

**The Impact of Patriarchy on Female Characters in
ከአድማስ ባሻገር and Woman at Point Zero a Feminist
Criticism Approach: A Comparative analysis**

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DECLARATION

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

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Abstract

Gender stereotyping is a cross-cultural phenomenon prevalent across borders regardless of religion, ethnicity or color. The nature and the negative impact of such stereotyping are more pronounced in poor and developing countries of the world like Africa where development, education, access to media and awareness are scarce. The prevalence of such stereotyping in the continent is the reason which compelled the researcher to engage in studying the contribution of feminist Ethiopian writers in this regard.

This study, thus, primarily focuses on the degree of violence domination and its impacts on female characters in the two novels, *ከአድማስ ባሻገር* and *Woman at Point Zero*. To this effect, the researcher, in light of the purpose of this research would consider the basic notion of patriarchy as a guiding principle to explicate the novels. Based on the aforementioned novels, the writer will attempt to make comparative study on patriarchy.

The result of this study has shown that Patriarchy is the dominant feminist approach in *ከአድማስ ባሻገር* and *Woman at Point Zero*. Different types of violence's are observed in these two novels. And the destructive impacts of these types of violence's are believed to be very hard to reverse.

The two victim characters of the above violence, Lulit and Firdaus they stood against men and even went to the extreme of revenging men who they thought are the creators of patriarchy.

The damage created by patriarchy can not be healed by simple psychological treatment. This is clearly seen in the two novels. Both characters Lulit and Firdaus decided to revenge man of a kind angered by all the pains they have faced created by patriarchy.

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Chapter I: Introduction

1.1 Background to the Study

The aim of this background is to show how religious thoughts and classical views have given a background to patriarchal domination in the world.

"God created man in his own image. And the lord God caused a deep sleep to fall upon Adam and he slept; and he took one of his ribs, and closed up the flesh instead there of; and the rib which the lord God had taken from man, he made a woman, and brought her up to the man and Adam said,

'This is now bone of my bones and flesh, she shall be called woman. Because she was taken out of man.' They were both naked and the man and his wife were not ashamed and the eyes of them both were opened and they knew they were naked: and they sewed fig leaves and made themselves aprons". (Genesis 2 verses 22-23).

Based on the above Biblical statements N.Krishnaswamy (2005:73) resumes expressing his surprise by saying:

"Even an ordinary reading of the text will make its andocentric nature self-evident; woman is taken out of man (though it is the mother who gives birth to a baby). Adam names his wife eve: God is male ('created man in his own image') man is created first ... it is said that those who name the objects, in fact, own them and those who rule the world rule the world. Not only the text given above but also every where one can see a deep-rooted gender bias; the bias; become part of the historical / textual tradition..."

As it is stated above gender bias has its own religious and historical background. As a result, women's human rights have been stayed in the hands of men. Some conservative male philosophers and historians openly argue that women have incomplete nature.

Aristotle (384-322BC) quoted by N.Krishnaswamy (2005:73) says:

“The female is female by virtue of a certain lack of qualities and added that we should look up on the female state, as it were, a deformity, one which occurs in the ordinary course of nature. On account of its weakness it quickly approaches its maturity and old age since inferior things all reach their end more quickly”.

Women make about half of the population of mankind. Their contribution to the development of the world in different sectors ranges from the early stage of a person as mothers, to the level of involving themselves in different occupations. According to Learner (1986:4) women are and have been central, not marginal, to the making of society and to the building of civilization.

Unfortunately, the centrality of their effect and influence is quite often denied the credits it should receive and they are usually found marginalized, viewed as secondary citizens that are mentally and physically deficient. In comparison with their male counterparts, they are often given the low rank. Learner (1986:218) states, “Women have for millennia participated in the process of their own subordination because they have been psychologically shaped so as to internalize the idea of their inferiority”.

Even if women have been pushed to the darkest side of life, they have not kept silent under the shadow of men's enmity. They have organized themselves to defend against the limitless attack of patriarchal traditions. Frankly speaking, women's guns have always been loaded to tear the flag

of discrimination, to undress the clothes of “otherness” once and for all. They have practiced various systems of struggle while they fight for their undeniable freedom. Feminist literary criticism is one of their strong defending mechanisms.

However, illiterate women most likely may not be aware of how deep women’s image is disfigured in the literary works unless critics continuously depict the hidden facts. Even if scholars have tried their best to uncover women’s image in various literary works so far the depth of the problem demands a lot to reveal how women are wrongly represented in fictional works. Therefore, this thesis is an attempt to show what image do the major women character have in *ከአድማስ ባሻገር* and *Woman at Point Zero*.

Do women really have a subordinate position in their own society? What impact does this position have on their over all personalities? These questions would be answered based on the two female characters Lulit and Fridaus in *ከአድማስ ባሻገር* and *Woman at Point Zero* Respectively. And in order to address the questions above the writer will try to examine the two texts through the lenses of feminist criticism.

1.2 Statement of the Problem

This paper attempts to examine the impacts of patriarchy on the psychological, physical, economic, social and cultural situations. To this effect, the study will focus on two literary works namely **ከአድማስ ባሻገር** and *Woman at Point Zero* by Bealu Girma and Nawal El-Sadawi respectively.

Feminist critics have attempted to show the positions of women in society and the different kinds of dominations they are subject to. But in general, recognizing the contribution made the writer believes there is a still a need for further feminist studies. **ከአድማስ ባሻገር** and *Woman at Point Zero* have not been studied from the angle of patriarchal approach. As a result the life of women and the impact of patriarchy will be seen as represented in the two novels.

1.3 Objectives of the Study

The general objective of this study is to examine women's moral, economical and social status in the novels, **ከአድማስ ባሻገር** and *Woman at Point Zero*, and to determine the position of women in the society, with reference to their male counterparts. The specific objectives of the study are:

- To assess the factors that affect women's image.
- To examine the impact of patriarchy on women characters in, **ከአድማስ ባሻገር** and *Woman at Point Zero*.
- To examine the roles of men and women as presented in the two novels.

1.4 Rationale of the Study

The following reasons explain why the two novels are selected. Each of the novels represent two different societies namely an Arab and black African. Both novels are from two different cultures, Christianity and Islam. Which motivates the writer to make a comparison of the issue? On the other hand the two protagonist character shows a similarity in their life conditions and happenings despite the major differences in the social makeup of the society each represent. Moreover, each character has initially a rural background, was sexually abused, and was victim of a domestic violence. In addition both characters were forced to go in to the world of prostitution, as a result of the abuse they were forced to undergo. And finally these major characters decided to revenge man of a kind.

1.5 Delimitation of the Study

Because of the limited time gap for the study, the scope of this research is limited to showing the impact of patriarchy on women in the selected novels. And with the state parameter the writer will try to examine social, psychological, physical and cultural positions of women by using the given setting (Ethiopia and Egypt).

1.6 Methodology

This study aims at exploring the roles of men and their subsequent impact on females. The researcher, in light of the purpose of this research would consider the basic notion of patriarchy as a guiding principle to explicate the novels, *ከአድማስ ባሻገር* and *Woman at Point Zero*.

Based on the aforementioned novels, the writer will attempt to make comparative study of patriarchy. It is believed that conducting comparative analysis in the selected novels might help to depict women's image in

literary works. The following are what the researcher considers most crucial while analyzing the literary works.

- The representation of women
- The impact of patriarchy on women
- The factors that affect women's image
- The roles of men and women as presented in the two novels

1.7 Significance of the Study

It is believed that this study would enable writers to reassess their work in view of gender balance. In addition, this study will contribute to the overall effort made to sensitize the society especially men to limit themselves from discriminating women. In addition readers of the study are expected to develop an attitude of not involving in violence against women. Above all this study is believed to motivate female writers to use their creative power in order to come up with strong women characters in their novels. It is because the reliable efforts of female novelists and feminist critics could take the lion share in the process of changing the distorted image of women.

1.8 Organization of the Paper

This thesis is divided into four chapters. Chapter one is the introduction. It contains the background of the study, statements of the problem, purpose of the study, objectives of the study, rationale of the study, delimitation of the study, methodology, significance of the study, and the organization of the paper. Chapter two consists of literature review. Chapter three presents analysis of the two novels based on the theories discussed in chapter two. The last chapter of this paper, chapter four, is the conclusions and recommendations. In the coming chapter the writer will present the review of the related literature.

Chapter II: Review of Related Literature

2.1 Social Bias against Women and its Reflection in Literary Texts

The aim of this chapter is to provide a body of knowledge that shows historical, background, concept and principle of feminism by different scholars and researchers. Its purpose is to serve as a frame of reference, and will eventually serve to facilitate the analysis part of the study.

According to Wiegman and Glasberg (1999) Patriarchy Literally means a social system in which property passes from father to son, but when this word is broadly used it refers to any social organizations in which men dominate different positions and governmental leadership. It is a system where men are vested with the power of ruling and controlling societal, communal and familiar affairs alone where land, housing rights and family decision making responsibility ultimately belong to men. This patriarchal ideology gave way to the domination of women in various ways. Women are supposed to be subordinates to men in families, government and the economy. There is always a distinction made between the two sexes where the men are encouraged to take the position of the “norm”, which is accepted by many and the women are left to be involved with the “less valued” activities. This discrimination of the sexes and the overvaluing of one over the other is clearly shown in the use of the pronoun “he” to refer to all human beings male and female. “He” is an inclusive pronoun because man is considered complete with values including the woman’s, while woman is incomplete and nothing by herself.

Humm (1992: 47) states that: “the body of a man makes sense in itself and apart from that of woman, where as the latter seems wanting in significance by itself..... Man can think of himself without woman, but she can’t think of herself without man. He is the subject, the absolute and she is the other.”

In a patriarchal society, a woman is considered as nothing by herself. She is defined in relation to man as she is not taken as independent. She is expected to fit herself in the ideological framework that the society made available for her. Jones (1987) states that, in any cultural context, the behavior that male and female should have is fixed by the norm of the specific culture. If anyone tries to disobey the set rules, they should expect to encounter various problems in the society which produces the images and conceptions of the ways the others should behave. This shows that social pressure can be an obstacle to individuals attempt to change.

The ideal woman for most patriarchal society is the one who is beautiful quiet and obedient. A perfect woman is pure and sweet with a caring and loving heart. Her place in mans life according to Humm (1992:225) is as a “nurture care taker and helpmate” Ruthven (1984:70) says that a woman is not expected to be bold and ambitious as passivity is assumed to be in her nature. This shows if a woman tries to act as strong and challenging person, the presence of opposition from the other direction is inevitable. This is because it is believed that a strong woman is different from the norm and deserves to be shown hatred and criticism. According to Saadawi (1980) “a woman with courage or ambition with eyes wide open, and who shows audacity and strength, is still considered ugly, repulsive, coarse and vulgar”.

Most African male writers do not represent the female African characters as independent beings acting on themselves, but rather as beings whose selfhood is suppressed. Women are portrayed as showing virtuous maternal characteristics tender and virgin. This portrays, which is viewed as reflection positive values of a woman focuses on showing her reproductive function, which eventually leads to showing her as loving mother sacrificing herself for her children. According to Frank(1987) cited in yehualashet (2004) the female characters are shown as being the shadows of the man representing the mother, the daughter, the sister or the wife of the male character. In the other extreme women are depicted negatively as having a threatening nature and negative power with dangerous force castrating a woman. Concerning this Barthold (1981:59) says, “Women who are portrayed in men’s book are polarized as either the prime cause of disruption of the times or as the source of redemption”.

When the already existing stereotypes are detected as unacceptable, the society struggles to form a new one even though according to Ferguson (1977:32), “the emotional force of old stereotypes remains strong and continues to influence behavior”. In some cases it is possible to see an attempt being made to eliminate this bias through literature. Literature by showing biases that exist also helps in conscious raising and helps women overcome the sense of isolation which has for long been the main tool of their domination in patriarchal society. After discussing these points the writer believes that it’s seems appropriate to focus on Feminist Literary Criticism.

2.2 What is Feminist Literary Criticism?

It might be hard for one to give a clear-cut definition for feminist literary criticism. Feminist literary criticism has a multi-directional approach. Lois Tyson (1999) observes, "Broadly defined, feminist criticism examines the ways in which literature and other cultural productions reinforce or undermine the economic, political, social and psychological oppression of women". And according to Millet Kate (1969:25) the essence of politics is power and the task of feminist critics and theories is to expose the way in which male dominance over female, which constitutes perhaps the most persuasive ideology of our culture and provides it's most fundamental concept of power. In keeping with Millet's approach feminists have politicized existing critical methods, it is on this bases that feminist criticism has grown to become a new branch of literary studies. Feminists therefore, find themselves in a position roughly similar to that of other radical critics.

And as it is described by Jeferson and Robey (1993:205) feminists have to be pluralists. There is no pure feminist or female space from which we can speak. All ideas, including feminist ones, are in this sense contaminated by patriarchal ideology. The point is not the origins of an idea, but the use to which it is put and the effects it can produce. What matters is therefore not so much whether a particular theory was formulated by a man or a woman, but whether its effects can be characterized as sexiest of feminist in a given situation. In this specific context, then, the fact that there are no purely female intellectual traditions available to us is not as depressing as it might have been. What is important is whether one can produce a recognizable feminist impact through our specific use of available materials. Feminist literary criticism primary takes women as a central concern. Feminist critics are interested in revealing the over all behaviors that female characters are given in the literary works.

According to K.M Newton (1997:220):

Initially feminist criticism reflected the political goals of feminism in authors and texts were judged in accordance with how far they could be reconciled with feminist ideology. The “images of women” school feminist critic adopts this point of view and is particularly concerned with how women characters are represented in literature.

Feminist critics need to examine how the political, social and economic conditions of women are reflected by the literature through female characters, and how male characters are created to exercise patriarchal tradition in their fictional world. Feminist's strong effort is not only limited to evaluating women's role in literature simply as reader. They go further than this to see the impact of women's participation as writer to light patriarchal tradition.

K. Newton (1999:210) observes: Feminist criticism is divided into two distinct varieties. The first type is concerned with woman as reader with woman as the consumer of male produced literature, and with the way in which the hypothesis of a female reader changes the apprehension of a given text, awakening the reader to the significance of its sexual codes. “I shall call this kind of analysis the feminist critique, and like other kinds of critique it is a historically grounded inquiry, which processes the ideological assumptions of literary phenomena.”(210). Its subjects include the images and stereotype of women in literature, the omissions and misconceptions about women in criticism, and the fissure in male constructed literary history. It is also concerned with the exploitations and manipulation of the female audience, especially in popular culture and film. The second type of feminist criticism is concerned with woman as a writer, with woman as a producer of textual meaning, with the history, themes, genres and structures of literature by women. Its subjects include the psychodynamics of female creativity; linguistics and the problem of female language; the trajectory of the individual or collective female

literary career; literary history; and of course studies of particular writers and work.

Apart from the above points some radical feminist critics go to the extent of creating utopia (their perfect world), where their language is not dominated by the language of men. Here we are forced to mention, Helen Cixous, the most influential French feminist theorist.

It is stated by K.M.Newton (1997:210) as,

Language for Helen Cixous is the crucial area of concern and she believes that in order to resist the phallocentrism or intrinsic male dominance of culture women have to find their own linguistic space. Thus she posits the existence of an "écriture feminine" or feminine writing which is derived from mother rather than the father. This form of languages, drawing in the mother-child relationship which exist with in the unconscious but remains repressed as the result of the domination of male centered language, subverts fixity and closure in language and celebrates free-play of signification. In the selection from her work reprinting here she argues against the rigidity of both conventional theory and conventional feminism. For her it is absurd to reject male writing and male theory but nevertheless 'speaks through the body' give women 'another universe of expression from men'.

As it is mentioned earlier at the beginning, feminist criticism is characterized by its political commitment to the struggle against all forms of patriarchy and sexism, it follows that the very fact of being female does not necessarily guarantee a feminist approach. A female tradition in literature or criticism is not necessarily a feminist one.

Behind the frequent confusion of feminist with female texts is a complex web of assumptions. It is, often assumed that the very fact of describing experience typical of women is a feminist act. On the one hand this is obviously true; since patriarchy has always tried to silence and repress

women's experience, rendering them visible is clearly an important anti-patriarchal strategy Jefferson and Robey (1993:207).

According to Kristeva (1981:33) "females still need to claim their place in human society as equals, not as subordinate members, and they still need to emphasize the difference between male and female experience of the world. But that difference is shaped by the patriarchal structures feminists are opposing; and to remain faithful to it is to play the patriarchal game". She further argues that "all forms of language are sites of struggle. As feminist critics our task is to prevent the patriarchs from getting away with their habitual trick of silencing the opposition. It is up to us to make the struggle over the meaning of the sign, the meaning of the text, an explicit and inevitable item on the cultural agenda". In general as many feminist scholars agree feminist criticism is rooted in the fundamental prior intuition that women are seats of consciousness as selves, not others. Women in literature written by men are for the most part seen as others, as objects, of interest only in so far as they serve or detract from the goals of the male protagonist. Such literature is alien from female point of view because it denies her essential selfhood. Women no more tolerate being seen as, "others". The following chapter will discuss about Historical overview of feminist literary criticism.

2.3 Historical Overview of Feminist Literary Criticism

Feminist literary criticism has not been raised from the vacuum. It has its own historical foundation. Of course one could have the courage to say that feminist literary criticism is conceived in the womb of the victims of oppression. When we go through some vital historical events, we see that the concept of 'feminism' was clearly emerged in the middle of twenty century.

N.Krishhaswamy (2005:74) says:

Feminism (of late called 'womanism') is a serious attempt to formulate the issues and find solutions to gender problems. It was started by Simone de Behavior in the second sex (1949) and gained momentum in the 1960s. She says Legislators, priests, philosophers, that the subordinate positions of women are willed in heaven and advantageous on earth: she points out those women are not a minority like the black and they are not a product of history like proletariat.

Here we can say that Simone de Behavior's argument has lit the candle which shows the path that leads to the origin of feminist literary criticism.

Wilfred L.Guerin and (ET .al) (1999:198), describe the historical development of feminist criticism as:

Elaine Showalter, one of the leading feminist critics in the United States, has identified three phases of women's literary development the "feminine" phase (1840-80), during which women writers imitated the dominate traditions; the "feminist" phase (1880-1920) during which women advocated minority rights and protested; and the "female" phase (1920-present) during which dependency on opposition – that is, on uncovering misogyny in male texts and women. Showalter attacks traditional literary history that reduces female writers to only a few who are "accepted". She describes a women's tradition in literature that is an imaginative continuum of certain patterns, themes and images from generation to generation.

Contemporary woman feminists like Gorge Eliot, Mary Wallstone Craft, and Virginia Woolf, Rebecca West, Charlotte Perkins Gulman, Simone de Behavior and others gave literary analysis on different fictional works. They tried to depict the intrinsic nature of male authors. Time and again they indicated how the internal fear and frustration of male were portrayed through female characters.

For instance, Wilfred L. Gueri and et. Al (1999:190) describes De Behavior's role as:

They saw text, as model of power. De Behavior asked, what is woman? How is she constructed differently from men? Answer: she is constructed differently by me ... the thesis that men write about women to find out more about men has had lasting implications. De Behavior established the fundamental issues of modern feminism by arguing that man defines him human, not woman.

The following section is intended to show the importance of concepts like: Gender Studies, Marxist Feminism, Psychoanalytic Feminism and Minority Feminist criticism.

2.4 Some Significant Current Practices in Feminist Literary Criticism

2.4.1 Gender Studies

The term "gender" is not as such a clear term by itself. Traditionally, different scholars express their views under the umbrella of "gender" when they seek to show the difference between man and woman. When we examine the remarkable differences of these two groups (man and woman), we would be obliged to concentrate on the contribution of gender and sex for their differences. By sighting Milktt's sexual politics L. Guerin (1999:199) says:

"Distinguishing between sex as biologically determined and gender as psychological concept that reference to culturally acquired sexual identity, Milktt wrote that the essence of politics is power and that the most fundamental and pervasive concept of power in our society is male dominance. She saw literature as a record of the collective consciousness of patriarchy."

In most cases culture and language are almost the two sides of a coin. Any culture is depicted through language. That is to say language reflects the existing customs of the given society. Then if gender is culturally acquired sexual identity, and culture manifests itself through language, we can say that language serves for patriarchy. Here the main goal of feminist critics is openly revealing how women are marginalized through language in literary works. Some radical feminists say that women shouldn't be expressed by the language of masculine. For them unequal society has unequal language.

(Kramer, 1997) quoted by Dale Spender (1998: 32-33) supports this issues by saying, "image of one sex is enhanced by the language while that of the other is diminished". Therefore, whose image is enhanced in patriarchal society? I think the answer is not complicated. In short it is possible to say that woman's image is diminished in any literary works, and language is used to exhibit the patriarchal traditions.

2.4.2 Marxist Feminism

Marxist feminism is a sub type of feminist theory which focuses on the dismantling of capitalism as a way of liberate women. Marxist feminism states that private property, which gives rise to economic inequality, dependence, political confusion and ultimately un healthy social relations between men and women, is the root of women's oppression in the current social context. It looks at the family in a very negative and critical way. ([http://en.wikipedia.org/wiki/Marxist feminism](http://en.wikipedia.org/wiki/Marxist_feminism)).

As it is further presented by the above source, according to Marxist theory, the individual is heavily influenced by the structure of society, which in all modern societies means a class structure; that is people's opportunities, wants and interests are seen to be shaped by the mode of production that characterizes the society they inhabit. Marxist feminists see contemporary

gender inequality as determined ultimately by the capitalist mode of production. Gender oppression is class oppression and women's subordination is seen as a form of class oppression which is maintained like racism because it serves the interests of capital and the ruling class. Marxist feminism has extended traditional Marxist analysis by looking at domestic labor as well as wage work in order to support their position.

As to Guerin et al (1998: 202) Marxist Feminist Criticism stresses on the link between reading and social realities. Karl Marx believes that all historical and social developments are determined by forms of economic production. Marxist Feminists argue against this capitalistic system. Because they consider it as both economically and sexually "exploitative" and they stressed that personal identity and cultural identity are inseparable for them. On the contrary, Marxist give attention to historical and economic contents of literary discourse in which they simply focus on production and distribution of literary texts. This as to Marxist Feminists is neglecting the quality of literary works. But for Marxists, who is "good" is simply what is accepted by a given society as "good". Since for society, something "good" is that which is done by males and people of higher classes, Marxist Feminists like Lillian Robinson in GuerinET al (1998) considers it as a systematic means to exclude women non whites, and working class.

2.4.3 Psychoanalytic Feminism

The concept of this sub topic is generally to show how feminists tried to remain themselves getting ride of the rejecting male (phallogocentric) language system. For example, French feminists opposed the idea that art is mimetic (imitational) representation; reason ifyining that images in art are only unconsciously used "tropes", or effects of language. For them, "Feminist is a language of the unconscious than destabilizes sexual categories." Guerin Et al. (1998:204).

Jaques Lacan's "a pre-oedipal stage" in Guerin Et al (1998), also shows the belief that it is a must for a child to get differentiated from the mother and centre in to the world ruled by the "law of father". Thus, psychoanalytic feminists like Helen Cixous, proposed an appropriate place for women, which is "free from symbolic order, sex roles, otherness and the law of the father and in which the self is still linked with what Cixous calls the 'voice of the mother'." Guerin et al (1998:204).

2.4.4 Minority Feminist Criticism

According to Guerin Et al (1998), this sub topic deals with a protest blacks and lesbians have towards the upper-middle class women who often exercise feminism in order to become part of the patriarchal system or to be seen as males and get acceptance from the dominant society. This shows that lesbians and blacks are excluded from literature and social history than white heterosexual women.

This indicates that still there are other minorities even in feminism. As a result, Alice Walker, a known black female author and critic, changed the term 'feminist' to 'womanist' which no more reminds her of the worlds of men, and she kept on searching for black woman's creative works in past which she called "womanist literature". As Micheal Awkward pointed out in Guerin Et al (1998: 210), "black female writers carry out their relationship as others, daughters, sisters and aunts rather than as sons vying with fathers" which shows complete protest in patriarchy.

The other issue here is that some other feminists found lesbians, as an obstacle for their attempt to exclude heterosexual women who, they consider are not adequate feminists. For lesbians, heterosexuality is "abnormal" for women. And this caused their feminism to be rejected by other feminists.

Lesbian writers imagine the world in which males are no more “central” and the world in which two women can show their strongest affection and sorrow to each other; have sexual contact with one another; and pass their life time together. For them, this is the only world in which a realistic and actual feminism can be carried out. In the subsequent section the writer will try to see the Concept of Patriarchy.

2.5 The Concept of Patriarchy

Patriarchy is a social system in which the father is head of the household, having authority over women and children. Patriarchy also refers to a system of government by males, and to the dominance of men in social or cultural systems. (1975), Lise Fortier On the other hand Eisenstein (1979) defines patriarchy as sexual hierarchy which is manifested in the woman's role as mother, domestic laborer and consumer within the family. As it is emphasized by the above source Political conservatives and anti-feminists have often used this argument to suggest that because women give birth and can breast feed they are therefore biologically endowed with emotional and psychological characteristics associated with motherhood, such as nurturance and self sacrifice; and because the male tends to be the aggressor in sexual intercourse, women are therefore emotionally and psychologically passive. Virtually every human society has been patriarchal. Patriarchy defines a system of relationships in which the men 'own' the women and children and rule over them. Throughout history, patriarchy has enjoyed the solid support of religion, the political system and culture. Lise Fortier

(1975) the concept of patriarchy has been used within the women's movement to analyze the principles underlying women's oppression. The concept itself is not new. It has a history with in feminist thought, having been used by earlier feminists like Virginia Woolf, the Fabian Women's Group and Vera Brittain, for example it has been used by the anti-Marxist

sociologist, Max Weber (Weber, 1968). In trying to provide a critical assessment of some of the uses of the concept of patriarchy within contemporary feminist discourse, it is important to bear in mind the kinds of problems which it has been used to resonate. Veronica Beechey (1979) says: politically, feminists of a variety of different persuasions have seized upon the concept of patriarchy in the search for an explanation of feelings of oppression and subordination and in the desire to transform feelings of rebellion into a political practice and theory. And theoretically the concept of patriarchy has been used to address the question of the real basis of the subordination of women and to analyze the particular forms which it assumes thus the theory of patriarchy attempts to penetrate beneath the particular experiences and manifestations of women's oppression and to formulate some coherent theory of the basis of subordination which underlies them. It is further said that the concept of patriarchy which has been developed within feminist writings is not a simple concept but has a whole variety of different meanings. At the most general level patriarchy has been used to refer to male domination and to the power relationships by which men dominate women (Millett, 1969). Unlike radical feminist writers like Kate Millett, who have focused solely upon the system of male domination and female subordination, Marxist feminists have attempted to analyze the relationship between the subordination of women and the organization of various modes of production. In fact the concept of patriarchy has been adopted by Marxist feminists in an attempt to transform Marxist theory so that it can more adequately account for the subordination of women as well as for the forms of class exploitation. The concept of patriarchy has been used in various ways within the Marxist feminist literature. To take several examples: Juliet Mitchell (1974) uses patriarchy to refer to kinship systems in which men exchange women's and to the symbolic power which fathers have within these systems, and the consequences of this power for the 'inferiorized' Psychology of women (Mitchell, 1974: 402). Heidi Hartmann (1979) has retained the radical

feminist usage of patriarchy to refer to male power over women. In the following chapter the writer will discuss about the types of violence against women.

2.6 Types of Violence against Women

There are different types of violence against women; hereby the writer will try to discuss some of them which are thought to relevant for the study.

2.6.1 Sexual Violence

Any none consequential sexual activity ranging from sexual touching to rape constitutes sexual violence. It can take place within marriage as well as in totally anonymous and arbitrary circumstances. Sexual violence can express itself against children through many forms of child sexual abuse, of which incest is one example. Sexual harassment: any unwanted and unsolicited attention of a sexual nature constitutes harassment. It can be verbal or physical, in the workplace or the public sphere or even in the home with male relatives. (Rebecca, 1994).

It is further said that violence against women in situations of conflict is: women and children are often the victims of wars which they have had no part in creating. They may be physically maimed, killed, raped, forced to perform sexual acts, and physically and emotionally abused.

2.6.2 Psychological Violence

According to the above source emotionally violent and abusive behavior is that which undermines women's dignity, self confidence or sense of self worth. It can be manifested in the enforcement of the isolation of women from family and friends, and alienation of women from their own children. In very tightly structured societies, psychological violence can be expressed by initiating gossip that can destroy a woman's reputation and credibility in a village, work place or family. It should never be assumed

that because it is not physical in nature, psychological violence is not harmful. In fact psychological abuse is a powerful tool for keeping women subservient to men, and for promoting and maintaining inequality. (210).

2.6.3 Financial Violence

As Landsberg Lewis (1998) observes, in many societies, women and girls work in the unpaid labor force taking care of their families. Women often do not have independent access to financial resources, as men in their families often control the access that women have. If the men in the family are not interested in supporting their wives and children reasonably, the lives of women in this situation can become miserable as they themselves and their children's suffer from lack of access to the necessity of life. Men in their families sometimes cheat women of their earnings or inheritance. Women may also become murder victims on the account of their husband's dissatisfaction. In some cases, their right to earn is taken away by the family or by their society's culture, which can indirectly or directly assign the women in their homes.

2.6.4 Social Violence

In many societies, cultural norms prescribe violent behavior towards women and girls. Female genital mutilation, forced marriage, and the legal or social upholding of ideologies that devalue women are examples of social violence. Social codes of violence and abuse of women reinforce the notion that women are the property of men. In such a context women become vulnerable to 'honor killings' and other forms of violence. Social violence is also manifested in social structures of control. The legal framework of many societies does not protect nor ensure their women citizens' human rights. Law enforcement agencies also often turn a blind eye to violence against women. Landsberg Lewis (1998).

Chapter III: The Impact of Patriarchy

Having reviewed the literary works, in the preceding chapter, the paper hereby presents the role of men and women, the psychological, physical and economical impact of patriarchy in the selected novels *ከአድማስ ባሻገር* and *Woman at Point Zero*.

Women in the real world, and woman in a fictional world directly or indirectly raised the question of right. Emilia, a female character in Shakespeare's

Othello says:

*... Let husbands know
Their wives have sense like them. They see, and smell,
And have their palates both for sweet and sour
As husbands have. What is it that they do
When they changed us for others? Is it sport/
I think it is. And doth affection breed it?
I think it doth. Is't frailty that thus errs?
It is so too. And have not we affections,
Desires for sport, and frailty, as men have
(Robert Scholes and (et al) (1991:955))*

In this section the writer will try to see the roles that men play in their society in general and family in particular and their relationship with women. It is the researchers believe that one can clearly see patriarchal deeds through the roles of men.

According to publication made by Ministry of Federal Affairs (2001). All societies are composed of diverse social groups that may be identified on the basis of gender, ethnicity, religion, age and culture as well as geographic and economic characteristics. These social categories are important to the people who use them to define themselves and their neighbors. As a result of cultural and religious norms, women are deprived of property ownership rights and given lower states in all of the pastoral communities.

3.1 The Roles of Men and Women Presented in ከአድማስ ባሻገር and Woman at Point Zero

In “ከአድማስ ባሻገር”, the protagonist character Abera doesn’t have a wife he leaves by himself.

“በተለይ የጀርባው ነገር ጭንቁ ነው። ጀርባውን አሸቶ የሚታጠብበት ዘዴ ሊገባው አልቻለም። ለሌላ ሳይሆን ለዚህ ብቻ ሚስት ቢያገኝ አይጠላም” ((Bealu Girma (1970:11)).

“He wouldn’t hesitate to marry a lady for the soul reason of having a lady to watch his back”.

Here one can see how the values of women are represented. Just because Abera is unable to wash himself. He wishes that he has a wife. Only for the purpose of washing his body. Here we can see that Abera’s believe is that women are no more important than silly things.

Following this Abera says:

“ለቅሶ ቤት ውሰደኝ ፀጉር ሰሪ ቤት አድርሰኝ ስንት ጣጣ ያገባሁት ምንአልባት ሰላም አገኝ እንደሆነ በማለት ነበር... ሆኖም ጀርባዬን አሸቶ የሚያጥብልኝ ሰው በማግኘቴ ሳልደሰት አልቀረሁም” (Ibid (1970:130).

“I got married to have a piece of mind, but driving her to the hair salon, mouring ceremony etc. deprived me of my desire of having a piece of mind I though of having from my life nevertheless, I still enjoyed having somebody watching my back”.

Abera thought that he would have a better life when he gets married but unfortunately that did not happen rather Lulit kept on giving him a hard time but still Abera is happy because he finally found a person who can actually help him watch himself. From this paragraph, one can learn that women are not assumed to play the key roles rather they focus on the less important things.

When we go to Firdaus's life she says:

"My father, a poor peasant farmer, who could neither read nor write, knew very few things in life. (How to grow crops, how to sell a buffalo poisoned by his enemy before it died, how to exchange his virgin daughter when there was still time, how to be quick than his neighbor in stealing from the fields once the crop was rip... how to beat his wife and make her bite the dust each night". (Nawal El-Sadawi (1975: 12)).

Firdaus's father has the total power over his family. Her mother does not have any right at all. He beats her, sell his virgin daughters and he is the soul decision maker of the properties that they have excluding his wife. Firdaus's mother doesn't have any role in the controlling of her family. Alike Firdaus's father Lulit's step father also beats his wife. Lulit presents his sinful deeds by saying:

"ከእንጂራ አባቴ በስተቀር ሌላ ፍርሃት አናውቅም። ቤት በገባ ቁጥር እናቴን ከመደብደብ በቀር ሌላ ስራ አልነበረውም። እያደኩ ስመጣ የእናቴ ኑሮ ገሀነብ መስሎ ይታየኝ ጀመር።" (Bealu Girma (1970:120)).

"Me and my mom used to leave in deep fear since my dad passed away. The only cause for our fear was my step father. He used to beat my mom every time he comes home. The more I grow up I understood our life was hell, and I started developing hatred for men".

Lulit's step father is also in the habit of beating his wife. In this particular society women are seen as property. The father controls everything. He does all the decisions in the family; women are only given the domestic role. This domestic role is not seen as something of value but in reality, families, communities and nations reproduce themselves thanks to the domestic role played by a woman. Women takes care of the husband, the children, the old, the sick ... which forces them to work day and night.

Firdaus further expresses her father's deeds by saying:

“When one of his female children died, my father would eat his supper, my mother would wash his legs, and then he would go to sleep as he did every night. When the child that died was a boy, he would beat my mother, then have his supper and lie down to sleep”. (Nawal El-Sadawi(1975: 18)).

Firdaus's father blames his wife for the natural death of their child. He actually believes that it's her mistake that they lost their son and beat her. Because their son has died but this doesn't happen if the child that died is a girl. Firdaus's father doesn't believe in the importance of women. He thinks that women are not worth leaving.

Following this, when we go to Lulits life she says (Bealu Girma (1970:125)):

“እናቱ ሞታ በተቀበረች የሙት አመቷ ሳይወጣ እንጀራ አባቱ ለአንዱ ዳርኝ”::

“A year after my mom passed away, my step father forced me to get married”

Lulit's father makes every decision in the house. One is not expected to like it or not, he just makes the rules. Lulit's father did not ask her if she wants to get married, rather he decides by himself being in the place of her. One can see that in this society women should obey the rules given by men.

This situation is also seen in Firdaus's life. Firdaus after she completed her secondary school where she stood 2nd from the school and 7th countrywide. It was her dream to join the university. But her uncle whom she believed was a very respected sheik thinks that she doesn't qualify to sit next to men and he decided that she should get married. And because she doesn't have the right to say no, she finally married an old guy.

Firdaus expresses her old husband's deeds by saying:

“One day he discovered some left over scraps of food, and started yelling at me loudly, that all the neighbors could hear. After this incident, he got in to the habit of beating me whether he had a reason for it or not”. (Nawal El-Sadawi (1975: 44).

Firdaus joins the life of a woman where there is no right. Her husband starts to beat her as her step father used to do to her mother. In this society woman doesn't have any voice at all. Once they are wives. Due to cultural and religious values cherished by the community, women are limited to administer domestic as well as community affairs.

In a patriarchal society men are given hierarchy or positions whether they qualify or not. Because it is believed that women doesn't qualify for the role. When we go to **ከአድማስ ባሻገር** , we find men in a high places like managers, officers and son on. But women are given the lowest place like secretary, housewife and so on. Abera even expresses his manhood by saying:

“ስራውን ለመልቀቅ እንደሚፈልግ ነግሯት በመሰረቱ ቢስማሙም አሁን ሳያስጠነቅቃት ካደረገው ዘንድ ወንድ በዚህ ላይ የሰለጠነ እንጂ አቅራቢ ባል በመሆኑ በሴት ጥላ ስር ወድቆና የሚስት ጥገኛ ሆኖ መኖሩን ሊቀበል አልቻለም፡፡ የተፈጥሮ ግዴታ ያቃወሰ መስሎ ታየው፡፡” (Bealu Girma (1970: 134)).

“His conscious couldn't accept to leave as a dependent on his wife's income. Since he leaved in a society where the bread winner is always a man. And this fact produced a feeling of violating a natural law though the couple in principle agreed on his resignation”.

Here one can see that Abera believes that it's a must that a man should feed his wife. And he also believes that he should be the one who brings money and food to the house. He can not accept to lead his life where his wife is the bread winner.

So far the writer has tried to see the roles of men and their relationships with women. And we can decide that men play a patriarchal role in general. And these patriarchal roles or un-fair treatments to women one way or another will definitely affect the lives of women. Following this the writer will attempt to see the impact of patriarchy on women based on the two novels.

3.1 ከአድማስ ባሻገር and the impacts of male dominance on female characters

Any man does not have power to stand before Lulit with all his dignity since her beauty could make him slave immediately his eyes rest up on her. Nobody for sure knows who Lulit is because she hides herself in the cave of secret. The protagonist in *ከአድማስ ባሻገር*, Abera Worku, becomes eager to know much about Lulit after he met her at Genet Hotel. Starting from that incident Abera couldn't stop thinking about Lulit. Then he decided to get some information about her from his secretary, Senait. From the response of Senait one can see who Lulit hide herself from.

Senait said:

...ስለሉሊት አውቃለሁ ማለት ዘበት ነው። የሚያውቃት የለም። ኑሮዋ ሁሉ በሚስጥር የተዋጠ የተዘጋ መቃብር ናት ትዝ እንደሚለኝ ንግድ ት/ቤት በነበርንበት ጊዜ አንድም የሴት ጓደኛ አልነበራትም...(Bealu Girma (1970: 76)).

“Lulit has a very secretive personality. Whose life is hardly known by others. She never enjoyed having girl friends while we were in commercial school”.

Here the analogy that Senit used “የተዘጋ መቃብር ናት” “*secretive personality*” shows how Lulit is unreachable. She doesn't need to be known even by her own friends. It is quite uncharacteristic of youngsters to separate themselves from their groups unless they face some psychological problems. Then it is possible to deduce that she has passed through some

touching situations which affect her psychology. We could see from her own words how Lulit is psychologically unstable.

Once Lulit said to Senit, “ወንዶች ሲሰቃዩ ማየት ደስ ይለኛል። ባይገባሽ ነው እንጂ እነሱም ከፉ ጨካኞች ናቸው...” (Bealu Girma (1970:77)). “I enjoyed witnessing the suffering and pains of men”. *They are cruel*”. Here Lulit stands against men as a whole. She wants to enjoy with the pain of men.

It is true that our environment shapes our personalities. The place where and the time when we grow up decides on our future life. Lulit was raised in a rural village.

She told to Abera:

የተወለድኩት አምቦ ጡሌ ከሚባል የአዋሽ ምንጭ ከሚፈልቅበት ተራራማ ቀበሌ ቀኑንና ወሩን ባለውቅም ከእናቴ እንደሰማሁት ዓመተ ምህረቱ ትዝ ይለኛል። ...እናቴ ስትልከኝ ሄጄ በማንቆርቆሪያ ወይ ም በቅል ውሀ የምቀዳበት ከዋርካ ስር የምትፈልቅ ምንጭና ያልተወሰነበ ከተፈጥሮ ጋር እጅ ለእጅ ተያይዞ የሚራመድ የአገር ቤት ኑሮ ሁልጊዜ በአይኔ ይዞራል...። (Ibid (1970 : 120)).

“I was born in Ambo Chule the land escape dominated by mountains at the source of river Awash, I don’t know the exact date of my birth but my mom has told me the year. I have a fresh memory of the days I used to fetch water from a stream located at a simple at the root of a big tree and a nature dominated rural life”.

Lulit doesn’t hate the peaceful life of her rural village. Rather she had attractive memory of it but the question is “Do Lulit’s impressive memories go on to the end of her life”? Lulit’s happiness doesn’t continue till the end. She began to be mistreated by her stepfather.

Lulit said.

...አባቴ የሞተው ገና በህፃንነቴ ነበር። ስለሆነም እኔና እናቴ በታላቅ ፍርሀት ተጠምደን እንኖር ነበር። ከእንጀራ አባቴ በስተቀር ሌላ ፍርሀት አናውቅም። ቤት በገባ ቁጥር እናቴን ከመደብደብ ሌላ ስራ አልነበረውም እያደከ ስሄድ የኔና የእናቴ ኑሮ ገሀነብ መስሎ ይታየኝ ጀመር። ወንዶችን መጥላት ጀመርኩኝ።(Bealu Girma (1970:120))

“Me and mom used to leave in deep fear since my dad passed away. The only cause for our fear was my step father. He used to beat my mom every time he comes home. The more I grow up I understood our life was hell, and I started developing hatred for men”.

Lulit's stepfather beats her mother as he likes. He has endless right to do whatever he needs. He is not condemned by the people around him. It is because a man who can't beat his wife most of the time is considered as a coward. This terrible situation gradually initiates Lulit to have negative attitude towards men. Her stepfather is the result of patriarchal society. As it is indicated in the introduction part, in a patriarchal society women live by the very will of men.

In the previous paragraphs we saw how Lulit started to develop negative attitude towards men. When we go through the story, we get tangible reasons that make Lulit to have such kind of feeling to men.

When she unfolds her life history she said:

ያደረብኝ ጥላቻ አእምሮዬ ውስጥ ነፍስ ሊዘራ የቻለው ግን አንድ ቀን ጠዋት ነበር። እናቴ የገዛችልኝን ትንሽ እንስራ ተሸክሜ ወደ ምንጭ እሄዳለሁ። ቢራቢሮዎች ከአንድ አበባ ወደ ሌላ እየበረሩ ይጫወታሉ። አበሬያቸው ለመጫወት አሰኝቶኝ ነበር። በድንገት ልቀጠፍ ኖሮ የማላውቀው ሰው አፌን አፍኖ ወደ ጫካ ሲጎትተኝ ለጃጃሆነ አልገባኝም ነበር ... እስከ ... አረመኔ! አረመኔዎች! አረመኔዎች! (Bealu Girma (1970: 120)).

“This deep rooted sense of hatred was activated by one event. Where I was supposed to fetch water from a stream but the circumstance changed that I was forced to undergo sexual harassment by someone I didn't know in the surrounding woodland”.

For Lulit the whole world was as harmless as those colorful butterflies. She didn't think of the killer dragon that opened its ugly mouth to swallow her. However, she was swallowed, and departed from her own world once and for all. She was raped even when she didn't clearly know if there was such a thing in the real world. That deadly incident made her hate men in general. For Lulit all men are cannibals who eat human flesh under the mid day sun. As it is stated by Tyson "a man fails to have enough wealth, he shows his strength through crimes". In a patriarchal society a man who commits rape and other similar crimes could be considered as a hero. Lulit's back history becomes painful when she remembers the following:

ጫካ ውስጥ በጀርባዬ ተንጋልዬ በደም ተለውሼ አገኙኝ እንስራዬም እዚያው ጐኔ ተሰብራ እንክትክቷ ወጥቶ ነበር የእንጀራ አባቴ ከአባላሽኝ ሰው ጋር በጐንታርቆ በትንሽ ገንዘብ ክብራን በሸጠው በዓመቱ እናቴ ሞታ ተቀበረች የሙት ዓመቷ ሳይወጣ የእንጀራ አባቴ ለአንዱ ዳረኝ ያ የተዳርኩለት ሰው ክብር የላትም በማለት ጀርባዬ እስኪተላ ድረስ ገርፎኝ መሀሉ የተቆረሰ ዳቦ አሸክሞ ሰደደኝ፡፡ (Ibid (1970: 121)).

"People found me sacked in blood. My step father resolved the issue privately for small amount of money he received in exchange. My mom passed away a year later and I was forced to get married to someone my stepfather imposed on me. The guy beats me to death and returned me back home because I was not virgin".

From this paragraph, we can learn the worst phase of patriarchy. As a victim Lulit didn't get any attention. She was taken as one of the household properties as if she was deprived of her human nature. She lost her virginity a thing that "a good" unmarried woman is expected to have in a patriarchal society. As we learn from the story, she lost her virginity because she was raped. However, when she got married which was not her interest; her husband did not get her with her virginity. Then he beat her until she was wounded severely. Moreover, he humiliated her in front of her own people by sending her back home. It is simple to imagine how Lulit could be a frustrated little girl at that early age when she was

accused of losing her virginity. Anyway all these evil coincidences have finally pushed her to revenge any male at anytime. In a patriarchal society women are divided in to two categories, “Good” and “bad” according to this category Lulit is a “bad” girl.

Here again it is good to sight Lois Tyson (1999:87) because she says:

According to patriarchal ideology in full force through the 1950s, versions of which are still with us today, “bad girls” violate patriarchal sexual norms in some way: they’re sexually forward in appearance or behavior, or they have multiple sexual partners. Men sleep with “bad girls,” but they don’t marry them, “bad girls,” are used and discarded because they don’t deserve better, and probably don’t even expect better. They are not good enough to bear a man’s name or his legitimate children. That role is appropriate only or a properly submissive “good girl”.

Lulit without committing any sin was called “bad girl” by her blunt husband. She was beaten until she cursed her birthday. Here the controversy is that Lulit’s heart was cut in to piece by the deadly knife of man, and it was again man who announced a cut-off in her smooth relation with the whole society. And finally “man” called her “bad girl” led by his patriarchal mentality.

H/Mariam, one of the characters in **ከአድማስ ባሻገር** is well educated. He said the following when he wants to say that his friend, Abera, is mistaken (Bealu Girma (1970: 82) :

የተማታው ነገር ሊገባኝ አልቻለም፡፡ ምንአልባት አታውቀውም እንጂ እንደሌት በደመ-ነፍስ ብቻ ነው የምታስበው፡፡ አንዳንድ ጊዜ ጭንቅላትህን ተጠቀምበት ምርጫው ቀላል ነው፡፡ የወር ደምዝህን ተቆናጠህ ሚስት አግብተህ ልጅ መፈልፈል ወይም ችሎታህን አውቀህ ፈጣሪ መሆን፡፡

“I don’t understand the reason for your confusion u may not be aware but you are spontaneous like a lady. Used sometime your intellect you choose to get married and have a lot babies as a civil servant or discovered your potential and be a creator”

Knowingly or unknowingly H/Mariam claims that women couldn't use their minds to think. According to him they are led by their intuitive like animals. Moreover, H/Mairam believes that the typical role of women is to give birth. The different characters in different situations through out the novel repeatedly reflect such kind of patriarchal beliefs.

When we come back to Lulit, we would see how she is the hidden prostitute. She often went out with different men until she got married to Abera. It was not simply to gratify her sexual desire that she changed man after man, but she swore to take her revenge on men who are her historical enemies. She began to be proud of herself and to men she is a god, she wanted to be worshiped by men. Of course, different men worshiped her.

When Lulit explained her new life she said (Bealu Girma (1970: 120)).

ለዚህ ሁሉ በደል ጭካኔና ውርደት ወንድ የተባለውን ሁሉ በክብሩም ሆነ በስቃይና በመከራ አንድ ባንድ ለማስከፈል የቆረጥኩት ያን ቀን ጀርባዬ እየደማ ያን ዳቦ ተሸክሜ ወደ እንጀራ አባቴ ቤት ስንዝ ነበር ጣይም ጣኦት ሆንኩኝ፡፡...

“I decided to revenge man of a kind following the day my would be husband humiliating me by sending me back home”.

3.2 Women at Point Zero and the Impact of Patriarchy

In the novel we find Firdaus in prison. She killed “a man” and was under sentence of death. There should be a strong driving force that forced her to kill a man. Firdaus does not have any kind of communication with the other prisoners. She keeps silent the whole day, and she repeatedly refused to write the letter of excuse to the president of Egypt. She is as well mentally disturbed. Therefore, Firdaus is pushed by some force, which in turn acquainted her with new life style that dreams man free world.

At the beginning of the story Firdaus introduces herself as (Nawal El-Sadawi (1975: 12)):

“My father, a poor peasant farmer, who could neither read nor write, knew very few things in life. (How to grow crops, how to sell a buffalo poisoned by his enemy before it died, how to exchange his virgin daughter when there was still time, how to be quick than his neighbor in stealing from the fields once the crop was rip... how to beat his wife and make her bite the dust each night”.

Firdaus's father has limitless power over his family. Of course he is illiterate and poor peasant, but he has the right to sell his daughter, and to beat his wife. Unfortunately, Firdaus didn't tell us that her father faced any opposition from the society for his wrongdoings.

Firdaus's hatred towards men starts from her own father she explains her anger by saying (Nawal El-Sadawi (1975: 11)):

“Each time I picked up a newspaper and found the picture of a man, who was one of them, I would spit on it. I know I was only spitting on a piece of newspaper, which I needed for covering the kitchen shelves. Nevertheless I spat, and left the spit where it was to dry. Anyone who saw me spitting on the picture might think I knew that particular man personally. But I did not. I am just one woman. And there is no single woman who could possibly know all the men who get their pictures published in the newspapers”.

For Firdaus a man is like a hound dog that bit woman with its sharp teeth. She doesn't like to see the picture of any man. That is to say any man's picture reminds of her darkest past. She doesn't need to worsen her disgusting life in dealing with man. Then just like Lulit she looks at man with intense hatred. For Firdaus man is a historical enemy.

There are plenty of reasons for Firdaus to hate men in general. She was raped when she was too young. Her own uncle sexually harassed her when she was a little girl.

Firdaus, (Ibid (1975: 14)) explained her uncle's sinful deeds as:

"To knead the dough I squatted on the ground with the trough between my legs. At regular intervals I lifted the elastic mass up on to the air and let it fall back in to the trough --- my galabeya often slipped up my thighs, but I paid no attention until the moment when I glimpse my uncle's hand moving slowly from behind the book he was reading to touch my leg. The next moment I could feel it traveling up my thigh with a cautious, stealthy, trembling movement".

Apart from the sexual abuse that Firdaus has faced by her own uncle, she was also physically abused by her own dad. Her father used to do anything in the house. He decides what should be done in the house. He also beats her mother whether he have a reason for it or not. She states his deeds by saying: (Ibid (1975: 18)).

When one of his female children died, my father would eat his supper, my mother would wash his legs, and then he would go to sleep as he did every night. When the child that died was a boy, he would beat my mother, then have his supper and lie down to sleep.

Firdaus's father was not mourning in his daughter's death. It means that he did not consider his daughters as human being. However, he felt sorry for the death of his sons. The bad thing is that, he expressed his anger by beating his wife. Apart from bearing the entire unbearable burden Firdaus's mother was forced to take the responsibilities for the death of her own sons.

Concerning this Firdaus said:

"I discovered that all these rulers were men. What they had in common was an avaricious and distorted personality, a never-ending appetite for money, sex and unlimited power. They were men who sowed corruption on the earth, and plundered their peoples, men endowed with loud voices, a capacity for persuasion, for choosing sweet world and shooting poisoned arrows. Thus the truth about them was revealed only after their death, and as a result I discovered that history tended to repeat itself with a foolish obstinacy". (Nawal Elsadawi (1975: 26)).

Firdaus started to hate man when she saw the wrong doings of her father. Her little heart conceived hatred at her early age. Unfortunately, her hatred for man becomes intense and deep when she grew up. After she was awarded for academic success in the final examination,

she couldn't continue her education. A conflict arose between Firdaus and her uncle's wife. Her uncle's wife internalized the patriarchy, and she didn't want Firdaus to keep on her education. Of course in the novel nothing is stated about the educational background of her uncle's wife. However, Firdaus's uncle attended his university education. As Bealu's character, H/Mariam, Firdaus uncle's perception of woman is quite distorted by patriarchy. Concerning about sending Firdaus to the university for further education, he said (Ibid (1975: 36)),

"To the university, to a place she will be sitting side by side with men? A respected sheikh and a man of religion like myself sending his niece off to mix in company of men?"

It is clearly stated in his speech that Firdaus's uncle denied woman's right to learn with men. He believes that she is unequal with men or she might pollute man's holiness. And he suggested that she should get married. In the previous part of the study it is stated that Lilit was married to a man without her willingness when she was in her village. Similarly, Firdaus was also given to a man without her interest. Firdaus's husband was too old and physically unattractive. Even if she had a secondary school certificate, she couldn't oppose the marriage proposal. The shameful thing here is that Firdaus had suffered a lot from her pig-head husband's distorted personality. Like her father did to her mother her old husband also beat her. She said (Ibid (1975: 44)).

"On one occasion he hit me all over with his shoe my face and body became swollen and bruised. So I left the house and went to my uncle. But my uncle told me that all husbands beat their wives, and my uncle's wife added that her husband often beat her. I said my uncle was a respected sheikh, well versed in the teaching of religion, and he, therefore could not possibly be in the habit of beating his wife. She replied that it was precisely men well versed in their religion who beat their wives. The precepts of religion permitted such punishment. A virtuous woman was not supposed to complain about her husband. Her duty was perfect obedience".

Firdaus couldn't continue to live with her husband. Then she left him and joined the worst world of prostitution. Being a prostitute she passed through various and unspeakable ups and downs. Her life forced her to meet different men who she hated deeply.

Unexpectedly Firdaus once decided to stop prostitution and she was employed in one company. She became totally a different woman, and she served there for three years. However, she couldn't stand the existing patriarchy among the male employees of the company and the down to earth life those female employees including her face under the name of job. Eventually she arrived to a conclusion that the life of prostitutes is better than other women's lives that are employed in different organizations. Regarding to this Firdaus said:

"The time had come for me to shed the last grin of virtue, the last drop of sanctity in my blood. Now I was aware of the reality, of the truth. Now I knew what I wanted. Now there was no room for illusions. A successful prostitute was better than a misled saint. All women are victims of deception. Men impose deception on women and punish them for being deceived, for them down to the lowest level and punish them for falling so low, bind them in marriage and then chastise them with menial service for life, or insults or blow". (Ibid (1975:86)).

According to Firdaus all women whether they are married, single, workers or jobless are directly or indirectly victims of patriarchy. As to her a prostitute who is openly condemned by anybody leads a better life than the "good woman" who is manipulated by the hidden agenda of patriarchy. Because of this fact Firdaus turned back to the life of prostitution. But this time she became a different prostitute who was proud of herself and who had courage to spit at man's face.

Firdaus (Ibid (1975: 95)) said:

“Yet not for a single moment did I have any doubts about my own integrity and honors as a woman. I knew that my profession had been invented by men and that men were in control of our worlds, the one on earth, and the one in heaven. That men force women to sell their bodies at a price, and that the lowest paid body is that of a wife. All women are prostitutes of one kind or another. Because I was intelligent I preferred to be a free prostitute rather than an enslaved wife”.

Finally Firdaus killed a man, and she was taken to prison. She didn't consider herself as a killer because she believed that she killed a criminal. When the policemen caught her, and told her that she committed a crime, Firdaus said (Page 100). *“My mother was not a Criminal. No women can be criminal. To be criminal one must be a man.”* As it is stated before Firdaus refused to appeal for excuse to the president of Egypt. When she explained her reason she said (Ibid (1975: 101)).

Some time ago one of them came to me and said:

“There is a hope for your release if you send and appeal to the president asking him to pardon you for the crime you committed.

‘But I don't want to be released, ‘I said “and I want no pardon for my crime. For what you call my crime was no crime.”

‘You killed a man’

‘If I go out once again to the life which is yours I will never stop killing. So what is the use of my sending an appeal to the president to be pardoned?’

‘You criminal you deserve to die?’

‘Everybody has to die. I prefer to die for a crime I have committed rather than to die for one of the crimes which you have committed’.

Firdaus decided not to be under the old shoes of man, which was fabricated by the silent machine of patriarchy. Her confidence went up, and she felt that she was no less. Rather she began to consider herself a superior. In order to confirm this she said (Ibid (1975: 11)), *“All my life I have been searching for something that would fill with pride, make me feel superior to every one else, including kings, prince and rulers.”*

3.3 A Comparative Analysis of ከአድማስ ባሻገር and Woman at Point Zero

The focus of this comparative analysis is on the two female fictional characters, Lulit and Firdaus, that we find in, “ከአድማስ ባሻገር and Woman at Point Zero respectively. These two characters may represent the endless misery of African women. As we all might know women in Africa have been cast away to the cliff of death. In most African culture women are seen as personal properties. Their rights have been denied for centuries. Simply we can say that women in Africa are the most victim of patriarchy. This fact is clearly seen when we examine the life of the two characters in their respective fictional worlds.

Here again the reign of patriarchy in Firdaus’s village makes her to have common background with Lulit.

Related with the impact of patriarchy Lois Tyson (1999:84) briefly states:

“Because I am recovering patriarchal women I am also very aware of the way in which patriarchal gentler roles are destructive for men as well as women. For example because traditional gender roles dictate that men are supposed to be strong (physically power full and emotionally stoic), they are not supposed to cry because crying considered as a sign of weakness, a sign that one has been overpowered by one’s emotions. For similar reasons, it is considered unmanly for men to show fear, pain or to express their sympathy for other men is especially taboo because patriarchy assumes that only the most mute and stoic (or boisterous and boyish) forms of male bonding are free of homosexual overtones. In addition men are not permitted to fail at anything they try because failure in any domain implies failure in one’s manhood”.

As we have seen before, both Firdaus's and Lulit's father beat their wives, while they want to show how they are strong and courageous. They never regret about their evil deeds. Rather they expect to be admired by their neighborhoods for the reason that they are able to play their patriarchal role well. When we deeply examine men's actions in a patriarchal society, we feel that men themselves are forced to live between two inescapable situations in order to strengthen this idea,

Once again Lois Tyson (1998:84) says.

"Failure to provide adequate economic support for one's family is considered the most humiliating failure a man can experience, because it means that he has failed at what is considered his biological role as provide.... If men can't achieve the unrealistic economic goals set for them... then they must increase the signs of their man hood in some other area; they must be the most sexually active (make others believe that they are) or be able to hold the most liquor or display the most anger. It is not surprising, in this context, that anger and other violent emotions are the only emotions permitted, even encouraged, in men, for anger is a very effective means of blocking out fear and pain, which are not permitted, and anger usually produces the kind of aggressive behaviors associated with manhood".

Both Lulit's and Firdau's father are poor. They couldn't satisfy their own and their families' material needs. They felt ashamed for being unsuccessful then this humiliating feeling should be displaced by some other mechanisms to show for others that they are still strong. This displacement mechanism is beating their wives.

From the beginning both Lulit and Firdaus were exploited by their parents. They were too kids to do the work what they did in their daily life. Lulit was raped when she went to fetch water, and she did not have any information about raping. Surprisingly enough Firdaus was engaged in her daily activities, which was too difficult for her age, and she didn't know what her uncle was trying to do to her.

We feel that patriarchy allowed men to do whatever they needed to do. In many traditions women themselves accepted (internalized) the patriarchy without any resistance.

Lois Tyson (1999:83) describes these situations as:

...I consider my self a recovering patriarchal woman. By patriarchal woman I mean, of course, a woman who has internalized the norms and values of patriarchy, which can be defined, in short, as any culture that privileges men by promoting traditional gender roles. Traditional gender roles cast men as rational, strong, protective, and decisive: they cast women as emotional, weak, nurturing, and submissive...

The well-educated scholar H/Mariam in **ከአድማስ ባሻገር** and Firdaus's father who was illiterate and uncivilized almost have similar perception of women. As Tyson described it patriarchal norms are internalized, and could be taken as something normal. H/Mariam is the real reflection of this fact. His intellectual personality doesn't prohibit him from discriminating women.

The other significant similarity between Lulit and Firdaus is that they had access to education. And again both of them were outstanding students. As we learn from the novel Lulit attended her education in Addis Ababa. She has a college diploma. She got this chance through the foreigners who brought her to Addis when she escaped from her husband. Because of her uncle's help Firdaus got the chance to get formal education, and she has secondary school certificate. Even when the results of the final examination were announced, she had come out second in the school and seventh countrywide. While she was in the school, she liked reading the history of rulers.

As we have seen so far the cruel hands of patriarchy slap both Lulit and Firdaus. While they were kids, patriarchy sowed hatred in their cleanest hearts. The hatred grew up in their little and kind hearts, and finally it was changed in to revenge. Of course, they didn't keep silent as million of women did. They rather fought against patriarchy in their own way even if it was an irresistible enemy. Anyhow they were born in patriarchy live in patriarchy and die in patriarchy. And this is real fate of women through out the world as long as history repeats itself. In the proceeding chapter conclusions and recommendations will be made based on the analysis done in chapter four.

Chapter IV: Conclusions and Recommendations

4.1 Conclusions

Patriarchy is the dominant feminist approach in *ከአድማስ ባሻገር* and *Woman at Point Zero*. The two strong and committed characters, Lulit and Firdaus told us their life from village childhood to city streets. Being conscious women they stood against men and even went to the extreme of revenging men who they thought are the creators of patriarchy.

The vital goal of feminist criticism is to expose the deep rooted discriminating mechanism of patriarchy, and create awareness among women of the world in particular and the world's community in general to keep a fair gender balance between men and women. In the same manner the novels have succeeded to portray the different types of violence (social, psychological, physical and economic) besides the violence carried out by men, the two novels have tried to show that women themselves internalize the role of patriarchy as something normal and they themselves attributes a lot to worsen their own life.

The dominant type of violence observed in this two novels are sexual, psychological and social violence and the destructive impact of these types of violence's are believed to be very hard to reverse. The violence's mentioned above are practiced against the international conventions and nationally adapted proclamations.

The damage created by patriarchy can not be healed by simple psychological treatment. This is clearly seen in the two novels. Lulit of *ከአድማስ ባሻገር* was raped when she was young and she was also forced to get married but her husband returned her back home because she was not virgin and humiliated her in front of the community. Lulit as well her mom was victims of physical violence; her background was highly

influenced by the fact that male domination is natural that women don't have any position: their feeling, opinions, likes and don't likes will not be heard. They will just leave by the control of men. On the other hand when we see Firdaus's life she was sexually abused by her uncle and she was young enough not to understand what was actually happening. To her uncles understanding only men are entitled to go to college. As a result Firdaus was forced to get married to an old man after completing high school. Her family life was characterized by daily physical violence. Tired of the physical abuse she runaway to her uncles house to be rescued, unfortunately she was forced to go back to her broken marriage. As a result she run away and ended up being a prostitute.

Both Lulit and Firdaus shifted to the world of revenge, angered by the deep frustration created by male dominance. This in turn resulted in cycle of inhuman tragedy.

4.2 Recommendations

To end violence in the home, a non-violent up bring of children is a recommended start. Human and women's rights issues and gender education must be included in school curricula and texts. At the school level the values of equality and mutual respect between the sexes should be reinforced. On the other hand it is believed that there is a lack of information to understand the dimensions and causes of this important problem. Qualitative and quantitative research in this area should be encouraged, information exchanged and existing data linked to offer a reliable resource of information. And finally to eliminate the different forms of violence against women each country has to continue an individual strategy to combat these phenomena.

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