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Foreword

This pamphlet entitled “Fiction Analysis Protocols for Classroom Use” intends to foster students’ interest to critical analyses that contribute directly to literary interpretation of women’s experiences based on the literary text (novel). Further, it hopes to provide its readers with an overview about the rationale of the fiction analysis and prose fiction elements, which facilitate their understanding of the author’s message to the society after a deep critical reading. Furthermore, it intends to acquaint students with the idea of the use of content analysis in the novel.

Sample analysis of the novel excerpt inclusive of introduction, methodology, results and discussion, and conclusion is included in this pamphlet. The introduction shows the importance of analyzing a novel while the objectives indicate the purposes of doing novel analysis. Methodology on the other hand, shows the applied techniques & process in doing an analysis while results and discussions provide meanings and interpretations of the coded texts. As for the conclusion, it presents the outcomes of the analysis based on the objectives while the references support the concepts of authors provided in the discussions.

Finally, it is envisioned that this instructional material designed in the form of a pamphlet will truly enrich College students’ understanding in their engagement in fiction analysis and will surely guide them in their journey pertaining to writing and analyzing works of literature.

I. Rationale

Literature is a term used to describe written or spoken material using artistic expression. In fact, it is usually a kind of fiction in which events are described from an individualistic point of view. It offers a great deal of pleasure, entertainment, and considerable insight to the readers and it teaches them moral and social lessons. According to Carrol and Gibson (2016), literature refers to linguistic works of outstanding artistic merit. Most literature is fictional. A fiction is imaginative writing which conveys a true message to the world or society. It refers to invented stories, based on imagination, usually applied to novels, short stories, novellas, romances, fables and other narrative works in prose. Some works of fiction are in the dramatic form and others are in narrative form like the novel.

A novel is a literary genre in the category of fictions. It is a literary genre which bears ideology and mirrors the social preoccupations, for instance, it projects the worldview and the anxiety of the social groups. Bampi et al., (2020) stated that the study of literary genre like a novel can enhance reader's understanding of how literature function as part of social life. It is identified as a world genre and it is marked by a sensibility of interconnection, what world literature theory often highlights as the networked lines of times and spaces (Cooppan, 2021). This means that the novel emerges from certain regimes of spaces such as nationalism, imperialism, transnationalism, globalization, but its history reminds the reader that such spaces are also forms of time. World is both space and time and it is mirrored by the novel.

A novel is a literary prose fiction written without a metrical pattern that tells an imaginary or invented story. The most popular genres of prose fiction in modern literature are novels and short stories. They are both modern narrative genres. The distinction between the two is simple and straightforward: short stories are short, novels are long. The first novelists are Miguel de Cervantes and Daniel Defoe (Ribó, 2019). The discussion of this classroom- fiction analysis focuses on the novel. It is associated with the development of modern empiricism. The novel as explained by Watt (2000) is a literary form written in prose that clings to the truth of the individual experience, which is always unique and therefore new. It reveals the hidden picture of the society. Hence, the reader has to engage the fiction analysis to discover that image of the society.

II. Concepts of Fiction and its Importance

Fiction analysis is an argument about a literary work that expresses the author's perspective of the human society or judgment. Fiction analysis according to Bahri et al., (2021) is an activity of examining and discussing qualitative data in the form of quotations from sentences or paragraphs that contain problems or topics that the reader wants to answer or to describe. Fiction Analysis is a discussion different from research, because this deciphering activity is separating narrative from the text into small parts in an aesthetic manner by identifying the author's true message. This aligns with Kusch's (2017) statement that fiction analysis is a systematic practice that allows the reader to break large text into their component parts in order to analyze the way literature is written, why it is written that way, and what it means.

Fiction analysis is important for classroom use since the meanings student finds through careful analysis allows him to recognize the depth of knowledge and insight, and revolution embodied. Moreover, it provides student with aesthetic and emotional pleasures in reading fictional text. This analysis helps students focus on the evidence of the fictional text that allow them to be better equipped for life and to get knowledge about fictional works (McGee, 2001). Furthermore, it introduces students to cultural issues, critical approaches, and to the author's new perspective of the world.

Additionally, fiction analysis for classroom use is an important activity because it promotes critical thinking, and the latter tends to expand student's learning experience and drives language learning more meaningful (Pardede, 2016).

Finally, fiction analysis is worthy for classroom use since the disentangled text offers students' new pleasures and enlightenment as it brings substantial insight into their essays. Thus, their interpretation and analysis, then, add to the body of meaning about the text.

III. Scope of Fiction

This analysis involves some basic elements of a fiction which contribute to the understanding of a literary work. These elements are the following: plot, setting, character, point of view, theme, and symbol.

The reader while analyzing the fiction, will need to analyze the plot. The arrangement of events in a narrative is called its plot. It is a series of events through which actions of the characters are represented (Rainsford, 2014). Plot hinges the main conflict between the main characters or an obstacle within a character that must be overcome. It is a story line that concerns a series of events in the narrative and the resolution of the conflict between the protagonist and the antagonist in a setting.

Further, plot can be said to be the thread of actions that carries the story and plays the role of exemplifying the theme. According to McGee (2001) the plot of a fiction follows a specific pattern, which involves the exposition (where the conflict begins), the rising action, (the events that generate the conflict), the climax (the point of greatest emotional tension in the story), and the resolution or dénouement (where the loose ends are wrapped up). A subplot can be found in a plot when a special problem relating to unity arises in a long fictional work.

Furthermore, the reader will need the setting which is the location and time of a story. It indicates where and when the plot takes place.

Additionally, the analysis will focus on the character. A character refers to a person in a narrative. The reader will have to know what character type those characters in action belong to and to what social status are they (Turco, 2020). Those characters may be a protagonist (a leading character, most of the time characterized as a hero, or heroine; the main character of the story or an antagonist (the opponent or adversary of the protagonist, often called villain or bad guy). The reader also will have to know their moral and psychological features and if those characters are round or flat.

Moreover, the reader will need to understand the point of view which is a literary technique by which the author presents of a narrative from the perspective of a person. It may be the narrator or a character. Most of the time, the narrative is written in the third person that describes the events that happen to characters (him or her). Very often, it is written in the first person (I). This first-person narrator creates a level of closeness to the text and limits the reader's access to only one way of seeing the world of the story. The use of second-person pronouns in narrative is less common. The author's tone is also related to the selection of point of view, and this creates the story's mood for the reader. Applebee et al., (2008) stated that tone is the reflection of the author's attitude about a subject. It is most of the time described in terms of emotion. It might be serious, humorous, ironic, mournful, satiric, expectant, sly, horrific, and so on.

The theme being another basic element of fiction is a thread that binds all elements of the narrative together. The analytical reader of a fiction needs to decide what has been learned from the reading to discover the theme as well as what the author of the story reveals about the behavior of human beings in the society (McMahan et al., 2017). The reader will discover that all elements of the story support the theme.

Lastly, the symbol is another element of a fiction which is used by the author as a facet which allows the reader to understand the story. It has an object in a story whose meaning transcends the literal definition. If writers use symbols, they want readers to perceive at least faintly that certain characters or places or seasons or happenings have rich implications, representing something more than what they are on the surface (Barnet et al., 2008)

Since the study of fiction is a broad subject, the material of these protocols for classroom-fiction analysis is restricted on various ways. First, it focuses on African novel. Second, its material concentrates on the analysis of gender stratification and categories of empowerment of African women including language functions used by author in writing the novel. Thirdly, its material focuses on text extracts: that means where the reader's response is immediate.

IV. Methods in Writing Fiction Analysis

The analysis of a fiction opens the reader's mind to explore its cultural and historical perspective. The analysis makes argument about the fictional text and supports that claim with evidence. It helps the reader to learn how the author of that fiction structures all language patterns, makes words choice, and builds other literary devices.

The following steps may be used as guide in the analysis of a fiction.

Step 1. Searching for Literary Material for Analysis

The readers searching of materials depends on his choice of the fiction. It may be selected from physical or electronic library based on the availability. Further, the choice of fiction should respond to the need of the students like the assigned topics or issues to be discussed in the classroom as well as the award to be given.

Step 2. Critical Reading

The reader engages in critical reading skills on the fictional text and reads the text closely and pays attention to the materials related to the assigned topics. While reading, the reader should consider content and narrative analyses to understand and interpret the meaning of the different narratives encountered in the fictional text. This reading allows the reader to internalize the whole narrative of the fiction and to think about the evidence to be gathered.

Step 3. Gathering of Evidence for Text Analysis.

This activity allows the reader to gather material for analysis from the original source. Readers may choose good quotations or concepts that can support their claims while crafting the statement. While gathering this evidence, the reader is critically thinking about the specific narratives to be analyzed. At this step, readers are engaged with collecting the evidence from the fictional text that will allow them to make content-narrative analysis.

Step 4. Content and Narrative Analyses of the Fiction

Readers will need a thorough understanding in comprehending of human issues. Content and narrative analyses help the interpret texts. The reader may identify topics or themes through coding to get the obvious idea about the whole message conveyed by the author. This step allows the reader to be involved in making categorization matrix development, where data are reviewed for analysis. Content analysis as emphasized by Neuendorf (2017) is an approach that summarizes text messages, code them into categories and makes replicable to the contexts for their use. This categorization matrix should represent valid concepts which capture the intention of the author. The process of content-narrative analysis will provide the reader with material ready to be written.

Figure 1, shows the step-by-step process of fiction analysis.



Figure 1

Framework of the Step-by- Step Process for Fiction Analysis

V. How to Write a Literary Analysis

The following are the easy-to-follow ways on how to write a literary analysis: When writing a literary analysis, the student will start with crafting or formulating of the title, followed by the writing of the introduction, objectives, methodology, results and discussion, conclusion, and references.

1. **Formulating the Title.** Start first with devising the title of the analysis based on the sociological theme found in the novel. Make sure that the title devised is interesting, best captured the essence of the study and creative by using words that stimulate the reader's interest.

2. **Introduction.** Student write the introduction to explain and give light of the topic for analysis. Since the introduction clearly states the theme of analysis, it should be brief around two to three paragraphs and its sentences must be coherent.

3. **Objectives.** The student needs to write at least three objectives of the analysis. These objectives should be based on the appropriateness of the title and cite two to three variables for each stated objective. Student may come up with one objective focusing on philosophical underpinnings.

4. **Methodology.** The student will discuss the methods and procedures including the different approaches to criticisms used in analyzing the novel. This section captures the process on how an analysis is done.

5. **Results and Discussion.** This should answer the objectives of the study. Discussion should be done per variable. Label titles properly including tables cited. Proceed to discussion what has been reflected in the tables supported with the quoted lines. Implications must be made clear in the analysis.

6. **Conclusion.** The students here will write their conclusions based on the stated objectives of the study. They should answer each objective. Answer should be briefed around two statements.

7. **References.** These reflect all authors and their concept used in the analysis. Authors should be arranged alphabetically for organization.

Figure 2, shows the process on how to write a Literary Analysis



Figure 2

Flowchart on how to write a literary analysis.

VI. Sample Analysis of the Fiction (Novel)

Gender Stratification and Women Empowerment in the African Novel, Matigari by Ngũgĩ wa Thiong'o (1990)

1. Introduction

Stratification being a social phenomenon hampers woman's acquisition of positions of power in economy and political sectors. Further it hinders women's empowerment in every aspect of life. Stratifications put women in the conditions in which they have less access to wealth, power and prestige. Due to this inequality, women are treated differently in the households, private and public labors.

Stratification in all societies is legitimized by an ideology that justifies inequality. Marger (2014) stated that stratification is unequal distribution of wealth, prestige, and power in society. It hinders not only women's autonomy and advancement but also that of the whole society. Women's capacity is hindered to overcome inefficiencies in the allocation of resources within the family, their means to exercise their own decisions and claim their rights.

2. Objectives

The following are the objectives of the study:

1. To determine gender stratification of African woman in terms of:

- 1.1 violence;
- 1.2 economic dependency; and
- 1.3 domestication of African women?

2.To identify categories of empowerment of African women hampered by gender stratification in relation to:

- 2.1 psychological; and
- 2.2 economic empowerment?

3.To investigate language functions used by African author in writing his novel?

4. To identify the philosophies of author in writing his novel.

3. Methodology

This fiction analysis uses content and narrative analyses to identify and analyze gender stratification experienced by women characters and categories of empowerment including functions of language and philosophy of author used in writing his novel in the selected African novel.

Content analysis analyzes the presence of words, meanings and relationship, themes and concepts. According to Stephens (2005) content analysis examined what texts are about, considering the content form of a particular perspective such as sociohistorical, gender, culture, or thematic studies.

Narrative analysis according to Stokes (2003) is a useful method for uncovering the underlying ideologies embedded in stories and the larger culture that creates the narrative. It aims to identify the kinds of stories told about the researched phenomenon and the kinds of story representing the phenomenon in culture and society.

4. Results and Discussions

Presented herein are the results and discussions of the analyzed novel based on its objectives of the study.

1. Gender Stratification of African Women

Gender stratification of women in the novel *Matigari* is determined in terms of violence, economic dependency and domestication.

1.1 **Violence.** It is an aspect that favors gender stratifications which hinders women's empowerment. It has been used in patriarchal societies as means of making women powerless. Violence is manifested in many ways namely: domestic violence, which often involves physical violence, sexual assault, battery, coercion, and sexual harassment. It is depicted in the novel excerpt understudied.

In the novel *Matigari*, Wa Thiong'o depicts violence in the character of Gũthera. She experiences sexual harassment when she pays a visit to her father at the prison where he was jailed. This occurs because in patriarchal society, boys grow with the idea of having power of

domination on girls. Further, women, in patriarchal society are known to be passive while men aggressive. This can be retraced in the narrative of Gũthera.

“Give me your purity, and I will give your parent back to you. The young maiden remained silent. The superintendent explained ... You are carrying your father's life between your legs” (p.37)

In the excerpt above, Ngugi Wa Thiong’o depicts sufferings of Africans citizens through the harassment of Gũthera particularly the Kenyan women during the 1990s. The author highlights an authoritative political system where women are exposed to all forms of violence and male power is exercised on defenseless women. Ngugi wa Thiong’o does not present his character as coward regarding this aspect of gender stratification. Metaphorically, the author portrays the policemen as evils which destroy Kenyan women after independence.

This aligns with Arora and Narayan’s (2005) view that power inequalities are always present in any incident of sexual harassment, exploitation, and abuse. Sexual harassment creates a hostile work environment for the victim and is associated with structural gender stratifications. The policemen, like Joh Boy Junior and Setter Williams in the whole novel excerpt under discussion display scornful acts toward their people who are supposed to be under their control.

Moreover, gender stratification in terms of violence is manifested in the character of a nameless woman. Their house is burned by the local elites for not able to pay their house rental. The author portrays the aggressive attitude of local African elites who incarnate imperialism. He shows that even though they win the independence, the issue of colonialism has not ended since life of postcolonial era is afflicted with autocracy and social corruption. The narrator reveals this gender stratification.

*“... She was burned to death when the house was set on fire.’...By whom?’
The landlord. She used to rent a hut ... but she could not afford to pay for it. The landlord told her to leave...” (p. 30)*

The above statement shows an oppressive society where patriarchal capitalists use power to act unlawfully. The author Ngugi Wa Thiong’o depicts oppression of African women through bad governance. The author portrays ills in African patriarchal society in postcolonial period in

which neo-colonial way of ruling is not different from leadership handed over to the Africans by imperialists.

Further, Ngugi highlights physical assault of African women and economic violence by patriarchal capitalists. This experience of violence aligns with Greathouse et al.'s, (2015) idea that male uses assault and display more hostile behaviors, including verbal aggression, threats of bodily harm, and physical violence including weapon during the attack.

Table 1 shows the stratification of African women as to Violence.

Table 1

Gender Stratification of African Women as to Violence

Forms of Violence	Characters	Quoted Lines
Sexual Harassment	Güthera	Give me your purity, and I will give your parent back to you. The young maiden remained silent. The superintendent explained ... You are carrying your father's life between your legs” (p.37)
Physical Assault	Nameless Women	“I have no mother...She was burned to death...” (p.30)

1.2. Economic dependency. It is a situation in which women are economically dependent on their counterparts' earnings. In other words, a woman is said to be economically dependent

when she lives on the income of man or of her husband. Women’s economic dependency is unequal proportion of income between a man and a woman in the family or the society.

Further, patriarchal, cultural, and capitalist ideologies maintain women’s dependency. Low pay for women enforces them to be economically dependent within the household. Dependency is a result of the combination of unequal capitalist relations and unequal power relations in the African patriarch societies.

Table 2 shows the different forms of economic dependency such as sexual exploitation and prostitution.

Table 2
Gender Stratification of African women as to Economic Dependency

Forms of Economic Dependency	Characters	Quoted Lines
Sexual Exploitation	Gũthera	“Aren't you going to offer me anything to drink? Or how much do you want to pay for a little pleasure? Pleasures are very expensive, you know.” (p. 32)
Prostitution	Gũthera	“From the day that she decided to walk the streets, she was able to feed and clothe the other children. But she could not earn enough to send them to school or to a

		place where they could learn useful skills.” (p. 38)
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In the novel excerpt Matigari, Ngugi portrays women economic dependency related to sexual exploitation in the character of Gũthera. She experiences this economic dependency because during that period after independence, life is characterized by political disillusionment, social corruption, and foreign-dominated economy. Due to these features, capitalists are allowed to pay workers in an unlawful manner. As a result, Gũthera, as a barmaid started to ask her customers money for her need.

“Aren't you going to offer me anything to drink? Or how much do you want to pay for a little pleasure? Pleasures are very expensive, you know.” (p.32)

Based on the quoted lines, Ngugi presents women in the business work where their incomes are very low. Therefore, they experience economic dependency at the hands of patriarchal capitalists. Sexuality is also monitored by the British neocolonial power in Kenya, that's why the Housewives Program is broadcasted on the radio regarding that issue. Ngugi highlights Kenyan women economic dependency related to sexual exploitation and claims revolution.

Moreover, due to low pay and non-respect of the salary payment date, women go on strike. They experience all aspects of gender stratification in the domestic and public spaces at the hands of patriarchal imperialists. African women's plights are from the legacy of colonization. This concurs with Lister's (1990) statement that economic dependency and poverty are for women, and are hidden costs borne by women because of the society's failure and refusal to recognize the value of caring women at work.

Furthermore, economic dependency related to prostitution is manifested in the character of Gũthera. This situation occurred in her life because of economic deprivation. After her father being sentenced to death, their family land is confiscated by the colonial government, Gũthera does know what to do since her mother passes away at childbirth. She is left to fend for siblings. Problems started to file, and poverty enters the door. As there was no way to get access to food, she was obliged to experience economic dependency. This hardship pushed her to betray her love for her partner. The narrator reveals it.

“From the day that she decided to walk the streets, she was able to feed and clothe the other children. But she could not earn enough to send them to school or to a place where they could learn useful skills.” (p.38)

In this statement, the author depicts African women economic dependency institutionalized by patriarchal postcolonial government. Further, WaThiong'o highlights autocracy in postcolonial era. Gũthera experienced economic dependency to quell the plight they are going through. To Ngugi Wa Thiong, the change that African people expect in postcolonial era is merely a mirage. This is conforming to Baumeister and Vols' (2004) statement that women are dependent on men because of economic deprivation and then poor women are willing to offer casual sex at a low price provided that they find daily food.

1.3 Domestication. It is also another aspect of gender stratification through which the author of the novel excerpt understudied portrays gender stratification. The division of labour considers domestic sphere and the household as the woman's place. Patriarchal vision also considers domestic work: cleaning the house including laundry, washing-up, sweeping; reproductive work, childcaring and rearing, adult care, etc. as women's duty. Domestication in the novel is manifested mainly in domestic work, sweeping the house, cleaning the surroundings, domestic responsibility, childcaring.

The author portrays domestication in the character of the barmaids. Those women who prepare foods and serve them it to customers. Moreover, women clean the surroundings and others sweep the factories.

“One of the women came... to take their order. 'So now women work in bars?' he asked Mũriũki. 'They sweep the factories, ..., and clean all the slime from the smelly drains and gutters.’” (pp.29- 30)

The above statement, Ngũgi Wa Thiong'o shows African women domestication. The author paints the image of the woman who is confined in the domestic sphere by patriarchal ideologies. The customers are surprised to see women cooking and serving food and drink in the bar. Wa Thiong'o highlights the subordination of African women. This domestication of women

aligns with Whittle’s (2019, p.36) view that women’s work is associated with housework that is cleaning the house including laundry, washing-up, sweeping and cooking meal.

In addition, domestication is manifested in the character of nameless women. Patriarchal society considers women as the cornerstones of the home. They are associated to domestic work. The narrator reveals it.

“...This is the voice of truth... Women were the cornerstones of the home, she [Madam the minister's wife] said. Matigari started... The women would then tell me about the children. Women are the ones who uphold the flame of continuity and change in the homestead.” (pp. 30-1)

The narrator once more shows how patriarchy defines a woman in the society by showing her as the unique actress of housework in a satirical tone. Ngugi Wa Thiong’o highlights patriarchal ideology which considers the kitchen as women’s office and domestic responsibility inclusive of childcaring. This aligns with Khurshid’s (2016) statement that women were held exclusively responsible for all domestic responsibilities.

Table 3 shows the Gender Stratification of African women as to Domestication

Table 3

Gender Stratification of African Women as to Domestication

Forms of Domestication	Characters	Quoted Lines
Housework and Cleaning and sweeping	Barmaids	“One of the women came... to take their order. 'So now women work in bars?' he asked Mūriūki. 'They sweep the factories, ..., and clean all the slime from the smelly drains and gutters.’” (pp. 29-30)

<p>Childcaring and Housework</p>	<p>Nameless women</p>	<p>“...This is the voice of truth... Women were the cornerstones of the home, she [Madam the minister's wife] said. Matigari started... The women would then tell me about the children. Women are the ones who uphold the flame of continuity and change in the homestead.” (pp.30-1)</p>
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2. Categories of Empowerment of African Women Hampered by Gender Stratifications in Patriarchal System.

Woman Empowerment being the ability or efforts to expand their base of power in social, educational, economic, political, and psychological aspects is often hampered by gender stratification in patriarchal societies. In the context of this fiction analysis, the focus is on the categories of psychological and economic empowerments of African women.

2.1 Psychological. The capability of cognitive state to control over other aspects of empowerment, to improve self-esteem, self-efficacy, self-determination, self-consciousness, well-being, happiness and to change behavior and attitude is termed psychological empowerment. The author of the novel depicts this through sexual harassment that causes emotional stressed, traumatic experience, confiscation of happiness and frustration in self- esteem. In the novel, the hampered psychological empowerment is depicted in the character of Gūthera. She experiences this at work. The narrator traces it in the following narrative:

“...Gūthera was trembling like a leaf. She stood up slowly, picked up her lasso and walked away uncertainly. Heavy thoughts weighed on her mind...Gūthera came back into the bar...” (P. 35)

The statement above shows the frustration of an African woman who experiences of sexual harassment at the workplace. Further, Ngugi Wa Thiong’o highlights the emotional stress experienced by the defenseless woman. The author also shows that Kenyan woman self-esteem has decreased even though she stands firm. Gũthera who represents African women and Kenyans particularly, shows her psychological empowerment when she comes back to work after being harassed. This aligns with Tripathi and Bharadwaja’s (2018) view that individuals who have high self-efficacy perceive stressful situations as challenging and adopt more effective stress coping strategies than those with low self-efficacy.

Table 4 shows the Psychological Empowerment of African Women Hampered by Gender Stratifications

Table 4

Psychological Empowerment of African Women Hampered by Gender Stratifications

Forms of hampered Psychological Empowerment Hampered by Gender Stratification	Characters	Quoted Lines
Emotional Stress	Gũthera	“The woman's screams were of pure terror. Gũthera was trembling like a leaf. She stood up slowly, picked up her lasso and walked away uncertainly. Heavy thoughts weighed on her mind...Gũthera came

		back into the bar..." (p. 35)
Traumatic Experience	Gũthera	The girl was greatly shocked and for a while remained speechless (p. 37)

2.2 Economic empowerment. The ability to get access to financial resources, credit, ownership of bank accounts, access to housing and land, share of matrimonial property and inheritance is called women economic empowerment. As stated by Kabeer (2009) women’s economic empowerment relates to the enhancement of women’s capacity for strategic choice and agency in the sphere of economy and to the possibilities this opens up for change in other spheres of their lives. Women’s economic empowerment is also critical for human development as it contributes to the development of human capital and capabilities.

In the novel, Ngugi Wa Thiong’o portrays hindered economic empowerment in the character of Gũthera who experiences gender stratification during the death of her father in the prison by colonial rulers. When they discover that her father is a patriot, they jail him and sentence him to death, and later on, they confiscate her family land farm.

“Their land was confiscated by the colonial government, and the girl was left to fend for her brothers and sisters... Poverty, the clothes got tattered, and there was no food.” (p. 38)

In the above statement, the author shows that women’s economic empowerment in post-colonial Africa is much hampered by economic violence and political corruption like what happens to Gũthera, whose family’s land is confiscated by the colonial government, an action which led to poverty of the whole family. The economic deprivation and non-access to land resources hinder African women’s economic empowerment. This conforms to the United Nations (2016) report that African women face gender stratification link to land and other productive resources which in turn cause women’s poverty and exclusion.

Table 5 shows the Economic Empowerment of African Women hampered by Gender Stratifications

Table 5

Economic Empowerment of African Women Hampered by Gender Stratifications

Forms of hampered Economic Empowerment Hampered by Gender Stratification	Characters	Quoted Line
Economic Deprivation	Gũthera	Their land was confiscated by the colonial government, and the girl was left to fend for her brothers and sisters... Poverty, the clothes got tattered, and there was no food. (p. 38)

3. Functions of Language Used by Authors in Writing the Novels

Language function analysis is a way of sorting out the meaningful purpose of language used in the character’s narrative the novel excerpt understudied according to Michael Halliday’s categories of functions of language. The novel excerpt understudied reflects characters who experienced gender stratifications that hinder their empowerment. Through language functions, the intended purpose of the author’s conveyed message is revealed by the characters. The table provided in the following page shows that the author of the selected novel excerpt utilizes the following functions of language: heuristic, and representational or informative functions.

Table 6 shows the two language functions used by the author of the novel.

Table 6
Language Functions Used by Author

Function of Language	Features / Description	Frequency	Percentage	Cited Pages	Quoted Lines
Heuristic Function	Language used to explore, learn and discover and includes questions	25	52.08	30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40.	Why don't you admit that it's because she won't open her legs for you that you are harassing her?' (p. 34)
Representational / Information	Language used to relay or request information	23	48,00	30, 31, 32, 33, 34, 35,	She was burned to death when the house was set

ve Function				36, 37, 38, 39, 40.	on fire.” (p.30)
Total		48	100		

As shown in the table, Ngugi Wa Thiong’o used more heuristic function of language with the frequency of 25 or 52.08 percent than the informative function of language with the frequency of 23 or 48.00 percent. Results show that Ngugi Wa thiongo’s uses heuristic function with the highest frequency in writing his novel. This dominant function can be understood in the way that Kenyan women experience much sexual violence, psychological and economic violence in the periods after independence. The African people wonder why they deserve this treatment by patriarchal colonizers.

“Why don't you admit that it's because she won't open her legs for you that you are harassing her?” (p. 34)

In the above quoted lines, the author conveys his message through the heuristic function in the character of Matigari to protest the sexual harassment of Kenyan- African Women. Moreover, Ngugi Wa Thiong’o uses Matigari and Guthera to say no, to the exploitation, violence, and other ills of colonialism. Ngugi uses the Mau- Mau struggle to protest the oppression of majority by minority. The author satirizes the neocolonial regimes in Africa.

Further, Ngugi Wa Thiong’o uses representational function in the narrative of the narrator.

“She was burned to death when the house was set on fire. ‘...By whom?’ ‘The landlord. She used to rent a hut ... but she could not afford to pay for it. The landlord told her to leave...” (p. 30)

In the above statement, the author conveys his message with the use of representational function of language through the nameless character to highlight the sufferings of African people during the period after independence to show the outcome of colonial bad governance. Ngugi

uses metaphor and irony to satirize the colonial leadership. This conforms to the concept of Thwaite (2019) that heuristic function of language is used to explore the surroundings by knowing “why” while for informative function of language, it is used to communicate information to other people.

4. Philosophy of the Authors in Writing the Novels

The author Ngugi wa Thiong’o uses the philosophies of Nationalism and Marxism in writing his novel *Matigari*. Nationalism as a philosophy is an ideology that put emphasis to loyalty, devotion, of allegiance to one’s nation or nation states. According to Niccolo Machiavelli (1469-1527) 16th century Florentine philosopher, nationalism was a vehicle for power and control, contributing to the glory of the nation and the effectiveness of its government while for Jean-Jacques Rousseau (1712-1778) a Genevan philosopher, nationalism was a vehicle for freedom and equality, realizing the essence of humanity and providing for government legitimacy. There are two phenomena describe in nationalism and these are: the attitude that the members of a nation have when they care about their national identity, and the actions that the members of a nation take when seeking to achieve or sustain self-determination. Anderson (1991) stated that in nationalism, nations move through historical time as persons move through biographical time. It is partly a matter of narrative construction, the production, reproduction and revision of narratives locating the nation’s place in history.

Marxism, on the other hand, as a philosophy saw human beings as creative and productive and used their capacities to transform the natural world. As a social, political, and economic philosophy, Brock (2021) stated that Marxism examines the effect of capitalism on labor, productivity, and economic development and argues for a worker revolution to overturn capitalism in favor of communism. Under capitalism all production entails an uneven relationship between the resources accumulated by the capitalists and appropriated to the workers (Sau, 2020). The consequential problems those inequalities bring about are still rooted in the uneven relationship between the owners of production and the workers.

In the novel analyzed, Marxism is shown in the dialogue between Gũthera and Matigari. Gũthera realizes that women working in the plantations are producing commodities but are not being paid as they produced and are not beneficiaries of their products like those women working in the bars. This can be seen in these quoted lines.

“Have you been to the plantations yet?’ Gũthera asked, ... ‘So, they still slave on the plantations?’ Matigari asked. ‘Most of the women are casual labourers in the tea, coffee and sisal plantations.... Go and rescue those; don’t worry about us, for we lost our souls in these bars a long time ago...” The worker wants the produce of his labour. We have refused to be the cooking pot that just cooks and never tastes the food.... “(p.39)

In the above quoted lines, Gũthera is helping the Kenyan women working in the British capitalists’ plantations to assert their rights. Women are working hard but do not profit from their production. The owners of the plantations are not mindful of the plight and rights of these women workers. What they have in mind is their profits that can be generated from the plantations at the expense of these workers.

As regard nationalism, the character that best manifests this philosophy is also Guthera. She defends the identity of the Kenyan people by supporting Matigari’s actions of rescuing women who are under neo-colonial exploitation. This is revealed in the following quoted lines:

“There are two types of believers,’ Matigari said, breaking the silence that followed the end of Gũthera’s narrative. (p.37). ‘Those who love their country, and those who will sell it. ‘What are you doing here in the bar?’ she now asked Matigari. ‘I’m looking for my people so that we may go home together. Come let me guide you to the nearest plantation, she told him... Between producers and parasites, there will never be peace...never! (p.39)

In the above lines, Gũthera as a nationalist, is determined in guiding and supporting the actions of Matigari, the patriot in the plantations in rescuing employed community members who are treated like slaves in the plantations of Kenyan British capitalists. Guthera loves her countrymen particularly the Kenyan women that she takes full responsibilities of them in setting them free. Working hand in hand with Matigari, they show solidarity and all out support for these people who are suffering from capitalists’ exploitation.

5. Conclusions

The following conclusions are drawn from the results of the fiction analysis:

1. The gender stratification determined in terms of violence are sexual harassment and physical assault while in economic dependency includes sexual exploitation and prostitution; for domestication, these are house works, cleaning and sweeping, and child caring.
2. Categories of empowerment of African women hampered by gender stratification includes emotional stress and traumatic experiences for psychological empowerment and economic deprivation for economic empowerment.
3. Heuristic language function is used by author in the writing his novel to explore, learn, and discover and this is best manifested in asking questions while representational or informative function is used by author in relaying and requesting for information.
4. The philosophies used by the African author Ngugi wa Thiong'o are nationalism to emphasize loyalty, devotion, and allegiance to one's nation while Marxism is used in exposing uneven relationship between the owners and the workers.

VII. Definition of terms

The following terms are defined conceptually and operationally for better understanding of the study.

Classroom Use. As used in the study, the term refers to classroom learning purposes.

Critical Reading. The term refers to the process of analyzing, and evaluating what is read (Tasnimi, 2017).

Domestication. The term refers to attribution of women's work including domestic work and health related work (Whittle, 2019). As used in the study, the term refers to the household works of women.

Economic dependency. As used in the study, the term refers to the economic situation in which women are dependent on men's income due to non-access to paid work.

Economic Empowerment. This means the capacity of increasing women's access to economic resources and opportunities including financial services, jobs, skills development, property and other productive assets and market information (Dibie, 2018). As used in the study,

the term refers to the skills of getting access to financial resources, credit, ownership of bank accounts, access to land housing, right to own property, and share of inheritance.

Fiction Analysis. As used in the study, the term refers to the critical examination of literary work and the discussion is focus on how its meaning is revealed and interpreted.

Function of Language. The term refers to the purpose of how language is used by author in writing his novel.

Gender Stratification. As used in the analysis, this means the unequal distribution of wealth, power, and privilege between men and women.

Narrative. As used in the analysis, it means the story which is narrated by the narrator and which presents a sequence of events.

Narrator: The term refers to the person telling the story (Abrams and Harpham, 2012). As used in the analysis, the term means the person who tells the narrative.

Psychological Empowerment. The term refers to multiple dimensions of perceived control, including its cognitive (personal efficacy), personality, and motivational dimensions (Michalos, 2014). As used in the study, the term refers to the capacity of getting the strengthening and stimulation of personal growth, personality, and development or one's well-being.

Protocols. As used in the study, in the term refers to the steps in writing fiction analysis.

Violence. The term refers to a complex phenomenon, which takes a range of various forms; it may be physical, material and /or reproduced as discourse through words (Burr and Hearn, 2008). As used in the study, the term refers to the harmful behavior of the character which produces aggression such as physical assault, murder, sexual abuse, harassment, economic abuse.

VIII. Novel Excerpt from Matigari (1990)

The lunch break was nearly over. People could be seen rushing back to work before two o'clock. The two policemen and their dog passed by the restaurant, heading towards the far side of the shopping centre.

It was very hot.

Matigari and Mūriūki entered the restaurant, crossed a small gutter and went into the bar.

The wail of the siren filled the air again. It was two o'clock. On the wall were murals of wild animals. An elephant, a hyena, a buffalo, a snake, a leopard and a zebra sat in a circle, all holding a bottle of beer in one hand. King lion sat in the centre of the circle, collecting money...

Matigari and Mūriūki sat at a table in a corner at the rear of the room. Matigari placed his hat and coat on a seat.

One of the women came from the counter to take their order.

'So now women work in bars?' he asked Mūriūki.

'Women work everywhere,' Mūriūki replied. 'They sweep the factories, cut grass in the fields, pick tea, coffee and pyrethrum and clean all the slime from the smelly drains and gutters.'

'And your mother? What does she do?'

'I have no mother.'

'You have no mother, no father - an orphan? What happened to your mother?'

'She was burned to death when the house was set on fire.'

'Set on fire? By whom?'

'The landlord. She used to rent a hut in the village, but she could not afford to pay for it. The landlord told her to leave, but my mother asked him: Where will I go if I leave this hut? You can't throw me out into the wilderness like a wild animal. Money isn't more important than life! But the landlord answered: You have to go whether you like it or not. I will see to it myself that you leave. That night, my mother returned home drunk. She went to bed. It was about midnight when I was woken up by the smell of smoke. I ran to where she lay. She was fast asleep. I tried to wake her up. I jumped out through the window, but my mother got stuck because the window was too small. Then the house burst into flames.'

The barmaid went back to where the others sat, and they continued talking about the strike, their half-empty bottles and glasses of beer in front of them. One of the barmaids was crocheting with effortless ease.

The woman who was crocheting suddenly said to the others, 'Let us listen to the housewives' programme'. She walked across the room and turned off the juke-box.

The radio came on.

...This is the voice of truth. Next on the air is the Housewives' Programme. We shall be talking about family matters today ...Madam the minister's wife urged all women to take refuge in the safety of the church and to stop competing with their husbands in drinking and adultery. Women were the cornerstones of the home, she said.

Matigari started. Indeed, women were the cornerstones of the home. How foolish of me not to have thought of it! I should have started looking for the women. The women would then tell me about the children. Women are the ones who uphold the flame of continuity and change in the homestead.

Just as he wondered what to do, he saw a young woman come into the bar and join the others. They shook hands and clapped one another's palms jubilantly.

'Hi, Gūthera,' they all greeted her together. 'What's news?

'Nothing,' she answered, smiling. 'I'm just hiding from the cops.'

The women behind the counter turned down the volume of the radio, eager to hear properly what Gūthera had to say.

"Why? Have you stolen something?"

'No. It's just that one of the cops is after me. He keeps on following me like I am a bitch on heat. He ought to be ashamed of himself, whistling at me like that in order to make me stop. Who is going to stop to let cops chat her up, and in broad daylight? Definitely not Gūthera!'

What a beautiful woman, thought Matigari; a woman with teeth that gleam white like milk, a mass of hair so black and soft, as if it is always treated with the purest of oils. Yes, a woman who is neither too short nor too tall; neither too fat nor too thin...It was difficult not to stare at her. What was such a rare beauty doing in a dingy bar?

The women burst out laughing.

'What is wrong with the policeman? Don't you like him?

Money is, money, you know.'

'To me, cops' money stinks of blood,' she answered, turning while she spoke and noticing Matigari and Mūriūki for the first time. 'I'd rather beg for a beer even from a total stranger – like that man over there.'

Gūthera walked up to Matigari and without more ado sat on his lap, put her arms around his neck and looked at him with feigned love in her eyes.

'Why do you look at me like that, dad? You've even forgotten to eat your food and drink your beer. I usually drink lager. Go on! Don't be mean! Aren't you going to offer me anything to drink? Or how much do you want to pay for a little pleasure? Pleasures are very expensive, you know. But at this time of the month, the prices are usually low. We even give favours on credit. You can pay at the end of the month. But that is only if you are employed. Are you? Or are you one of those peasants who wait for a cent from the sale of the milk from your one cow? Or perhaps from the sale of coffee picked from your single acre? Or are you the type who ambush their wives for money as they return home after selling their wares in the marketplace? Anyway, we don't mind where you get your money from or how. But luck isn't always on our side. For instance, if the factory workers go on strike, I have no clue as to how we will get our food. We might be lucky with those who sell their little plots of land. Would you sell off your wife's plot, or indeed her house?'

'Can't you see that I am old enough to be your father?'

Matigari told Gūthera when he got his first opportunity to say something. 'Sit down here on this chair,' he said, pushing her off gently with one hand.

She squeezed herself between Matigari and Mūriūki.

'Where have you been living, old man? Have you been living on the moon or in space perhaps? Or are you just playing hard to get? Let me tell you something. These days it does not matter whether it's your father or your son, whether it's your brother or your sister. The most important thing is money. Even if a boy like this one came to me with money in his pocket, I would give him such delights as he has never dreamt of. Or what do you think, my little hero? The only people I have sworn never to have anything to do with the policemen. Are you a policeman?'

Before Matigari could answer, Gūthera glanced out through the window and saw the two policemen with their dog. She leaped to her feet.

'Good God! Those hyenas are headed here . . . I don't want the fools to give me any foolishness. But stay put, old man. I'll be back soon, and then you will have to buy me a drink.

'Gūthera disappeared through the doorway.

Matigari held his chin, sadly contemplating what had taken place. Age crept back on his face; the wrinkles seemed to have increased and deepened. How everything had changed. What was this world coming to?

The women at the counter were now talking about Gūthera.

. . . So talkative, this Gūthera . . . I don't know what she has against policemen. No money bites . . . If I were Gūthera, I would work on him so much that he would end up pawning his police uniform . . . They continued in this way, just killing time with small talk. They were suddenly startled by the bloodcurdling growl of a dog, followed by the chilling scream of a woman. The barmaids ran out, followed Mūriūki. The dog continued growling. The woman's screams were of pure terror. Mūriūki returned to the bar, trembling from head to heel.

'It's . . . the . . . woman . . .' he said.

'What's happened?'

'They are setting the dog on her.'

'Who are?'

'Those policemen. '

Matigari shot out of his seat and darted outside, followed by Mūriūki. What a sight before him!

A crowd of people stood around Gūthera, watching the policemen unleash terror on the woman. She was kneeling on the ground. The dog would leap towards her; but each time its muzzle came close to her eyes, the policeman who held the lead restrained it. Gūthera's wrapper lay on the ground. Each time she stood up to retreat, the dog jumped at her, barking and growling as though it smelled blood. Some people laughed, seeming to find the spectacle highly entertaining. A gush of urine rushed down her legs; she was staring death in the face.

Why do you hide behind a cloak of silence and left yourselves be ruled by fear?

Remember the saying that too much fear breeds misery in the land.'

By now all eyes were on Matigari. The crowd parted as they would give way to a lunatic. Matigari, without changing his pace, now, pointed a finger at the policemen and told them, 'Leave her alone! '

'Who gives you the right to interfere with the law?' the policeman who held the dog asked him.

'What kind of law is this which allows policemen to harass defenseless women? 'The policeman became uneasy, since he did not know who this man was or what was making him so confident. 'Do you know that this woman has disobeyed police orders to stop? We are here to

ensure peace and stability,' the policeman who held the dog said. Why don't you admit that it's because she won't open her legs for you that you are harassing her?

'Do you want me to set this dog loose on you?' the policeman asked menacingly and angrily because he had been exposed.

'Do you want me to let this dog tear you up into shreds until you bleed to death?'

'Just you dare try. You will know exactly whom you are dealing with. '

'And who are you?' the other policeman asked.

'Matigari ma Njiriũngi...

The first policeman made as if to let the dog loose on Matigari, but the other one took him by the hand and whispered to him:

'Let's go. Have you ever heard of anyone with a name like that? Besides, he might even be an eminent person dressed plainly. Or why do you think he is so bold?'

'Wewe mwenda wazimu (You are crazy)'" the policeman with the dog told Matigari.

'And you, woman, you must learn to obey those whose duty it is to ensure peace and stability.'

The policemen moved away towards the storeyed buildings at the shopping centre.

Matigari walked up to the woman and placed a hand on her shoulder.

'Get up . . . Come, stand up, mother . . . ' he said simply.

Gũthera was trembling like a leaf.

She stood up slowly, picked up her lasso and walked away uncertainly. Heavy thoughts weighed on her mind...

Gũthera came back into the bar. She had washed herself and changed her clothes and lasso (a wrapper).

All the barmaids ran towards her and hugged her, telling her how sorry they were about the whole incident.

She freed herself from their embraces and walked up to Matigari. She stood next to him humbly. When she spoke, it was with a voice that trembled.

'I don't know who you are . . . but I beg you to forgive me for all the things that I said to you earlier on. I will never forget what you have just done for me as long as I live.'

'Take a seat,' Matigari said to her. 'Ask for something cool to drink, for it is rather too hot.'

'What's all this between you and the police?' he asked her. She hesitated, eyeing Mũriũki, wondering whether or not to speak in his presence. She decided to go ahead.

'I have never spoken about this to anyone,' she began. 'But ask yourself, what am I doing in the bar? First let me tell you a story . . .

'Long ago, there was a virgin. Her mother had died at childbirth. This girl and her sisters and brothers were brought up by their father... The girl in question loved two people dearly: her heavenly Father who had given her life, and her earthly father who had brought her up with so much love. Her earthly father really loved children. 'She became a born-again Christian. She started praising the Lord so earnestly she felt as though she had grown wings of holiness and could just fly to heaven. Then the war broke out. People became divided. Some of them were patriots, and the others were sell-outs.

The world seemed upside-down. Children turned against their parents, parents against their children. But this girl paid heed to two masters only: her heavenly Father and her earthly one. She was ready to do all she could to serve them. Her father went to church regularly, but he was also a patriot. The girl never knew this, although her father often said to her: Those Ten Commandments are all good, but they are all contained in this one commandment: Love. One day, her earthly father was arrested. She went to see him in prison. She went to the superintendent of police to ask why her father had been arrested.

He told her: Your father was found carrying bullets in his Bible. The girl denied this. Go ask your father, they said. They brought him in, handcuffed. When she saw him like this, she began to cry. The police officer left her for a while. Is it true? she asked him. Yes, for there is no greater love than this: that men and women should give up their lives for the people by taking to the mountains and forests. The girl was greatly shocked and for a while remained speechless. The superintendent came out, smiling slyly. He said: My superiors do not know about this yet. We can settle this matter between us here and now. Give me your purity, and I will give your parent back to you. The young maiden remained silent. The superintendent explained further: You are carrying your father's life between your legs.

The girl went back home and knelt in prayer to the heavenly Father, pleading with Him for guidance. The following day, the girl went back to the police station. Again, the superintendent told her: Your father is among those who call themselves patriots. Nobody outside this police station knows about this. You can trade your innocence for your father's life. The girl answered: I will never forsake my Father, Creator of heaven and earth. The police officer told her: Say goodbye to your father, then. Her earthly father was killed. Their land was confiscated by the

colonial government, and the girl was left to fend for her brothers and sisters. Problem began to heap on problem. Poverty, the clothes got tattered, and there was no food. Nothing. The other children cried: Where is our father? What shall we eat?

The girl just stared at them blankly. The thought that she might have perhaps saved her father's life tormented her. The anguished cry of the children was tearing her apart. She turned the thought over and over again in her mind. But her heavenly Father would not answer her questions. All that the Bible said was simply: Thou shalt not steal; thou shalt not covet thy neighbor's things; thou shalt not commit adultery. What of hunger? No answer. What of thirst? Again, no answer. What about nakedness? Silence.

The girl went back to the priest. She pleaded with all the other Christians in her church. When they saw her approaching, they fled. A terrorist's child? She would go to church, only to return home empty-handed.

'One day, the girl decided to walk the streets. That day, she returned home with a packet of flour. Let me tell you this: From the day that she decided to walk the streets, she was able to feed and clothe the other children. But she could not earn enough to send them to school or to a place where they could learn useful skills. Are they not the ones that I meet in bars and shopping centres eating rubbish from the garbage pits, or begging from tourists on street corners? That is the end of my story.

But perhaps I have not answered your questions yet. The night that the girl began walking the streets, she swore to herself: Even though it's my troubles which have led me away from the paths of righteousness, and have turned me into a hunter of men, I will never go to bed with a policeman. I will take money from strangers, thieves, murderers even, but I will never open my legs for any policeman, these traitors, no matter how much they are prepared to pay for the favours. This will be my eleventh commandment.'

'There are two types of believers,' Matigari said, breaking the silence that followed the end of Gũthera's narrative. 'Those who love their country, and those who will sell it. There are also two types of soldiers. Some are there to protect the people, others to attack them.'

I have never seen even one of them protecting the people!'

she said.

'And what of your father? Such a patriot. A servant of the people! There are also two types of people in the land: those who sell out, the traitors, and those who serve the people, the patriots.'

'What is your name?'

'Matigari ma Njiriũng. '

' A patriot? Are you one of those left behind in the forest to keep the fire of freedom alive?

Where do you come from?'

'I returned from the forest only this morning. '

'What?'

'Yes, I returned from the mountains at dawn.'

'And who is he?' Gũthera asked, turning to Mũriũki.

' I found him by the garbage yard,' Matigari said.

'Really?' she asked, again turning to Mũriũki. 'Are you one of the children who live in the vehicle cemetery?'

'Yes,' he said.

'What are you doing here in the bar?' she now asked

Matigari. 'Have you no home you could return to?'

'I'm looking for my people so that we may go home together.'

'The family of the patriots who survived the war?'

'Maybe they do not know who they are yet.

It was now Matigari's turn to tell Gũthera his story: how he had cleared the bush; how he had cultivated and sowed; and how later he had built a house. And all this time Settler Williams had strolled about with his hands in his pockets, whistling tunes or giving orders here and there. He told her how, when he had finished building the house, Settler Williams had grabbed it. He had done the same with the factories...

'It was only yesterday that he fell, and I stood on his chest with my left foot, holding up the weapons of victory and singing victory in my heart: The house is mine now, it belongs to me and my family . . . That is why I am now looking for my people, my daughters, my sons, my in-laws, my wives . . . Where do I start looking?'

'Have you been to the plantations yet?' Gũthera asked, feeling slightly ashamed of having thought ill of him, especially when she remembered how he had saved her from the police dog.

'So, they still slave on the plantations?' Matigari asked.

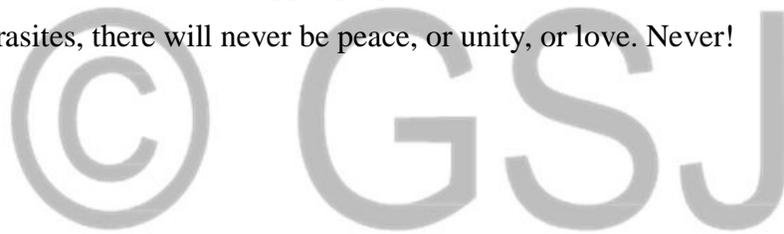
'What do you expect them to do? Today there is no corner of the land where you'll not find women looking for something with which to quell the hunger of their children and husbands,' she

said. 'Most of the women are casual labourers in the tea, coffee and sisal plantations. If you want to know where to begin your search, go to the plantations. Go and rescue those; don't worry about us, for we lost our souls in these bars a long time ago...'

Should the shepherd and the shepherdess let the wolves and hyenas herd their sheep for them? This world is indeed upside-down, and it must be set to rights again. The builder wants a place in which to lay his head. The tiller wants his harvest. The worker wants the produce of his labour. We have refused to be the cooking pot that just cooks and never tastes the food, or do you want our women to continue trading their bodies for a few coins? Our children too, do you want them to continue scavenging in dustbins for leftovers, like vultures? Boy will never sleep in my house again. '

'Supposing they arrest you again, and take you back to prison, or to the mental hospital? They might even do something worse to you.

' Let me tell you one thing, ' Matigari said. 'Whether they imprison, detain or kill us, they will never stop we who toil from struggling against those who only feed on our toil. Between producers and parasites, there will never be peace, or unity, or love. Never!



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