female characters respectively, portray masculinity through examination of the characters' performance of masculinity in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*.

Material and Methods

Study Area

Ebrahim Hussein has authored ten plays which are: *Kinjeketile* (1969a), *Alikiona* (1969b), *Wakati Ukuta* (1969c), *Michezo ya Kuigiza* (1970), *Mashetani* (1971), *Arusi* (1980), *Jambo la Maana* (1982), *Jogoo Kijijini; Ngao ya Jadi* (1987), *Kwenye Ukingo wa Thim* (1988) and *Ujamaa* (unpublished). This study was specifically done on two of Hussein's plays namely *Kinjeketile* and *Kwenye Ukingo wa Thim*. The reasons for choosing the two plays were on two main bases. The first was that the researchers wanted specific information from specific resource personnel in the study of gender. In this case, Ebrahim Hussein was the selected resource personnel due to his remarkable contribution of knowledge on issues of gender through literary compositions and presentations. The second basis was the researchers' need to cross-examine Cyprian's (2017) ideas that in the two selected plays, the masculine gender is better represented in different life aspects; politically, socially and economically in comparison to the rest of Hussein's plays. In addition, many critics and scholars have not yet paid attention to the two plays concerning the portrayal of masculinity in them, and almost all characters in the plays, regardless of their sexes, are portrayed to perform masculinity and femininity in different contexts and circumstances.

Data Collection and Analysis

This study employed a descriptive case study design on selected Hussein's plays from whose primary data was collected. The selection of this design was a result of the nature of this study in the field of literature as it needs detailed descriptions, elaborations, explanations and definitions of the performances and traits of characters. The findings of this study are, therefore, given through definitions, descriptions, elaborations and explanations as put by Kothari (2014) that a descriptive case study is focused and detailed, in which propositions and questions about a phenomenon are carefully scrutinized and articulated at the outset.

The target population for this study was the ten Hussein's plays (listed above). The sampling technique used in this study was purposive sampling. As stated by Leedy & Ormrod (2010), purposeful sampling is preferred when the researchers want specific information from specific sources of data. Also, as for a literary work, the selection of only one author is a technique preferred by several researchers to get specific information from specific resource personnel in the study (Leedy & Ormrod, *ibid.*). On that basis, therefore, purposive sampling was used to obtain the required data for this study.

Two of Hussein's plays namely *Kinjeketile* and *Kwenye Ukingo wa Thim* were purposively selected for this study because the researchers wanted specific information from these two specific sources from the same author. From each play, all words, phrases, clauses, sentences and paragraphs that describe characters' appearances, themes, actions, images, symbols used in the plays, or interpretations related to masculinity were collected and analyzed. A close reading method was employed to collect data from the two plays. The content analysis method and the selected tenets of Connell's Gender Order Theory and Butler's Gender Performativity Theory were jointly used in the data analysis process.

In doing the content analysis, the researchers started by choosing *Kinjeketile* and *Kwenye Ukingo wa Thim* that they analyzed based on the research objective. Secondly, the researchers defined the units and categories of analysis. The units of analysis were the words, phrases, clauses, sentences and paragraphs that describe characters' appearances, themes, actions, images, symbols used in the plays, or interpretations related to masculinity. The categories of analysis were in two sets. The first set consisted of the stereotypical masculine

attributes which included independence, aggression, strength, competitiveness, courage, bravery, sexual aggressiveness, emotionless, leadership, dominance, decisiveness, adventure, egotistical and assertiveness. The second set of the categories of analysis consisted of the types of masculinity which included positive, heterosexual, progressive, negative/toxic, retrogressive, messianic, patriarchal, traditional, and hegemonic masculinity.

Thirdly, the researchers developed a set of coding rules. Under this step, each category of analysis was assigned a distinct colour and all the units of analysis that fell under that category were given that same colour as their code. In the fourth stage, the researchers used the coded texts to present the results in tables of ordinal numbers and descriptively analysed them in line with the selected tenets of Connell’s Gender Order Theory and Butler’s Gender Performativity Theory and drew conclusions. In this process, the results are presented in charts of ordinal numbers, and explanations, elaborations and descriptions are used to interpret and analyse the themes, actions of characters, images, symbols, pictorial illustrations, words or speeches and interpretations related to gender and masculinity in particular that were obtained in the data collected from the two plays.

Results

Male and female characters’ portrayal of masculinity in Hussein’s *Kinjeketile* and *Kwenye Ukingo wa Thim*

The results are presented in two separate Tables. The first Table consists of data about the number of male and female characters in the plays and the number of their appearance in the portrayal of masculinity. The second includes the only characters who performed masculinity and shows the types of masculinity they performed. The study, therefore, considered the sex of characters in examining the portrayal of masculinity in the plays to reveal a clear picture of how male and female sexes were involved in masculinity performance as presented in Table 1.

Table 1: Male and female characters’ portrayal of masculinity in Hussein’s *Kinjeketile* and *Kwenye Ukingo wa Thim*

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

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

In Table 1, the findings show that in *Kinjeketile*, male characters were 24 (83%) and female characters were 05 (17%) making a total of 29 (100%). Out of the 24(83%) male characters, 19 (65%) were portrayed performing different types of masculinity. Likewise, out of the 05 (17%) female characters, 02 (7%) were portrayed performing different types of masculinity, making a total of 21 (72%) out of 29 (100%) male and female characters who performed masculinity. The data, therefore, reveals that most of the characters in *Kinjeketile*, regardless their sexes, portrayed masculinity of different types. However, a greater number of male characters 19 (65%) were portrayed to be performing masculinity compared to a lesser number of female characters 02 (7%).

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

Table 2: Different types of masculinity performed by both male and female characters

Character	Sex	Play	Type of masculinity and number of times the character performed								
			Positive	Heterosexual	Progressive	Negative & Toxic	Hegemonic	Retrospective	Messianic	Patriarchal	Traditional
Men of the People's Army	M	<i>Kinjeketile</i>	1	1	1		1			1	1
Mnyapala	M	<i>Kinjeketile</i>		1		1	1				
Representative of Zaramo	M	<i>Kinjeketile</i>	1		1						1
Kitunda	M	<i>Kinjeketile</i>	1								1
Ngulumbalyo	M	<i>Kinjeketile</i>	1				1				1
Mkichi	M	<i>Kinjeketile</i>	1								1
Mngindo	M	<i>Kinjeketile</i>	1								1
Askari	M	<i>Kinjeketile</i>		1		1	1	1			1
Kinjeketile	M	<i>Kinjeketile</i>					1		1	2	1
Kitunda's son	M	<i>Kinjeketile</i>	1								1
First Old Man	M	<i>Kinjeketile</i>	1								1
Second Old Man	M	<i>Kinjeketile</i>	1								1
Third Old Man	M	<i>Kinjeketile</i>	1								1
First Soldier	M	<i>Kinjeketile</i>	1								1
Second Soldier	M	<i>Kinjeketile</i>	1								1
Third Soldier	M	<i>Kinjeketile</i>	1								1
Kibasila	M	<i>Kinjeketile</i>	1								1
German Officer	M	<i>Kinjeketile</i>				1	1				1
Chausiku	F	<i>Kinjeketile</i>	1		1						1
Bibi Kitunda	F	<i>Kinjeketile</i>	1		1						1
Third Man	M	<i>Kinjeketile</i>		1							1
Herbert	M	<i>Kwenye Ukingo wa Thim</i>	1		1					1	
George	M	<i>Kwenye Ukingo wa Thim</i>				1	1	1		3	1
Mzee	M	<i>Kwenye Ukingo wa Thim</i>				1	1	1		1	
Mwanakijiji	M	<i>Kwenye Ukingo wa Thim</i>		1							
Mfanyakazi I	M	<i>Kwenye Ukingo wa Thim</i>	1								
Mfanyakazi II	M	<i>Kwenye Ukingo wa Thim</i>	1								
D.C	M	<i>Kwenye Ukingo wa Thim</i>	1				1				1
P.S	M	<i>Kwenye Ukingo wa Thim</i>	1				1				1
Martha	F	<i>Kwenye Ukingo wa Thim</i>	1		1						
Jean	F	<i>Kwenye Ukingo wa Thim</i>	1		1						
Uncle Ben	M	<i>Kwenye Ukingo wa Thim</i>					1	1		1	
TOTAL	32	2 PLAYS	23	05	07	05	11	04	01	09	23

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

The findings show that there are different types of masculinity positive, negative/toxic, heterosexual, progressive, hegemonic, retrogressive, messianic, patriarchal, and traditional masculinity (Table 2). These different types of masculinity refer to the different ways through which one may perform masculinity. The characters that were depicted to perform masculinity in both plays were 32 (as listed in Table 2) out of 39 (as analyzed in Table 1). Each of the 32 male and female characters listed in Table 2 was portrayed to perform one or more types of masculinity.

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

Discussions

In *Kinjeketile*, Hussein creates a story based on a famous historical incident of The Maji Maji War, also known as The Maji Maji Rebellion. This was an armed rebellion of Islamic and animist Africans against German colonial rule in German East Africa, later to be known as Tanganyika. The war was triggered by a German policy designed to force the indigenous population to grow cotton for export and lasted from 1905 to 1907, during which an estimated number of 250,000–300,000 people died (Rushohora, 2020).

The war was led by Kinjikitile Ngwale who claimed to be a spirit medium. He defied the German colonialists in Tanganyika, unleashed an uprising and gave the people “sacred water” which they believed would keep them from harm. Little is known about Kinjikitile’s childhood and upbringing. Although there is uncertainty about his year of birth, we know that he was born in Ngarambe, Matumbi in Tanganyika, now part of Tanzania (Hussein, 1969a). He was hanged for treason in August 1905 by German colonial officials (Rushohora, 2020). He is said to have been possessed by a spirit known as Hongo. According to the play, Hongo appeared in the form of a snake which dragged Kinjikitile underwater. When he emerged 24 hours later, he was not wet at all. From that moment on, he started prophesying.

Kinjikitile’s biggest achievement was uniting different ethnic groups in and even beyond the region against a common enemy; the German colonial administration. He thus stirred the first embers of nationalism in Tanganyika. The name of the play (*Kinjeketile*) and the name of the main character (Kinjeketile) are artistically manipulated from the name of the leader of this prominent active resistance against colonialism and its evils on the soil of Tanganyika, whose real name was Kinjikitile Bokero Ngwale. The artistic manipulation of the names is aimed at reflecting the real name of the real character to the name of the artistic character and the title of the play, though with slightly different spellings and pronunciation, to maintain a sense of reflecting reality (Hussein, 1969a).

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

The following is a brief discussion of how masculinity is performed by both male and female characters in the two plays.

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

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

In the above context, Kinjeketile performs messianic masculinity by performing a miracle of staying immersed in water for 24 hours and eventually coming out of the water with dry clothes, and then gives a message of the medicine of water mixed with *mtama* (millet) that would make them unassailable by German bullets during their fight for freedom. That message promises deliverance or an ideal era of peace and prosperity to his fellow Tanganyikans who had suffered for quite a long time.

The performance of messianic masculinity succeeds to unite the different tribes of Southern Tanganyika including the Wamatumbi, Warufiji, Wangindo, Wazaramo, and Wakichi who had believed that the Germans were stronger than they were. However, the above quotation clearly shows that the greatest enemy of the Southern Tanganyikans was lack of unity among themselves which was said to be a result of divisive forces. Since Southern Tanganyikans believed in superstition and magic, Kinjeketile seems to win the hearts of his fellows as he is being possessed by Hongo-the spirit of water who appears in the form of a snake which drags him underwater. When he emerges 24 hours later, he is not wet at all. From this moment on, he starts prophesying about a coming era of deliverance, peace and prosperity that was to be

made real through absolute unity among the tribes that would enable them to collectively fight and drive out the Red Earth (Germans).

Messianic masculinity is further illustrated as follows:

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

Bi Kinjeketile: *Moshi ule ... Kinjeketile huyo anafanya kafala.*

Kajifungia ndani leo siku ya ngapi sijui.

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

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

The above dialogue reveals that Kinjeketile locks himself in for many days to perform his rituals as part of performing messianic masculinity. This is a very common performance in Africa for men. According to Oduyoye (2016), older women also perform the duties of a priest to a smaller degree after menopause. Therefore, the researchers agree with both Hussein (1969) and Oduyoye (ibid.) that both men and women are diviners among many African peoples and that what they perform as diviners is messianic masculinity.

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

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

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

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

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

Although Southern Tanganyikans were defeated and killed in great numbers, Kinjeketile continues his performance of another type of masculinity; hegemonic masculinity as he stands firm and unregretful to his attempts despite being forced by Kitunda to admit before the people that the belief in water was a lie, that it was nothing. In gender studies, hegemonic masculinity is part of Connell's Gender Order Theory, which recognizes multiple masculinities that vary across time, society, culture, and the individual. Conceptually, hegemonic masculinity proposes to explain how and why men maintain masculine traits such as aggressiveness, confidence, standing firmly on one's decision or course of action, and accepting the bitter consequences of one's course of action over other gender identities which are perceived as feminine in a given society (Connell and Messerschmidt, 2005). In line with the above-listed traits of hegemonic masculinity, Kinjeketile is at all costs ready to die

maintaining the belief that the attempt made to overthrow the German colonial regime has sown good seeds towards freedom, as he says:

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

Kitunda: *Utasema kesho kuwa...*

Kinjeketile: *Sitaki kuongea habali ya kesho!*

Kitunda: *Utaongea.*

Kinjeketile: *Sitasema! Wakati nitakaposema hivyo watu walioko Kaskazini, Kusini, Mashariki na Magharibi wataacha kupigana. Watakosa tumaini kabisa-watakata tamaa. Sitasema hilo!*

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

Kitunda: Will you confess tomorrow that....

Kinjeketile: I don't want to talk about tomorrow!

Kitunda: You must talk about it.

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

The above described Kinjeketile's firmness of idea, independence, aggression, assertiveness and emotional strength which are already described as stereotypical masculine traits, are in the context of this study referred to as positive masculinity. This type of masculinity is manifested when men and women use their physical and emotional strength to champion healthy behaviours and communities. It is the antithesis of toxic masculinity. The focus of positive masculinity is to help generations of men and women learn healthy behaviours and then develop more robust communities (Connell, 2005). Kinjeketile is a champion of positive masculinity and offers a good example of men who successfully perform positive masculinity as shown in the dialogue above.

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

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

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

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

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

The above-portrayed data vividly shows how Martha (in *Kwenye Ukingo wa Tim*) strongly reacts against George and the Umma Clan's illegal invasion in the same way Bibi Kitunda and Chausiku (in *Kinjeketile*) react against Mnyapala and his friend. The two similar portrayals of both male and female characters from the two plays who strongly react against one another make the researchers keep in line with Cyprian (2017) and Butler's (1990) common view that both men and women have warrior instincts that when provoked, may cause the individual to necessarily react violently, thus resistance is not only a men's trait, rather a natural trait for both men and women.

The action of reacting through fighting is labelled masculine in our data analysis. This affirms Cyprian (2017) and Butler's (1990) view that masculinity is an instinct that when provoked, may cause the individual to necessarily react violently and that resistance is not only a men's trait but rather a natural trait for both men and women. *Kinjeketile* portrays Bibi Kitunda and her daughter Chausiku who are greatly annoyed by the humiliation and oppression their family is subjected to, by the Mnyapala and the Askari. They both join Kitunda, react and fiercely fight against the Mnyapala and his friend. Hussein's manifestation of a collaborative reaction and fight of women (Bibi Kitunda and Chausiku) and a man (Kitunda) against the evils of the colonial tendencies and agents reflects both men's and women's masculine traits that lead to masculine performances as per the traditional definition of masculinity. This act is what Musiiwa (2011) refers to as temporary bodily performances and behaviours of both men and women, which have a connotation of strength, courage, independence, assertiveness, competitiveness, toughness, endurance, power, and authority. All these traits are in given cultural constructs, circumstances and contexts.

The above description affirms Bonatti, *et al.*, (2019) and Reed's (2018) argument that both men and women can demonstrate the masculine feature. The data from the above-given portrayals also keep the researchers in agreement with Butler (1990) and Connell's (1995)

views that masculinity is a performance that is not sex-linked; both women and men can perform it, and that women, just like men, can react violently when provoked or when treated against their rights.

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

Through reading Hussein's *Kinjeketile* and *Kwenye Ukingo wa Thim*, we observe that the author has also introduced the issue of intra-gender masculinity through several episodes. Intra-gender masculinity is performed when men mistreat other men to ensure the perpetuation of dominant masculinity. It may also occur among women; when women mistreat other women based on one being superior to the other in terms of wealth, physical strength, education level, authority or age. It is an aspect of retrogressive masculinity as opposed to progressive masculinity. Intra-gender masculinity is performed through physical fights, psychological subduing, ideological rivalries, or a taking up of arms between individuals and groups of males and females to show each other who among them is more masculine than the others (Demetriou, 2001; Yang, 2020). This is very common among children of primary school age, but it becomes a serious issue when it happens among grown-ups (Yang, *ibid.*). Hussein affirms this notion by dramatizing some episodes that manifest intra-gender masculinity. The first episode is portrayed in *Kinjeketile*. It involves the Overseer and the Head Man against Kitunda. When working on the plantation, Kitunda stands for a while to straighten up his back. Seeing this, the Overseer slashes him with a whip. Kitunda cannot bear this mistreatment; he stands for a fight as portrayed:

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

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

The above-portrayed data clearly shows how intra-gender masculinity is performed in society. The overseer and the Mnyapala collaboratively mistreat Kitunda by subduing him and showing him that they are more masculine than him because they have authority over him. This subduing and mistreatment leads to a physical fight as a reaction. The data suggests that men are always not ready to be mistreated, be looked down on or be downtrodden by fellow men since they have natural masculine traits of power, authority, arrogance and aggressiveness that lead them to necessarily react against fellow men when subjected to mistreatment of any kind.

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

Martha: *Saa ngapi? Stella anatoka haraka...*
Stella: *Saa kumi na moja.*

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

Martha: What time is it? Stella moves hastily...
 Stella: Eleven.
 Martha: Where's daddy?
 Stella: He's upstairs. He was just here.....
 Martha: And today you've woken up late again.
 Stella: (She does not reply. She looks down).
 Martha: What's the gun doing here? I told you to find another place for it.
 Stella: Yes. I will do that.
 Martha: Have you prepared the room for the guests?
 Stella: It is done... (Hussein, 1988: 1-2)

The above conversation manifests intra-gender masculinity as Martha commands Stella (her house girl). Stella simply obeys because she is hired by her fellow woman and Martha can decide anything for her. Martha's ability to hire a house girl, pay her and command her to do domestic activities as she likes is a manifestation of how a woman can perform masculinity on a fellow woman. Martha can perform masculinity on her fellow woman (Stella) simply because she is wealthier than her. The researchers, therefore, agree with Morgenroth & Ryan (2018) in extending Butler's insights that in the world culture, wealth equals success, and a successful man or woman can command or perform any form of masculinity on a person of the same sex, which is referred to as intra-gender masculinity in the context of this study.

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

George: *Bado hujaelewa. Nyinyi muko ndani ya madaraka yangu.*
 Martha: *Nini?*
 George: *Muko chini...*
 Martha: *Katika nyumba hii wewe huna madaraka yoyote. Tena tafadhali ondoka!*
 George: *Ond... (hakudhani kuwa Martha atasema hivyo). Unajua unasema nini?*
 Martha: *Nasema nini?*
 George: *Labda huelewi, Herbert hakukueleza. Kimila mimi ni mkubwa wa Herbert. Mama yangu aliolewa, halafu mama aliyemzaa Herbert.*

George: You still don't understand. You are under my authority.
 Martha: What?
 George: You're under....
 Martha: You don't have any authority in this house. And please, leave!
 George: Leave... (He didn't expect that Martha would say so). Do you know what you're saying?
 Martha: What I'm saying?
 George: Perhaps you do not know. Herbert didn't tell you. Traditionally I deserve to be respected by Herbert. My mother got married, and then Herbert's mother. (Hussein, 1988: 28).

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

This paper underlines that both men and women have natural masculine traits of power, authority, arrogance and aggressiveness that lead them to necessarily react against fellow men and women when subjected to the mistreatment of any kind. This affirms both Sedgwick (1985) and Kaufman's (1994) ideas that both men and women have warrior instincts and when provoked, may cause the individual to necessarily react violently. This emphasizes that resistance is not only a men's trait but rather a natural trait for both men and women. It is also observed that such warrior instincts are greatly provoked when the provocation is done by a man to a fellow man like Mnyapala's provocation to Kitunda in *Kinjeketile's* case or a woman to a fellow woman.

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

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

A woman will have money from her job. You'll officially get married and start a family. But that is just to try your luck. If you maintain good terms with your husband, then that's your luck. If not, then you have lost your life. (Silence). For a man it is simple. Home affairs are not a burden to him, he

goes out. He finds another woman. Even younger ones. He goes to nightclubs. He laughs, he fools himself. He enjoys being with his fellows and his friends. A woman cannot do so. It's the beginning of being given bad names. You, see? (Hussein, 1988: 30).

The above portrayal is consistent with Connell and Messerschmidt's, (2005) ideas that aver that men are in most cases the victims of performing negative masculinity which fosters unhealthy behaviours while women do perform positive masculinity in most cases. The researchers, therefore, suggest that men should know the effects of performing negative masculinity like causing hatred among family members, lack of peace and harmony among family and society members, and developing a spirit of selfishness and uncertainty of future among family members as shown above. Having known these, men should avoid performing negative masculinity, rather, perform positive masculinity for fostering peaceful, lovely and harmonious life in families and societies.

As revealed in the above-given data, instances of physical fighting among characters and words that subdue men like being called 'women' dominate the dramatization of *Kinjeketile* and *Kwenye Ukingo wa Tim* symbolizing a society that is still immersed in the conventional definition of gender. Society looks down on women and fosters men's dominance. Men are portrayed fighting fellow men and some are fighting women just to prove their masculinity. However, there is an interrogation of such a situation as we see some women portrayed as not allowing themselves to be mistreated. They decide to fight for themselves in expressing their disapproval of negative, toxic and retrogressive masculinity. Bibi Kitunda and her daughter Chausiku whose portrayal depicts their fight against retrogressive masculinity and enhances performing the progressive one epitomizes this. We also see Bibi Kitunda (Chausiku's mother) going to the plantation in place of her husband. The play reveals also that men are expected to offer hard labour in the plantations because are perceived to have the ability to perform hard labour. However, when they were unable to go for their turns, their wives could go on their behalf as portrayed in the play:

Bibi I: *Mama Chausiku leo yuko wapi?*

Bibi II: *Kenda shambani kulima badala ya mumewe. Mumewe mgonjwa kutokana na alivyopigwa jana.*

1st Woman: Where's Chausiku's mother today?

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

The above conversation clearly shows that Mama Chausiku takes a place of her husband by going to the plantation. This suggests that there is no specific role for men and women. It affirms Mahonge's (2016) argument that women have a role in enhancing men's courage and patriotism, and in protecting them as portrayed in Kezilahabi's *Gamba la Nyoka* (1979), *Nagona* (1990) and *Mzingile* (1991). Mahonge identifies Mimi as a role model of women who is struggling to protect and assist men to attain freedom for their society after facing massive problems in the same way Mama Chausiku does in Hussein's *Kinjeketile*.

Something important to note in this study is that Hussein in most cases portrays both men and women performing numerous types of masculinity. From this portrayal, Hussein affirms Connell and Butler's ideas of masculinity being a social construct that is performed by both

men and women and determined by circumstances and contexts. It is therefore neither biologically inherent nor permanent.

Conclusion

This paper dealt with the portrayal of masculinity in Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim*. The analysis of Hussein's *Kinjeketile* and *Kwenye Ukingo wa Tim* has revealed that masculinity is not static but an unfixed subject. The portrayal was observed through men's and women's performance of masculinity in the selected plays. The analysis showed that both male and female characters performed masculinity in several ways. The types of masculinity performed included: positive, negative, patriarchal, messianic, toxic, retrogressive and progressive masculinity. The study revealed that most of the characters performed more than one type of masculinity in different contexts and circumstances. It was also noted that female characters performed positive masculinity in most cases while male characters were depicted to largely perform patriarchal, toxic, negative and retrogressive masculinity.

The analysis also revealed that masculinity is constructed within specific socio-cultural and historical moments and changes according to circumstances. This is depicted through Martha and George as we see George invading Martha's house to forcefully take all the property from his late brother's house.

Furthermore, Hussein presents the notion of intro-gender masculinities whereby men mistreat other men to ensure the perpetuation of dominant masculinity. This situation is revealed through the portrayal of patriarchal, negative, toxic and retrogressive masculinity. Hussein highlights this type of masculinity through the Overseer and the Head Man slashing Kitunda with a whip when working on the plantation. Kitunda is mistreated and cannot bear this mistreatment; he stands for a fight.

Another idea that is observed in the analysis of Hussein's plays is how the writer has interrogated the conventional patriarchal ideology by reversing gender roles. His portrayal of women (Bibi Kitunda and Chausiku) joining men (Kitunda) to fight against the evils of colonial tendencies and agents or women replacing their husbands on the plantation depicts the reverse of gender roles and redefinition of conventional masculinity.

Throughout this study, we have found out the fluctuating nature of masculinity in Hussein's selected plays. More importantly, we have realized that despite the existence of traditional patriarchal masculinity, women have a role to play in changing the conventional definition of masculinity as they can also contribute to fighting for human rights and participate in economic activities like Bi Kitunda and Chausiku. They can involve themselves in nationalistic struggles as Hussein portrayed them in the two plays under this study.

Anchoring our analysis on Connell's perspective of masculinity as a performed social construct and Butler's idea of the performative aspect of gender, Hussein through *Kinjeketile* and *Kwenye Ukingo wa Tim* has underlined that masculinity is a social construct and can be performed by both men and women.

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