

COMMUNICATING FEMALENESS IN COMMUNALISM: A STUDY OF THREE SELECTED PLAYS

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Abstract

This work is “Communicating Femaleness in Communalism” Human beings made up of males and females live together in our communities and communicate to be understood. Communication lends itself to essentially two modes, that is, the linguistic and paralinguistic modes. Through these two modes, maleness and femaleness are communicated. The notion of maleness or femaleness is due to ideas and practices attached to them in these communities. Femaleness is communicated in subordination to maleness. Communicating femaleness in subordination to maleness is a problem because it portrays the females as entities who cannot function effectively without support from the males. The aim of this study therefore, is to find out how femaleness is communicated in our communities against the backdrop of maleness that showcases subordination of the females. Survey design is adopted for the study while, Karl Marx's Class distinction theory is used for data analysis. A total of three plays; Ome ihe jide ofo (OIJO), Nke m ji ka (NMJK), and Nwata rie awo (NRA), were used for data analysis. The study discovered that femaleness is communicated in communalism in subordination to maleness through morphological process, female names and naming and female related figures of thoughts. The study recommends that femaleness should be fairly and on the strength of the female be communicated and not in subordination to maleness as shown in their names and naming.

Keywords: Female, Femaleness, Communalism, Communication.

Introduction

The notion that men and women come from different planets, with each having its own culture has in recent time been discussed and argued. Gray (1992:108), avers, “Most common relationship problems between men and women are a result of fundamental psychological differences between the sexes which the author exemplified by means of its eponymous metaphor: that men and women are from distinct planets-men from Mars and women from Venus”. He goes on to say that each sex is acclimated to its own planet's society and customs, but not to those of the other. All the same, fact remains that men and women grow up in the same planet-earth and, interact on daily basis.

In looking at linguistics communication differences between men and women, one has to be very careful. It is a wrong assumption that all men communicate in the same manner. Same is the case with women.

There are some notable differences in the linguistic communication patterns of the males and the females. For women, talk is the essence of relationships. Consistent with this primary goal, women's speech tends to display identifiable features that foster connections, support, closeness, and understanding. For men, talk essence is to exert control, preserve independence, give advice, and enhance status (Labov, 1972).

Equality between people is generally important in women's communication (Aries, 1987). To achieve symmetry, women often match experiences to indicate "You're not alone in how you feel." Typical ways to communicate equality would be saying, "I've done the same thing many times," "I've felt the same way," or "Something like that happened to me too and I felt like you do" (Hall & Langellier, 1988). Rather than a rigid you-tell-your-ideas-then-I'll-tell-mine sequence, women's speech more characteristically follows an interactive pattern in which different voices weave together to create conversations. But men, like to monopolise conversation to show control and exercise power. He is likely to say, "I did it my own way", "I've never felt that way" or "It has never happened to me."

Also important in women's speech is showing support for others. To demonstrate support, women often express understanding and sympathy with a friend's situation or feelings. Men lack these qualities. They are impatient and unsympathetic to show manliness and not weakness. To demonstrate understanding and support, women may use "Oh, you must feel terrible," "I really hear what you are saying," or "I think you did the right thing" as communicative clues that we understand and support how another feels. Related to these first two features is women's typical attention to the relationship level of communication (Wood, 1993a, 1993b; Wood & Inman, 1993). You will recall that the relationship level of talk focuses on feelings and the relationship between communications rather than on the content of messages. In conversations between women, it is common to hear a number of questions that probe for better understanding of feelings and perceptions surrounding the subject of talk (Beck, 1988, pp. 104; Tannen, 1990b). "Tell me more about what happened," "How did you feel when it occurred?" "Do you think it was deliberate?" "How does this fit into the overall relationship?" are probes that help a listener understand a speaker's perspective. The content of talk is dealt with, but usually not without serious attention to the feelings involved.

Another feature of women's speech style is conversational "maintenance work" (Beck, 1988; Fishman, 1978). This involves efforts to sustain conversation by inviting others to speak and by prompting them to elaborate their experiences. Women, for instance, ask a number of questions that initiate topics for others: "How was your day?" "Tell me about your meeting," "Did anything interesting happen on your trip?" Communication of this sort opens the conversational door to others and maintains interaction. Men do not have this quality for he will see such questions as waste of time because the day has come and gone. Even when he is asked such questions, his answer may kill the conversation. His answer to "How was your day?" may be "Well, like others" When such answer is given, it shows lack of interest.

Women usually respond in some fashion to what others say and this is inclusivity. It is also another women's speech style which is responsiveness (Beck, 1988; Tannen, 1990a, 1990b; Wood, 1993a). A woman might say "Tell me more" or "That's interesting"; perhaps she will nod and use eye contact to signal she is engaged; perhaps she will ask a question such as "Can you explain what you mean?" Responsiveness reflects learned tendencies to care about others and to make them feel valued and included (Kemper, 1984; Lakoff, 1975). It affirms another person and encourages elaboration by showing interest in what was said.

Another women's style of speech is that it is personal and concrete (Campbell, 1973; Hall & Langellier, 1988; Tannen, 1990b). Typical of women's conversation are details, personal disclosures, anecdotes and concrete reasoning. These features cultivate a personal tone in women's communication, and they facilitate feelings of closeness by connecting communicator's lives. Men don't divulge anything personal about themselves in conversation. They feel exposed if this is done.

Women's communication also has the quality of tentativeness. They may express this

in a number of ways. Sometimes, they use verbal hedges such as “I kind of feel you may be overreacting.” In other situations, they qualify statements by saying “I’m probably not the best judge of this, but...” Talk can be made provisional by tagging a question onto a statement in a way that invites another to respond: “That was a pretty good movie, wasn’t it?” “We should get out this weekend, don’t you think?” Tentative communication leaves open the door for others to respond and express their opinion.

There has been controversy about tentativeness in women's speech. Lakoff (1975), who first noted that women use more hedges, qualifiers, and tag questions than men, claimed these represent lack of confidence and uncertainty. Calling women's speech powerless, Lakoff argued that it reflects women's socialization into subordinate roles and self-esteem. Since Lakoff's work, however, other scholars (Bate, 1988; Wood & Lenze, 1991b) have suggested different explanations of women's tentative style of speaking. Spender (1984a), in particular, points out that Lakoff's judgements of the inferiority of women's speech were based on using male speech as the standard, which does not recognize the distinctive validity of different speech communities. Rather than reflecting powerlessness, the use of hedges, qualifiers, and tag questions may express women's desires to keep conversation open and to include others.

Men on the other hand, use such speech styles as to exert control, preserve independence, give advice, and enhance status. For them, conversation is an arena for proving oneself and negotiating prestige (Tannen, 1990b). To establish their own status and value, men often speak to exhibit knowledge, skills, or ability. Equally typical, is the tendency to avoid disclosing personal information that might make a man appear weak or vulnerable (Derlega & Chaiken, 1976; Lewis & McCarthy, 1988; Saurer & Eisler, 1990). For instance, if someone expresses concern about a relationship with a boyfriend, a man might say “The way you should handle that is...,” “Don't let him get to you,” or “You ought to just tell him...” This illustrates the tendency to give advice that Tannen reports is common in men's speech. On relationship level of communication, giving advice does two things. First, it focuses on instrumental activity-what another should do or be- and does not acknowledge feelings. Second, it expresses superiority and maintains control. It says “I would know how to handle that.” The message may be perceived as implying the speaker is superior to the other person. Between men, advice giving seems understood as a give-and-take, but it may be interpreted as unfeeling and condescending by women whose rules for communication differ.

Another feature of men's speech style is instrumentality the use of speech to accomplish instrumental objectives. Men are socialised to do things, achieve goals (Bellinger & Gleason, 1982). In conversation, this is often expressed through problem-solving efforts that focus on getting information, discovering facts, and suggesting solutions. The above speech styles of men and women stated above show that there are marked differences between each sexes' speech style.

Female and Femaleness

The word 'female' is from the Latin word 'femela' meaning the familiar form of femina meaning “woman”. In the 14th century, the English spelling of 'femele' was altered so that the word paralleled the spelling of 'male' (Sparks, 1976: 27). The female is “an individual of sex that bears young” or “that produces ova or eggs” while the male is “the sex that produces small, typically mobile gametes especially spermatozoa, which a female may be fertilised with” (Anderson 1983:16). The female can be defined by physical appearance, by chromosome constitution or by gender identification and roles (William, 2018: 19). I see a female as one

who has the God given role, to bear children, run a home and be subjective to her husband.

In support of the definition of female according to gender identification, Marx and Engels (1977:21) say, "Sometime in pre-history, women and men were equal. Engels (1977) assumes that the division of labour between men (as breadwinner) and women (as domesticated wives and mothers) had always existed for they play different roles. The reason, he said, for women staying at home may be contextual. The woman may be in neo-natal after child birth or may be nursing a child or may be cooking for the family, while the man in the context is outside the home looking for what to sustain the family with.

Defining femaleness according to physical appearance shows females as having physical features differentiating them from males. Females have heart-shaped faces against males' square faces; males have Adam's apple while females don't have; males are hairy while females are not; females have vagina and ovaries while males have penis and testes as sex organs. Females are curvy in shape while males are muscular (Natalie, 2012:12). Another way of defining femaleness is through chromosome constitution. Chromosome involves thread-like molecules that carry hereditary information for everything from height to eye colour (Szalay, 2018). Females have two "xx" chromosomes which are constant while, males have two chromosomes also, but theirs is "xy". The sex of a baby depends on the male chromosome released to fuse with the "x" chromosome released by the female. If he releases "x" chromosome, the baby will be female, but if he releases "y" chromosome, the baby will be a male.

Femaleness is the fact or quality of being female, while, maleness is the fact or quality of being male. Maleness or femaleness vary from culture to culture and is defined socially. In some societies, males play roles that differ from those of the females because, each have ideas and practices attached to them. They include--separation of the work place from the domestic space which, was accompanied by the notion that woman is suited to separate spheres and, that a woman's place was in the home and, the man's place outside; cultural practices like dietary preferences. For instance, in Igbo society in the past, a child should not eat egg, a woman should not eat gizzard and chicken vent; religious and spiritual practices; childcare practices; and medical treatment practices (Davidoff and Hall, 1987). However, males and females should play different but complementary roles in order to promote the well-being of the family in particular and the society at large (Nwankwo, 2020: 44). In support of this view, Chukwukere (1995), contends that modernization has weakened bonds and emancipated the African woman in particular and women in general, giving them some powers, choices and some initiatives. Taiwo and Akin-Aina (1999), see the idea of maleness and femaleness as social differences that have wide variation within and between cultures, which can change over time.

Communalism

Communalism is a pervasive phenomenon in the public life of people living in communities (Krishna, 1985:1). According to Shaheen (2017, 11): "If a person is deprived of his or her rights or privileges, just on the basis of his or her community, this is communalism." He continues by saying that communalism as an ideology may be perceived as: (a) A total commitment to a set of beliefs, (b) Far from rationality, (c) Committing of self to the community alone (d) Unwillingness to accept other belief patterns and faiths, (e) Closing of self and being highly emotional to it, to the extent of crossing the bounds of law at times. Contrary to Shaheen's belief, Book chin (2010), avers that communalism is a system that integrates communal ownership and federations of highly localized independent communities. In other words, males and females belonging to individual community partake

in whatever that is going on in the community including how they communicate maleness and femaleness.

Morgan (1972) says that the term 'communalism' was first used by the British colonists to describe the situation of colonies like India and Malaysia, where religious minority existed alongside a religious majority. The colonial use of the word gave it a negative connotation of bigotry, divisiveness and parochialism, thus helping to justify the colonial civilisation mission. Place of this study is Africa (Igbo) and as such we need to define communalism as Africa sees and lives it. According to Ikuenobe (2006, 39), "African communalism refers to the traditional way rural areas of Africa have been functioning in the past." He says that African communalism is a moral doctrine that also values human dignity, rights, and responsibilities. The features of African communal societies in the past are the existence of classes, which are social stratification, trust, security, communion and the fact that strong family and kinship ties form the basis of social life. But today there exist sharp class distinction, lack of trust, insecurity, lack of communion and strong family kinship ties as basis for social life (Onwubiko. 1991:13). Groups of individuals making up communities consist of males and females who co-exist and communicate to produce communal bonding. They have different ways of communicating femaleness and maleness. For better understanding of how femaleness is communicated in communalism, we need to understand what communication is.

Communication

Schmitz (2012), says that communication is the act of giving, receiving or exchanging information, ideas and opinions so that the message is completely understood by both parties. Contributing, Applebaum (1975) avers that communication is the imparting, conveying, sending or exchanging of ideas or knowledge by speech, writing or signs. All human beings communicate in order to be understood and their intentions and desires known and met. Supporting this notion, Mac-Bride (1981, 127) says, "Communication maintains and animates life and it is the motor and expression of social activity, cultural activity and civilization. It leads people from instincts to inspiration through variegated processes and systems of enquiry, command and control. It creates a common pool of ideas, strengthens the feeling of togetherness through exchange of messages and translates through exchange, reflecting every emotion and need from the humblest tasks of human survival to supreme manifestation of creativity or destruction."

Communication is also the sending and the receiving of messages, which is essential to all social life and cultural systems, so much so that, it is often taken in anthropological theory to be paradigm of all cultures and all social organisation (Seymour-Smith, 1986). According to Seymour-Smith (1986), communication exists in two modes-the symbolic and the substantive. Symbolic mode is the verbal mode and it involves words in spoken or written language while the substantive mode involves nonverbal communication with concrete materials and substances.

Female communication patterns in communalism are both linguistically and para-linguistically. Linguistic mode of communication implies a systemic means of communication by the use of sounds or conventional symbols. Para-linguistic or nonverbal communication involves nonverbal speech sounds or conventional symbols. For expression to be para-linguistic, it must be culturally determined, nonverbal and an integral part of conversational transaction and is also consciously controlled (Weitz, 1974: 56). Femaleness and even maleness have their various ways of being communicated vis-a-vis their differences in terms of subject matter expressed through morphological processes, names and naming and related figures of thought, and this is tagged gender communication. We are going to look at how

femaleness is communicated linguistically in communalism using some selected texts for illustration.

In the process of communication, males and females, children and adults are involved. Olaoye (1998:183) says, "One communicates in line with the specific, social and cultural identity one acquires in the process of socialization and is able to respond to such an identity". Speech community as a specific geographical entity where particular communications take place as different from other entities comprises both male and female members. Various gender studies have shown that men and women play different roles in society which implies that their information and communication needs are different though, synergistic in effect (Southerner, 1991, Sigot, 1995). Similarly, the style of communication within a given community is affected by the gender factor among things like age, occupation etc. This lends credence to the idea that maleness and femaleness are communicated using different styles.

In the socialization process (while in conversation), women see the world as a community to concentrate on their connections as negotiations for closeness in which individuals try seeking and giving confirmation, support, and to reach a consensus (Tannen, 1993). In Harlow's (1967) view, he says that there are both communication successes and failure and a lot of factors are responsible for them. Such factors include social class, age and gender. Relating to social balance of power is a speech style characteristic of females where certain speech acts is used. According to Zimin (1981), the amount of speech produced in communication which Shaw and Sadler (1965), posit, is influenced by the nature of the speech task which, may be as a result of the cultural, social, and political realities of a male-dominant society. The African mode of communication involves the use of oral art forms like myths, proverbs, song, and folktales. Achebe (1976), supports this when he points out that the African mode of communication with particular reference to Igbo, is such that since the Igbo do not construct a rigid and closely argued system of thought to explain the universe and the place of man in it, preferring the metaphor of myth and poetry, anyone seeking an insight into their world must seek it along their own way. Some of these ways include the folktales, proverbs, proper names, rituals and festivals and, he favours men against women in his choice of words in these ways. Women aware of their lowly position in the society, develop expressions (verbal and non-verbal) for defining separate subordinated selves. Igbo women for example, verbalize their separateness with the expression, '*Uwa umunwaanyi*' (The world of women or women's world) and a term that signifies separation from the main stream, which is the male world (Okafor, 2002). In most cases, African women communicate their world views through oral art forms like proverbs, folktales, songs, poetry etc. Oral art form indeed encodes separateness, not on the horizontal level of equivalence but on the vertical gradation in which women occupy the lower level, as well as the spherical in which they occupy the margins. Nnaemeka (1996) in Ikeokwu (2013, 27), accuses Achebe of using language as a means of objectifying and demeaning women, while elevating men. According to him, a look at *Things Fall Apart* and *Arrow of God* sees women...being scolded and beaten before they disappear behind the huts.

All the above discussions showcase the fact that there exist different ways of communicating femaleness from those of the male gender.

Theoretical Framework

Based on the projection that femaleness is communicated in subordination to maleness through morphological processes, female names and naming, and female related figures of thought, we see that femaleness is mediated through the features of language, cultural system, and ideologies. According to gender communicative theories of Lakoff's (1975) 'dominance',

men use language to keep women in control and in a subordinate position. Women's use of non-assertive pattern of language supports male dominance and control of power. For instance, a man might say commandingly, *let's leave this place*, but a woman will ask it suggestively, *shall we leave this place*. Lakoff (1975), concludes that women use hedges more often than men. Women do this because they are afraid of being seen as behaving in a masculine way, by being assertive and saying things directly. Communication style as the basis of linguistic analysis becomes here a process that describes how femaleness is communicated in communalism.

Styles of communicating femaleness in communalism show that women are seen as subordinate to men, sex who cannot stand on their own and function effectively. This shows class distinction. To investigate this female subordination, Karl Marx's Class Distinction Theory is required.

Marxian class theory asserts that, an individual's position within a class hierarchy is determined by their role in the production process, and argues that any political and ideological consciousness is determined by class position. A class is those who share common interest (in this case language), are conscious of those interests, and engage in collective action which advances those interests. Within Marxian class theory, the structure of the production process forms the basis of class construction. To Marx, a class is a group with intrinsic tendencies and interests that differ from those of other groups within society, the basis of a fundamental antagonism between such groups. For instance, it is for the females' best interest to use language equally to describe maleness and femaleness in communalism and not using language to describe femaleness in subordination to maleness thereby creating antagonism within the two groups—males and females.

Karl Marx's Class Distinction Theory (C.F 1988) is about the role of class struggle and class conflict. In this work, class distinction is between the males and the females (Upper class-males and lower class-females). He is of the view that society operates as an organic system. He believes in its analysis on insatiability of the society through dissension due to inherent contradiction in class society. It is sometimes regarded as an aspect of conflict theory of the society because it tries to assert and actualize self as women are trying to do.

Communicating Femaleness in Communalism: A Study of Three Selected Plays

Communicating femaleness in communalism is looked at under the morphological device existing in them, female names and naming, and female figures of thought. The mode of expression through which femaleness is communicated in communalism is dealt with both in individual and group perspectives. For proper understanding, femaleness communication should be treated alongside that of maleness as illustrated below.

The Morphological Speech Patterns

Morphological speech patterns communicating femaleness are linguistic elements that bring about change in the meaning of people's speech through the presence of certain syllables or words showing femaleness. It involves the analysis and description of the structure of speech portraying female in a given language's morphemes. Other linguistic units such as root words, affixes, parts of speech, tone/intonation or implied context of femaleness are analysed as opposed to those speech patterns portraying maleness.

In Igbo language, we have the fusional/agglutinative type of morphological speech pattern that use bound morphemes as against some languages that use analytic type of morphological speech pattern.

In the plays under study, there are morphological entries to mark femaleness such as

'nye/nyi'(nwunye/nwaanyi) wife/woman, and 'nne'-mother as opposed to 'ke/ko'(nwoke/nwoko)- in *Ome Ihe Jide ofo(OIJO)* to express motherhood 'nne gi' your mother 'nne anyi' our mother (OIJO 13,15). In *Nwata Rie Awo (NRA)*, we have 'nne Obioma' Obioma's mother NRA (34) 'nne anyi' our mother (34), 'nne' mother (35), 'Nne' here is also used to mark motherhood.

There are places 'nne' is used to mark femaleness for things not human. For instance, in *NRA*, we have 'nne ewu' female goat (16). But we don't have 'nna ewu' male goat rather, 'mkpi'. This is an example of subjugating women. Nothing stops it from being called 'nna ewu' Goat is an animal termed to be stupid and men see women as not intelligent. Calling 'she goat' nne ewu is to bring home the fact that they see women as those whose thinking and acting ability is below that of the men.

'Nne' also occur in associative construction with 'ada', 'nwa' or its plural 'umu'. For instance, 'adanne'- mother's first daughter. *OIJO* (3 & 62), 'nwanne' my sister/brother, *NRA* (16 & 18). 'adanne' in *Nke M Ji Ka(NMJK)*, (11,18 & 43). Using 'nne' in associative construction with 'okpara'-firstson to show maleness like in *okparanne*, we have two words instead of one as is the case in fussional/agglutinative language. This is a case of departure from the rule of the language structure and subordinating the female, showing that she cannot stand on her own.

'Nne' can also occur with other morphemes or words apart from 'ada' and 'nwa' or its plural. For instance, 'ikwu' 'ochie' and 'okpara' like in: 'Ikwunne' mother's relative, *OIJO* (1 & 34), 'Nneochie' Grandmother (NMJK:40 & 50), 'Okparanne'-mother's first son, NMJK (11 & 18). In writing these words of illustration, they all show fussional morphemes in communicating femaleness. In communicating maleness, we have them same as those of the females-ikwunna' father's relative, 'nnaochie' grandfather, but differs in 'okparanna' -father's first son. This is also a case of departure from the language structure rule and also communicating femaleness in subordination to maleness.

Apart from the female markers mentioned above used in communicating femaleness in communalism, there are other female markers such as.

- ❖ *Daa/daada'* respectable name for female elder as opposed to '*dee/deede'* respectable name for male elder. It is found in *NMJK*: (12).
- ❖ '*Oriaku'* respectable name given to all married women as opposed to 'Maazi' for all married men. *OIJO* (18). The name '*Oriaku'* meaning 'one who enjoys her husband's wealth', shows that a woman's name reflects her husband's superior position in her life.
- ❖ '*Loolo'* an address name given to a king's wife as opposed to '*Eze/Igwe'* given to king. *NMJK* (4&6), *OIJO*: (45). The man's title here signifies that he is mighty and the woman's title shows that she is under the man as she cannot be '*loolo'* unless married to the king.
- ❖ '*Eze/Igwe'* given to king. *NMJK* (4 & 6), *OIJO*: (45).

Female Names and Naming

A name is a word by which a person, place or thing is identified. Although all cultures use names, naming varies greatly from people to people to communicate maleness and femaleness. Traditional African given names often reflect the circumstances at the time of birth like the day (1970:295), says, "In Igbo language and, indeed, most African languages,

names and concepts are integrated with other cultural practices and customs”.

In some Igbo towns, such as Nnokwa, Ogidi etc., names describe the order in which siblings are born. That is why the Igbo people have such female names like '*Adaobi*' 'the first daughter of the family', '*Adanna*' the first daughter of the father, '*Obianuju*' a daughter who comes into a family in the midst of many other siblings. These female names communicate femaleness. We do not have '*okparaobi*' as first son of the family, '*okparanna*' as one word showing the first son of the father, rather we have '*okparanna*', two words and not as names. We do not have '*okparanuju*' as one who comes into a family in the midst of many other siblings. Some of these names communicating femaleness in communalism portray females as subordinated to males.

Proper Names

Looking at the names given to female characters in the text under study and their style of naming to communicate femaleness, we see that the names are identified in terms of their husbands' or fathers' as in *Ome ihe jide ofo* (OIJ) where the name 'Ochediye' means husband's seat. This exhibits degradation of the female because, she is referred to as chair the husband seats on. In *Nwata rie awo* (NRA), the name '*Obioma*' means 'good heart' shown in the bearer's disposition towards the husband '*Aworo*' despite his maltreatment of her. Femaleness is communicated here as someone who is foolish and can take any insult meted out on her. In *Nke m ji ka* (NMJK), we have the name '*Thuaku*' 'face of wealth'. The wealth of course, is for the father who sees the female child as one who when she gets married, brings in wealth into the family. Femaleness communicated her shows that the female child is not a permanent member of the family of her birth as the male child, and also a source of wealth.

Addresses Portraying Femaleness

Female address names are the names used to address the females as well as communicate femaleness, especially in both the immediate and extended families to show love, recognition, respect, displeasure and/or intimacy. In the three texts under study, there are some of these addresses communicating femaleness and what they portray. Thus: *NRA* '*nne*' (34), is used in a sarcastic manner as an address name. Ekemma called *Obioma* "*nne*" when she is advising her to settle down with Anene, her last suitor and, stop being so selective or she will get into trouble. '*Nne*' is used here to communicate that women are inconsistent, which is a slight to women. In *NMJK* (12), '*Adanne m*' is used as an address name by Eze Onyekwere to address his sister showing love and respect. '*Adanne di m*' (13) this is used by Ugochi to the husband's sister to show recognition and respect. '*Okpara nne Ugochi*' is used to address Ugochi, Eze Onyekwere's wife's elder brother by Eze Onyekwere's elder sister to show anger. His sister rejecting what Eze Onyekwere said; says that, it is Ugochi's brother that will die. Eze Onyekwere's elder sister's speech is a curse. In all the places where '*nne*' is used above for illustrations, they are bound morphemes except where it is referring to a male, as in '*okparanne Ugochi*' where it did not follow the rule of agglutination/fusion.

There are also some female derogatory names used to communicate femaleness in the texts under study. For instance, in *OIJ* (14) & *NMJK* (42), we have '*Oke nwaanyi*' Mighty wife/ her majesty. In *OIJ*, Ochediye, Nkwonta's mother, is making a mockery of Ubaji's intending wife, *Adaku*, who, if the intending husband, Ubaji, is made the king, will automatically become the queen. Ochediye is mocking *Adaku* because, she has no intention of allowing Ubaji to be made the king, not to talk of *Adaku* becoming the queen. Here, despite the fact that the name '*Oke nwaanyi*' is used derogatorily showing that she should not act like a man. '*Oke*' is communicating femaleness but, the words are two still as if it is communicating maleness. This time it did not follow the usual style because the female is given the quality of a male. This exhibits female insult. In *NMJK*, Eze Onyekwere addresses his wife, Ugochi like that because, she came back to his house after the abomination of going to the whiteman's

church to be baptized,

In *NRA* (19), Duru is telling Obidike, *Aworo's* father that their king wants him, Obidike, to tell the son, *Aworo*, to come and wrestle with Akatoosi from Amaudele to save them from disgrace. Akatoosi challenging them calls them 'ibiliachi' meaning useless women because he feels that none of the men can challenge him. 'ibiliachi' is a woman of the age of menopause, and regarded as a man, and as of no use as a woman as she has passed the age of child bearing. It is used in this context as showing the uselessness of the people of Amangwu. 'ibiliachi' is used to communicate femaleness showing women's uselessness once they attain the age of menopause. This is an insult to females and, it is a way of showing that men are ageless who continue to function till they die.

Female Honorific Names

Female honorific names refer to the names that communicate femaleness designating females' titles, or marital status, or other qualifications acquired through cultural or social processes. Honorific address is divided into two—the non-conferred type and the conferred type. The non-conferred honorific female addresses are those addresses socially conferred on the female sex to communicate femaleness by virtue of their being females. They abound in some of the texts under study. For instance, in *NRA* (38), '*Oriaku m'*'—my wife, meaning one who enjoys my wealth. The name is used here to communicate the fact that he, the man, provides for the woman and that the woman cannot fend for herself. *NMJK* (12). '*Daa(da) Ogooma'*'—auntie *Ogooma*. *Daada* is used here to show respect which if not shown, will ignite the woman's anger. It also communicates the fact that women are easily angered and that they attach importance to being respected. (54), '*nne anyi'*' (*Ihuaku*) our mother (*Ihuaku*). '*Nne anyi'*' is used here to show seniority and respect. It communicates femaleness as people who like their seniority to be respected by those under them (other females she is senior to and children). We also have conferred honorific addresses communicating femaleness in the texts under study. Conferred honorific female addresses have social or religious or political insignia attached to them depending on the body that did the conferment. Such addresses are '*Loolo Eze*' address for the king's wife conferred socially in *OIJQ* (14), *NMJK* (23). The titles are dependent on the males/husbands of the bearers. This is so because a woman cannot be '*Loolo Eze*' without being married to the king and this shows subordination.

Female Related Figures of Thought

A figure of thought is a figurative expression that depends for its effect less on the choice arrangement of words than on the meaning(s) conveyed. The method of presentation is different from what a person might consider 'ordinary'. A figure of thought usually makes some connections to a person's sense of logic or emotion and often implies more than what is actually said. It forces the listener or reader to draw on his own experience and culture for meaning. Such figures of thought include metaphor, humor and euphemism. They are found in the texts under study communicating femaleness.

Female Related Metaphor

Metaphor is a speech device that compares two objects or things without using the word 'like' or 'as'. For instance, Shakespeare's '*As You Like It*' has this famous metaphor; 'All the world's a stage. And all the men and women merely players. They have their exits and entries.' The 'world' is metaphorically called 'stage'. Literally, the world is not a stage but Shakespeare makes the comparison to convey an understanding about the mechanics of the world and the

lives of the people within it. Structurally, metaphor works on the principle of meaning and transfer based on two parts – tenor and vehicle referents.

There are examples of female linguistic metaphors in the texts under study that communicate femaleness. In *NRA* (38), (i) *Nnam ukwu, okwu a abukwaghi ihe a ga-a ruwara Ogodu*. 'My master, this issue is not what we have to worry about so much'. 'ogodo' here symbolizes femaleness. 'ogodo' is 'wrapper' and females ties wrapper. 'Ruwaragodo' in the context used here communicates femaleness as something that is not very important, something that can be ignored. Females are seen here as sex that are not important. In other words, men are important while women are not. *OIJO* (10), (ii) *Obueziokwunaobudigima, ima naobuOkaezejiulo*. 'It is true that he is your husband, but, you know that he is the great pillar that holds the house/kindred.' 'di' here refers to a woman's husband. 'Di' is used to communicate femaleness in the sense that it shows the woman as under the man. *NMJK* (57). (iii) *AlaUmueleme, leenuojitaa, onyeankwalan'oduibeya, Leekwanukaaghasin'ihusin'azuna-abaja*. 'The land of *Umueleme* take and eat Kola, let none usurp another's place. Look at war looming in front and at the back'. 'Ala' here symbolizes femaleness because 'ala' which is land is looked at as 'mother of all'. The words used as metaphor may be objects that mark femaleness or concept referents that show femaleness. Ala is used here to communicate femaleness, showing motherhood and that mothers protect their own children. Women's position in our society which is the domestic sphere, is portrayed in the areas of providing for the family and community at large protection, succor, advice, relaxation, nurture, care, love is shown in the metaphors above. For instance, the example from *NRA* (38), shows care because *Uduehi, Okwukogu's* wife is calming her husband down because of their daughter's misbehaviour and he is threatening to deal with her. Duru Nnanyelugo in *OIJO*(10) is warning Ochediye to stop crying when Chief *Oduenyidied*. He knows that Chief Oduenyi was her husband all the same, she should avoid making news of his death public by crying and drawing peoples' attention. The death of a king has duration of time that will elapse because it is made known to the public. 'Di' is used to communicate femaleness because 'di'- husband marries the wife and the wife is under him. In *NMJK* (58), Eze Onyekwere offering prayer with kola nut is asking their mother land, *Umueleme* to take kola. He is also complaining about the problem in their land brought about by the Whiteman, asking the mother land that war is looming, that she should know what to do to save her children. 'Land' here meaning mother, communicating femaleness is portrayed in this context as having the power to protect her children and that she should do so. The italicized words above show that the metaphors in them express femaleness. For instance, the 'ogodo' in *NRA* (38), 'di' in *OIJO*(10), and 'ala' in *NMJK*(57) are all metaphors communicating femaleness.

Female Related Humour

Partridge (2006), says that humour refers to the ability or the result of this ability to perceive and express a sense of the clever or amusing. It can also be described as a message whose incongruity has the ability to evoke laughter. It appeals to knowledge, which is assumed to be self-evidently true.

In Igbo literature, humour is commonly referred to as '*Njakiri*'- "light-hearted talks", "laughter generated talks" or "free talks". It has been identified as fluid or as individual jokes. Humour is reinforced by the context of the user.

There are female based humours communicating femaleness in the texts under study. For instance, in *NRA* (38), (i) *Odihabuoturumma, haturu, odighamma, hatupu*. 'If it pleases the impostors, let them be, but if not let them retrace their steps' This is a proverbial humour. *Uduehi* while trying to calm down her husband, used this humour. *Uduehi* uses this joke when their daughter *Obioma* runs away from their house to *Aworo's* house for him to marry her. In

NMJK (41), (ii) *Onyenweala!EzigboOluu-di-ya.Beonyekaoga-anona-alu di ya* 'Land owner! Great husband of her husband. In whose house will she be marrying her husband?' This is how Eze Onyekwere calls Lydia, the name the missionaries give his wife Ugochi when they baptized her. Ogooma reacting jokingly while her brother is telling her what happened asks the question. In *OIJO* (42), (iii) *AhambuNkwọ, anyibidonaNkwọ, anyimechaan'Orie' ihinaahagi buOrie* 'My name is *Nkwọ*, if we start on *Nkwọ*, we will finish on Orie because your name is Orie'. This humour is expressed when *Nkwonta* wooing Orie, jokes with the fact that both of them bear Igbo market day names. *Nkwonta* says that he is the man and that their marital activities will start on *Nkwọ* (his name) and then will be finalized on Orie (her name) as she is the woman. There is the idea here of placing the woman in the last showing lower position.

Humour (i) is made by female speaker to male audience and about male and female referents, (ii) is from female speaker to male audience and about female referent, and (iii) is made by male speaker to female audience and about male and female referents. Humours (i) and (ii) are about feminine events, while (iii) is about an idea concerning both male and female. However, the referents and the verbs contained in the humours explicate the meaning embedded in them. The italicized words in (i) and (ii) '*oturu*' impostors, and '*onye nwe ala*' suggest activities that communicate femaleness while, (iii) '*gi bu Orie*' suggests idea that communicate femaleness.

Female Related Euphemism

Certain words or expressions are better not said the way they are in many societies for decency sake and or for the sake of traditional belief. This is because such societies see them as being unacceptable, obscenities or taboos and as such replace them with the acceptable ones. Such replaced term is euphemism. Euphemism is a word or expression used in place of one that may be found offensive or suggest something unpleasant (Burrige 2012). Some euphemisms are amusing, while others are bland, inoffensive and often misleading terms for things they wish to downplay. Such euphemisms communicating femaleness abound in the texts under study.

In *NRA* (51), (i), *Onyechoroimewenwunyennayaihemeweya, mayaasilanaobuokugaya n'azu*. 'Whoever wants to have sex with his father's wife should go ahead and do it and not with the flimsy excuse that she passed behind him with light. "imewe" here replaces the term 'ira' which is the Igbo name for 'having sex'. 'imewe nwunye nna ya' means having sex with the father's wife. In the context it is saying that Aworo, should summon the courage to divorce his wife and not to pretend she poisoned his food.

In *OIJO* (27), (ii) *Onweelaebeina-aga?* Are you betrothed? This is used to refer to the fact that before proposing to a girl up to marriageable age, you have to find out if she is engaged to be married to someone. *Nkwonta* asks Orie this question when he wants to propose marriage to her. In NMJK (72), (iii) *ka anyi na-eri na enye afo. Oburunamagbaghi beahuhana-anoeme ntaemeimooku, habianapumihemjiriburunwoke*. 'Let us be having sex and be on the watch out for pregnancy. If I don't burn down that place they stay and commit atrocities, let them come and take from me what makes me a man'. 'Na-eri na-enye afo' symbolizes "illegal sex" again, 'ihe m jiri burunwoke' means 'penis' which in Igbo is called 'amu'. For decency's sake, most often, Igbo names for private parts of the body are substituted with other decent words because they are seen as being indecent. Eze Onyekwere uses this statement to show his anger on how the missionaries are interfering in the affairs of his family. The missionaries rescued Ugochi's twin sons thrown into the evil forest to cleanse the land desecrated by their birth. Giving birth to twins is an abomination at the time. The missionaries are again keeping Ugochi, his wife and, his children who runs to them for safety.

The italicized words/phrasal in the cited euphemisms (i) '*imewe*' having sex, (iii) '*na-eri na-enyo afo*' be having sex and be on the watch out for pregnancy suggest objects and activities communicating femaleness. 'Imewe' here suggests the activity of having sex and it is the

female that receives the action. 'Na-eri na-enyo afo' also suggests the same as 'imewe' earlier mentioned '*ihe m jiri buru nwoke*' signifies the object used in carrying out the activity on the female. The italicized phrasal in (ii), '*i na-aga*' betrothed suggests idea communicating femaleness. It is the female that leaves the father's house for marriage sake.

Summary and Conclusion

This study looks at and clearly shows how femaleness is communicated in our patriarchal society. Morphologically, it involves speech language morphemes and other linguistic units such as root words. We have the fusional type of morphological speech pattern that use bound morphemes. We also have free morphemes. They can be roots having affixes attached to them as shown in the analysis. These morphological elements often show femaleness, names and naming concepts, and addresses. Femaleness is also expressed using figures of thought like metaphor, humor and euphemism as we have seen in the analyses.

In conclusion, from the study of the theory of discourse using the Marxist approach, communicating femaleness in communalism, we see that in communicating femaleness, females are not always fairly communicated to but they inadvertently protest to be heard and understood with caution. Language which is the tool for human expression has in no small measure helped in communicating femaleness in our everyday life. This is explicated in the various ways we make sense of ourselves by other people.

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