

**THE REPRESENTATION OF WOMEN IN SELECTED UGANDAN
FILMS: PRIORITISING THE POSITIVE CATEGORY**

BY

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DECLARATION

I, Zawedde Joanitah, declare that this dissertation is my own work produced with my effort. All the sources I have used and quoted have been indicated and acknowledged by means of complete references.

Signature:.....

Date:.....

ENDORSED

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DEDICATION

This study is dedicated to my beloved parents, Ssennoga Emmanuel and Namuddu Hilda.

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I thank the Almighty, who has brought me this far when I have come to the completion of this study. He has seen me through it all. I thank my supervisor, Dr. Atuhura Dorothy, who has been very supportive; she has always guided and mentored me the same way a parent would do to her child. Her variations in voice to make me understand made me admire her even more. I appreciate her positive criticisms, not only have they been important for me in this study, but they have also impacted my entire life positively. I am so grateful for her time which she has always spared for me even when I was sure she did not have it. Her honest concern and desire for me to finish this study has always kept me fighting so that this project is accomplished.

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ABSTRACT

The depiction of women in film has been an area of concern to various researchers across the globe. Demeaning and complimentary images have been discussed, but this has been done by prioritizing one side over another by a particular scholar. The demeaning side has been studied more because it has always surfaced in film despite the changing trends in gender roles. This dissertation investigates how five Ugandan films, namely, *Ngudde mu Nsobi*, *Super Glue*, *Omukyala (Struggle of a Mother)*, *Zalwango*, and *Struggle* portray the different categories of a woman.

To stand better chances of analysing the different categories of women represented in selected films, this study has employed the post-structural feminism theory which gives a great understanding of gender, power and discourse. The objective of analysing the representation of various categories of women in Ugandan film.

The findings of the study highlight clear depictions of women in Ugandan film showing their roles, how they are perceived by society and what they actually are, considering the drastic changes in their lives. The research has also explained the justifications for the different categories of women in film.

The study recommends more involvement of women in film making since this will give them chance to better their representation. Film makers are called upon to make further research into the changing trends of women's lives in contemporary society to sincerely reflect them in film. Also, Ugandan film makers are advised to borrow a leaf from international film makers who are now giving women a better representation in their films. Films should base on the true happenings of women in society in order to present them rightly.

CHAPTER ONE: INTRODUCTION

1.1. Background of the Study

The research considering women's representation in film can be dated back to the 1970's connected mainly to the sociology, as well as to British cultural studies (Emese, 2008). Research on stereotypes of women has not just begun now; it has been realised in film and different researchers have been concerned about it. This explains why for long, "the stereotyping of women is a global phenomenon" (Swift, 2013). The image of a woman is a bothering question to the entire world and a multitude of scholars endeavour to find answers. Different media are categorized to distinguish women from men in terms of what they enjoy.

Scholars like Schubart have classified the different genres involvement according to gender as he asserts: "Many consider genre categories to be gendered, even if not etymologically. Westerns, war movies, act movies, martial arts movies, gangstar movies and road movies are male films genres. Romance, romantic comedy, and melo drama on the other hand are female genres with a protagonist and a female audience" (Schubart, 2007). In this classification, it is evident that women participate in and, are also interested in watching films that have themes of love, happiness and evoke emotions. This is not the case with men. Hence, women are interested in light roles. That is why, "research is still revealing that women are more overwhelmingly valued in film based on their identification as a mother, wife, or lover" (Lang, 2015:1). It is with these roles of motherhood, being a wife, and a lover that women act their best in film.

In other literary texts, for example, novels, plays and poetry, women have always been negatively represented, as Ruth asserts, "Women have long been portrayed in negative and derogatory terms over the years in many African literary texts especially those written by men" (Ruth, 1998: 104). This statement shows that these negative portrayals of women have been in existence for a long time now in all literary platforms.

Media has great influence on viewers, and much of these messages displayed through media are taken for the whole truth. Allan, Coltrane and Wood assert: "Research shows media to be one of the many influences on how women are viewed (Allan, Coltrane 1996 and Wood, 1994). Society perceives women the way they are presented in society. This is because, "The media not only inform, but it also shapes perception, it is necessary for media to be objective and balanced in

reportage and image creation” (Oloshola, 2016:15). In a situation, where media is objective and in position to present true life portrayals, then people’s’ preceptions will be based on truth as well.

However, this is not the case with media, film in particular as it is argued, “Considerable research has shown that media portrayals often reflect cultural stereotypes that depict women as weak, passive and dependent” (Nigeria, 2013). This is not only in Nigeria, but also in Uganda, media still bases its message on cultural roles attributed to women. This is why according to Amobi (2010):

The treatment of women in films has occupied the realm of discourse for several decades now. Feminist scholars, critics and women movement have relentlessly challenged the stereotypical representations of women in Hollywood films. (The American film industry), criticizing their sexist depictions as whores, jilted mistresses, emotional cripples, sex-starved spinsters and psychotics. (Amobi, 2010).

There is no way we see women positively represented in Hollywood films considering Amobi’s assertion. Unfortunately, this does not only happen in Hollywood films, it cuts across all films globally.

The negative depictions in media cause serious problems to women as most times they are misunderstood as Oloshola affirms: “when a woman is constantly seen on media as weak, real life exhibition of strength is often seen as pride, arrogance or not being womanly. This more often leads to women being labeled either as cold or treated with disdain” (Oloshola, 2016: 14). What people see through media is what they perceive, so women’s’ positive attributes in real situations are seen as diversions from societal beliefs. Swift adds by showing that “Women will be treated with contempt and abused if media show women as dependent, unskilled and contributing little of value” (Swift, 2013). So, there is need for media to present reality.

This does not mean that women do not have any positive attributes. However, it is the laxity and failure by the film makers to adhere to the changes in society, as Dutt (2014) asserts:

Since the women's liberation movement in the 1960's, their roles in Social, cultural, political and economic life has drastically changed and progressed for better, seemingly giving women an equal footing to men in most aspects of life.(Dutt, 2014:3)

Different beliefs about women have been changing over time, and to a larger extent, this change has been for the better representation of a woman. Unfortunately, though this change is experienced in real life, it is not evidenced in film. The film makers are not doing their best to move with these changes. This calls for concern because, the insincere representation of women is bound to affect the way they are perceived in society because society and film rely on each other, as Dutt (2014) affirms:

Many cultural constructions, societal norms, fantasies and historical moments are conveyed and understood through films, so the way in which they represent women is of the utmost importance (Dutt, 2014:3-4).

Considering Dutt's affirmation, society approves and facts can only be proved and understood through film. However, if, women in film are presented in a good manner as intelligent, resourceful, and enterprising, then viewers will take that as a true happening in real life, "The female characters in films reflect and perpetuate the status and options of women in today's society and play an active part in creating role models" (Kord, 2005). Women in real life look up to female characters in films and learn a lot from them. This is because, "Films have power that move far beyond pure entertainment" (Dutt, 2014:4). Films are not only watched for entertainment, but viewers also get informed, advised and educated on various issues in life

This question then arises. Why is media unable to reflect the true happenings in real life lives of women? Kuhn (1982) "Stresses the importance of looking at women's representations as fixed and mediated making them unable to reflect to real social world" (Kuhn, 1982). This statement challenges the film makers to start building their films on true life happenings and not relying on the past.

Considering the drastic changes that have happened in the lives of women, including gender roles, why should negative representation of women in film still be the favoured area of discussion? Why not the positive side which is now appreciated and displayed in recent films. It is now very important to put a keen eye on how Ugandan film makers are presenting women in their films. This should be in line with what Reality depicts in the present time.

My study is concerned with challenging these female stereotypes into a better picture of women. This is actually happening in the current film due to the changing gender roles in the 21st century. Women have for long been seen as inferior in front of their male counterparts ignoring their great contributions to society. For instance, giving birth to children, nurturing children and performing domestic duties in their homes. More to that, women now attain education and get to the same footing with men. They have professional careers, hence making them financially stable and, in return, take care of different issues that need money. Studies are prioritising the demeaning category by saying little on the complimentary side which also exists considering the recent local Ugandan films.

Therefore, this dissertation focuses on presenting a woman positively but again not forgetting some of the negative representations. This is because everything has a good and bad side, and a woman is not an exception. Kord gives a good explanation of this: “Films show us what we are, what we were, and what we could, should, or (do not) want to be, when at their best, they give birth to new visions of female strength and freedom. At their worst ridicule, denigrate, deny what real women have long achieved, and replaced it with spectres from the past” (Kord, 2005). According to Kord (2005), film has capacity to present both the negative and positive image of a woman. However, to most researchers and feminists, the negative representation has been the topic of discussion.

These have always complained of the unfairness on the feminine gender which does not only stop in film, but goes ahead to affect the viewers considering Kathward’s assertion after quoting Wilde, “if Wilde was right and life imitates art, demeaning representation of women may have disastrous consequences by stabilising oppressive roles in memorable forms” (Kathward, 2011). This is a matter of fact because a lot of literature on women has been centered on the demeaning representations thus hurting women deeply. The desire this study has is to look at the whole representation of women prioritizing the complimentary side which is also presented in Ugandan

film. This research aims at exploiting these positive representations of women as activists manifested through hard work, patience and intelligence.

1.2. Statement of the Problem

Although some research has been done on the representation of women in films, most of them have majorly centered on the negative way they are represented as sufferers, unfortunate, stoic, evil and inferior beings. Little research has been done on the positive portrayals of women in film. This study is therefore, interested in finding out the different ways the category of women is represented in Ugandan film, focusing on both the positive and negative ways. This looks at different categories of a woman as a fighter, survivor, successful person and at the same time as a sufferer and a punch bag. This study puts much emphasis on the positive categories of woman which are normally ignored by most researchers.

1.3 Scope of Study

This study centres its analysis on five local Ugandan movies. The specific films to be studied are *Ngude mu Nsobi* (a 2012 film written and directed by Matovu Osmane). *Superglue* (a 2018 film produced by Nansawood Jamada video production Kafeero Jamada), *Omukyala (Struggle of A Mother)* (a 2019 film produced by Jakira Suudi directed and written by Allan Kakooza). *Zalwango* (a 2015 film produced by Nooriat Ahmed under Aromantic production, written and directed by (Ahmed Lubowa). *Struggle* (a 2019 film, directed by (Ronnie Simbwa).

In this research, four movies are directed by men and only one which is *Omukyala (Struggle of a Mother)* is directed by a woman. Much effort will be put in as this research makes an initiative to look at the different ways of how women are represented in the selected Ugandan films. Movies that were produced before 2010 are excluded from this study. This is because of the tremendous changes that have taken place in the lives of women. These also affected the film industry which change had not been well realized before 2010. Hence it is looking at films in the most recent time because they give a changed representation of women as a result of education, exposure and awareness. The study employs the post-structural feminist approach framework to discuss the representation of women in kinna Uganda.

1.4. Objectives of the Study

1.4.1. General objective

This study intends to analyse the representation of various categories of a woman in Ugandan film.

1.4.2 Specific objectives

This study seeks to examine;

- (i) The category of women as sufferers.
- (ii) The category of women as activists and fighters.

1.5. Research Questions

1. How do film makers in Uganda represent women in their films?
2. What are the negative categories of a woman represented in Ugandan film?
3. What are the positive categories of women represented in Ugandan films?
4. What roles do women play in films?

1.6. Significance of the Study

The significance of this study is to highlight the way Ugandan films represent contemporary trends in the lives of women, such as women empowerment and intelligence. This study also exposes the vices done on women through Ugandan film.

To differ from the earlier studies which only look at the negative way a woman is represented in motionless pictures, this study aims at an objective study of the category of a woman through emphasizing both the positive and the negative representation`ns and how this can help her to be successful in life and have a better image. It displays the good things a woman can do to make her admirable and important in society contrary to how she is normally perceived as insignificant. This study also helps the film makers to write about the current reality about women while creating movies, and not only dwells on how women were perceived earlier because society is actually changing.

1.7. Literature Review

Feminine stereotyping has been an area of concern to many researchers, but most of them have focused on analysing the negative representation of women in film and paid little attention to the positive aspects of a woman. This literature review discusses the various categories of a woman and how she is portrayed in literature by different scholars.

Women are represented as objects. Several studies have investigated how women are portrayed in the media (Jekayinfa, 1999, Mare, 2014, Okunna, 2002, Peters; 2001) with the media often castigated as presenting women as objects for commodification. This means that women are meant to be bought by potential buyers. This clearly indicates that women are for sale since they are seen as commodities, so they have to put themselves in the best position through looking good and dressing very well so as to attract the buyer.

In film, women are positioned for the male to watch and admire. This confirms that they are objects to be appreciated by men. Mulvey (1975: 60) agrees with this when she reveals how a film communicates dominant and sexist ideologies through an active male gaze. She argues that Hollywood movies use scopophilia and sexual pleasure through viewing, to communicate through a patriarchal system (Mulvey, 1975). With the help of film, male dominance is expressed and the presentation of a woman in film is to satisfy the male gaze. She goes ahead to explain that “Women are constantly looked at and displayed for the male spectator’s pleasure” (Mulvey, 1975, 62). We do not happen to see any difference between an object and a woman. Her value is very much demeaned and only dresses, speaks, behaves so that a man appreciates. “It cannot be completely ruled out that women are sometimes given positive attributes which do not even centre on their bodies, but all this is taken for granted, the main emphasis is put on her body as Davis asserts:

Women are portrayed as leaders in their countries, workplaces and communities in film, though they are not many of them but the camera will linger on their bodies, they will be seen partially nude and wearing revealing clothing: these factors undermining their authority (Davis, 2010).

The camera centres on the part that shows a woman as an object neglecting the complimentary side, that is, beyond her as an object. Geena Davis adds that “Female bodies are for commodity

and their brains irrelevant” (Davis, 2010). This statement is very strong and it explains how a woman’s body is taken for an object available for display and sale, and brains not considered important at all. It is vice versa for men whose brains are taken to be so relevant as compared to their bodies. In comparison of both sexes, the females are put in a lower position, for that matter.

Women are underrepresented in film. According to the research done by the national film and video foundation in South Africa in 2018, the centre of emphasis was on exposing the vices done on women participating in movies as actresses, singers, camera women, or doing other kinds of work connected to movies. Considering this research, women are assaulted, sexually harassed, discriminated, or not allowed to make independent decisions because of the over-riding male chauvinism in the film industry, as it is said:

The South African film industry has complex history attributed to the legacy of apartheid, a system which has not only marginalized black people but also marginalized women since its establishment more than 100 years ago, the film industry has been male dominated, with the participation of women being limited to certain roles, partly because of the restrictive apartheid policies and discriminatory laws which restricted the participation of women in economic activities (2018).

The perception on women has not changed since apartheid as they are still taken to be inferior in the film industry. “Women are portrayed as dependent on other characters, over emotional and confined on low status jobs when compared to enterprising and ambitious male characters” (Bussey and Bandura, 1999). Enterprising and ambitious women exist in our communities, but they are just represented this way because this is how they were earlier perceived by society. Fortunately, David Gaultlett in *Gender and Equality*, asserts that: “The traditional views of a woman as a house wife or low status worker has been kick-boxed out of the picture by the feisty, successful ‘girl power icons” (Gaultlett, 2002). Because of the changing society characterized by increased financial demands and education, some women have passed on the work of the house chores to the maids and women now do exactly the same jobs as men (high class jobs). This explains why women in the present films perform those duties which were earlier taken to be duties exclusively for men.

Some credit is given to women when it comes to some roles. Research reveals that women are overwhelmingly valued in film based on their identification as a mother, wife and lover (Lang, 2015). The women are expected by society to have such roles and whoever does it at her best will be much valued. However, even with the changing societal roles where some women do exactly what men do, for example, paying school fees and financing the home utilities. Culture, society, religion and other groupings of life still perceive her as the minor sex as compared to men and little can be done to change this notion, as Kosma notes. “Consequently, when all is said and done, sexual ethics and customary family principles remain mostly uncontested, thus preserving a deep-seated inequality in the social power of the sexes” (Kosma, 2007). So, women remain underrepresented because sexual ethics and customary family principles may never change.

“The marginalization and disparity can be linked to the socio-cultural roles ascribed to women” (Amobi, 2013). Socially and culturally, women are ascribed roles which they should accomplish given their sex, unfortunately, these roles just make them insignificant in society. Society’s definition of feminine and masculine qualities is expressed through the roles that both men and women are expected to perform, and the opportunities that are available to them are hinged on these roles (Amobi, 2013). Femininity is characterised by notions of dependency objection and giving in to male needs without negotiation or reciprocity, enforcing on women constructed necessity of a “Feminine nature” (Kosma, 2007). For a woman to be considered as a virtuous woman in society, she must be in agreement with the societal constructs about women, for example, being married, submissive to her husband and very good at housework because this is what society considers feminine. Kosma also says that “... the female body is symbolically invested in manner that comes to represent the moral status of Greek society” (Kosma, 2007). This is not an exception with the Ugandan society because the same thing is believed and women are called upon to respect their bodies; so, all women who use their bodies contrary to what is morally approved by society, for example, prostitutes are taken to be social misfits.

“Nigerian film industry has grown to be the largest in Africa and one of the three largest in the world” (Amogi, 2013). Amogi further expressed concerns, “that in spite of the unprecedented growth and success of the industry, the content of these movies, rather than reflect messages, that correct societal ills, appear to reinforce gender disparity in their portrayal of women. The nature

of societies within Nigeria is structured along patriarchal lines where the girl child is seen as lesser than a man. Hence, there are certain societal roles that they are forbidden from participating in. This line of thought has reflected the type of roles that women are given in movies in the country” (Amobi, 2013).The Ugandan film industry is not an exception as the women are seen to be inferior to men. So, cultures do not differ in some areas.

It is upon this explanation that we realise that women are negatively stereotyped in all aspects of life and this extends to even the imaginative world which is created by movie directors and producers. Dutt also agrees to this female negative stereotype when he writes that “... the male dominance of the film industry, like many other industries around the world is still evident in the 21st Century” (Dutt, 2014). Andrew Ali Ibi also agrees to the same when he brings a scenario on Nigeria by stating that even after four world conferences on women, Nigerian women continue to experience marginalization in every sphere of human endeavour. Ugandan women are also victims.

What movies portray of women is sometimes contrary to what actually happens in real life, this may be because men still dominate the film industry hence they cannot give women sincere representation. “These representations do not reflect the changes in society, such as women in important position in the workplace.”(Razzouk, setz & vacharante, 2003). According to Razzouk and Vacharante such women should also be viewed in film.

So, the emphasis for these researchers is to analyse the of negative categories of women in film. The study in question analyses the representation of a woman in Ugandan film in the negative and positive categories

1.8. Theoretical Framework

This study attempts to use the feminist theory in general though it is broad, as Katherine assert, “feminist theories are varied and diverse. All analyse women’s experiences of gender subordination, the roots of women’s oppression. Gender inequality is perpetuated and offer differing remedies for gender inequality” (Katherine, 2008). This research has taken on feminist theory as the most suitable for its concerns and post-structural feminist theory in particular because of the best way it can be used to improve literature by,“removing from it those

procedures which are vulnerable to a feministic critique, or modifying them in such a way to take account of that critique”(Canto, 30).

The post-structural feminist theory is built on post-structuralism theory which also came after structuralism a theory that began in 1600s during a time called enlightenment when people began to explain the world around them using science and reason so they looked for truth by doing calculations and experiments. Post structuralists came in response and criticism of it by refuting some of the beliefs structuralists believed in. For example, post structuralists assert that,“they do not see history as a series of events that lead to goal but a cluster of events with no beginning and no order” (Carmen, 2011). This is showing the connection between structuralism, post-structuralism and post-structural feminism.

With the help of this prior understanding of structuralism and post-structuralism, Weedon was in position to come up with the definition of post-structural feminism as stated below:

Post structural feminism is referred to as a mode of knowledge production which uses poststructural theories of language, subjectivity, social process and existing institution to understand existing power relation and to identify areas and strategies for change(Weedon,1987).

This means that post structural feminism uses post-structural theories of language, subjectivity, social process and existing insitution to add on the feminist theory. This is because these theories give a unique representation of gender which the earlier feminist theories have not realized.

According to Kristeva, “post-structural feminist theory can be taken as a third feminism, historically following on from, but not replacing, liberal feminism and radical feminism”(Kristeva, 1981). Post-structural feminism has not replaced any feminism theory but has come after liberal and radical feminism, hence, adding to the feminism theory

Post structuralists have different tenets and these are their beliefs. Three of them have been chosen to be used in this research; they are, sectioned and explained below:

(i) Gender Difference

Through its tenets, post-structural feminism gives better knowledge and understanding of gender. In the same way also it answers some questions that are not answered in the feminist theories that came before it. Therefore, post-structural feminist theory is aimed at answering the various questions that were left unanswered by the earlier feminist theories, as Joan Scott writes in feminist studies: “We need a theory that can analyse the workings of patriarchy in all its manifestations-ideological, institutional, organizational, subjective as to not only for continuities but for change overtime”(Joan, 1998) She adds, “We need a theory that will let us think in terms of pluralities and diversities rather than unities and universals. We need a theory that will break the conceptual hold, at least, of those wrong traditions of Western philosophy that have systematically and repeatedly construed the world hierarchy in terms of masculine universals and feminine specificities”(Joan, 1998). Joan Scott wishes for a theory that will analyse the works of male hierarchy in all aspects of life considering the changes that have taken place. It should also be able to give us a balanced thinking and also manage to break those wrong traditions that address men as whole but women as individuals.

The post-structural feminist perspective of gender is that we are more than our bodies and this is privately experienced; the only way to establish someone’s gender is to ask them (Money and Ehrhardt, 1972). This means that the bodies alone cannot explain someone’s gender. Foucault goes ahead to give a clearer explanation of how bodies are supposed to be perceived in a better way not just the way they look. A “history of mentalities” That would take account of bodies only through the manner in which they have been perceived and given meaning and value; but “History of bodies” but the manner in which what is most material and most vital in them has been invested (Foucault, 1978).

This view of bodies, illustrates that it does not matter whether one is a man or a woman but the way they carry themselves can make the society think upon their gender of being male or female, respectively. For example a mother who takes up all the roles that are meant for a father, like paying school fees, catering for all house utilities, and paying bills in a home, can easily be gendered as a male, likewise, a father who fails to perform all the fatherly duties is perceived as a female regardless of the body. In the same way, a woman who beats up her husband in case of

any misunderstanding cannot be considered feminine because women are known for being inferior to men. But if this is vice versa then we need to find out from the society which gender they think those particular people belong to.

Similar to the above, post-structural feminists also argue that gender is determined by the roles performed by a particular person, as Judith Butler puts it:

This pressure to provide indications of gender role conformity, acting on those whose public gender role behaviour transgresses stereotypical discourses of masculinity and femininity, also points out the performative aspects of gender (Butler, 1990).

This means that it is through one's roles that we are able to know their gender for example married women are expected to give birth to children and also take care of them. But if this does not happen, then we are left in question because her role may not have been performed as society expects.

In relation to gender difference, post-structural feminism enables us to perceive gender independently without considering external factors, as some theorists argue. According to Joan Scott, "post-structural feminism theory enables us to articulate alternative ways of thinking about (and thus acting upon) gender without either simply reversing the old hierarchies or confirming them. This theory will also be useful and relevant for political practice" (Joan, 1998). With this other advantage added to feminism, women will stop looking at themselves as mere women, as society and tradition dictates, but potential women to compete favourably with men especially in politics. This can also serve in marriage for instance wives will stop assuming that it is always supposed to be their husbands to buy food at home or even pay the home bills but have the potential to share the duties since they are working.

"post-structural theory has also provided the basis of analysis about gender much better than the other feminist theories which talk about gender and its relations without giving us a conclusive analysis in terms of language, cultural practices, subjectivities among others hence doing a great advantage to the prior feminist theories" (Gavey, 1989). Post-structural feminists examine gender in terms of language, cultural practices, and subjectivity hence giving a better understanding of

gender. She adds, “What feminist post-structuralism offers us is the theoretical basis for analyzing the subjectivities of women and men in relation to language, other cultural practices and the material conditions of our lives. It embraces our complexity and contradiction and I would suggest, surpasses theories that offer single cause deterministic explanations of patriarchy and gender relations. It only gives credence to women’s active resistance of patriarchy power (as well as our oppression by it), but it also offers promising ways of theorizing about change- all of which are important to feminism” (Gavey 1989). Gavey here is giving a more detailed reasoning about how gender is analysed in terms of language and cultural practices also suggesting ways of how beliefs that make males dominant can be changed, hence, proving important to feminism and adding knowledge to the already existing feminist theory.

(ii) Power

Post structural feminists argue that, “power is everywhere, not that it embraces everything, but because it comes from everywhere” (Foucault, 1978:93). With this belief, we realise that everyone has the potential to have the power whether one is dominated or dominating irrespective of the gender as Wartenberg asserts:

This feminist understanding of power, which he calls transformative power, is actually a type of power-over, albeit one that is distinct from domination because it aims at empowering those over whom it is exercised (Wartenberg, 1990).

In Wartenbergs assertion, the person on which power is exercised is taken to be the one that is powerful, meaning that power is everywhere. For example, in marriages women tend to be powerful in some areas like speaking well to their husbands and playing tricks on them in order to get what they want, thus, making them powerful. Likewise, men can also be powerful when it is them to provide for their families and command respect, thus, showing that power is everywhere. Still about power, (St Pierre 2000:491) notes that, “power is productive and can be found in the effects of liberty as well as in the effects of domination.” This shows that power exists and in all circumstances, it is up to an individual to use it for his or her betterment. Women’s under representation in marriage, even in their low position, have power, for example, when they choose to leave their husbands’ homes in quest for some peace, this makes their

husbands come for them because of their great importance as house wives, bringing it out clearly that a man finds it hard to do the house chores even when he is considered dominant in a home. So the wife in her liberty has powers to do all that a man cannot do making her powerful in that area.

Post structural feminists also believe that power shifts. So one can be powerful in a certain situation and powerless in another. This gives the reason why women find themselves powerful when they deny men sex and as a result, men are forced to beg and promise heaven and earth to them before they compromise. On the other hand, they can be powerless when they fail to stop their husbands from beating them up or cheating on them.

According to the post-structural feminists, it is also believed that power does not emanate from one source and cannot be held by one individual or group, as Foucault explains:

Power is something that is acquired, seized, or shared, something that one holds on to or allows to slip away; Power is exercised from innumerable Points, in the interplay of non egalitarian and mobile reactions.(Foucault, 1978:94)

Basing on this explanation, we are able to see that power can be got by someone and whoever has it, holds it strongly. So, an individual is in position to either protect it or let it go. It can be exercised in many areas and it does not matter who has it. For example, a married woman can attain power when the children respect her more than they respect their father because of her good traits which are more valued than their father's. So it is her role to maintain this or to break it when she also starts behaving badly, making her lose that power to someone else.

Post-structural feminists also believe that power cannot be ensnared, as Foucault notes; "We can never be ensnared by power, we can always modify its grip in determinate conditions and with a precise strategy" (Foucault, 1988). Here, we are not supposed to use power to trap or to be trapped, but we are supposed to use it for right purposes, for instance, a married woman can use her power to convince her husband to stop drinking. However, it is not right for her to use that power to teach him bad behavior like how to drink.

These feminists also believe that power is pleasurable. According to Foucault, “Power is not simply oppressive. We are caught in the networks precisely because some aspects of the exercises and experience of power are profoundly pleasurable” (Foucault, 1980). It is not power that causes oppression of people; it is just that the one who has it finds joy in it, which may be mistaken for oppressing others. Walkerdine goes ahead to emphasize how power is pleasurable, as he asserts: “Power is pleasurable. It is the triumph of reason over emotion, the fictional power over the practices of everyday life” (Walkerdine 1988: 186). This simply means that it is enjoyable to have power and women who have power over men, like managers, and executive directors of organizations enjoy it very much and to have power also means that one applies more reasoning than relying on emotions. Poststructural Feminists also believe that, “power may be simultaneously repressive and liberating in its operation” (Foucault, 1977). With this, we realise that power can either take away someone’s freedom or bring it back considering how it is used. For example, a married woman who uses power to stop the oppression of her husband regains her freedom and, likewise, that one who seems to be over understanding when she is mistreated loses her freedom even when she has the power.

Post-structural feminism theory goes ahead to explain power, as Suzanne Gannon says, “Post structural feminism also makes visible, analysable and revisable, in particular, the male/ female which are in turn , mapped on the other binaries such as adult/child, normal/abnormal, rational/irrational. Through analysis of texts and talk, it shows how relations of power are constructed and maintained by granting normality, rationality and naturalness to the dominant term in any binary, and in contrast, how the subordinated term is marked as other, as lacking, as not rational . Through examining the ways society inscribes itself on the individual, and by calling into question the construction of the individual in the essentialising terms of humanistic and modernist theories (Gannon, 2015).With this explanation of power, we realise that its aim is to create desire and admiration to those who are placed in a better position by those who are seen as the unprivileged in that particular binary.

More about subjectivities and power, post structural feminist research is focused on the possibilities of moving from beyond what is already known and understood. Its task is not to document differences between those categorised as men and those categorised as women, but to multiply possibilities, to demystify ways of thinking about ‘male’ and ‘female’- to play with the

possibilities of subjectivities that are both and neither –to understand power as discursively constructed and spatially and materially located. Here, Poststructural Feminism is not taking sides in any way but endeavouring to reach for what is not known yet important to understand gender.

Judith Butler, a prominent theorist of post structural feminism, also offers another advantage of this theory by getting a better definition of power, agreeing with what Michel Foucault who refutes one definition of power and suggests another as stated; power which cannot be understood solely on the model of domination as something possessed and deployed by individuals or sovereign authorities over others, with a singular intentionality, structure, or location that presides over its nationality and execution’ rather power is to be understood as a strategic relation of force that permeates life and is productive of new desires, objects, relations and discourses’(Foucault 1978,1980). With this definition of power,it indicates that the power life has given the male sex is a force that has led to other things among which is the permission to make the females suffer with limited concern that what is being done hurts the affected sex.

(iii) Knowledge/Discourse

Post structural feminists explain that, “discourse is not a language or a text but historically, socially and institutionally specific structure of statements, terms, categories, and beliefs” (Scott 1988:35). The way of expression through words according to historical, societal and insitutional approves is what is referred to as discourse, any other statements outside here are not considered. St Pierre explains that; “Focault’s theory of discourse also illustrates how language gathers itself together according to socially constructed rules and regularities that allow certain statements to be made and not others”(St Pierre, 2000: 483). What society considers right to be spoken is what is organised in one language of that particular group, so statements not approved are taken for bad language. According to poststructural feminists, “Discourse enables us to understand how what is said fits into a network that has its own history and conditions of existence.”(Barret, 1991:126) The importance of discourse here is to prevent us from contradicting with the historical beliefs and virtues. One is supposed to be very careful not to use statements that are not approved. For instance, one saying that the head of the family is the mother in the Ugandan setting is presumed to be wrong because, historically and socially, it is not approved.

Post-structural feminists have also given another role of language (discourse) and this has greatly been emphasized as noted, “It is language that our subjectivity, as well as social organisations, are defined, contested and constructed (Welner 1994:99). A lot of value is attached to the language and it is the language that we use that defines us. For example, a woman who is always complaining about men indicates to the listeners that she has a bad experience with them. However, that woman who always says positive things about men shows to us that actually men are not bad people.

Post structural feminists again believe that the resistant subject needs to adopt the discourses of subjectivity, “The resistant subject is one that refuses to be scripted by dominant discourse and turns, instead, to the subjugated knowledges to fashion alternative discourses subjectivity” (Hekman, 1995: 84). So according to these theorists, the subjected people adopt a discourse aimed at resisting the dominant binary and this discourse is also subjugated in nature. For instance, a married woman who is subjected to her husband also chooses to use phrases like. “I am just a woman”, “You paid my parents, so I cannot divorce you” to show that she accepted to be the weak binary and nothing can be done to change it.

Though post structural feminism has added a lot to the feminist theory, it has continued to change over time as Braidotti asserts:

While the ‘discursive turn’ of poststructural theory has led feminists to attend to the constitutive effects of language, and develop powerful strategies for deconstructing gendered binaries, recent work by feminist poststructuralists turns further towards ‘spatiality and materiality’ (Braidotti, 2002).

The importance that this theory gives feminist theory is not conclusive enough to sustain feminism so it is also open to changes as new knowledge keeps coming in.

1.9. Research Methodology

This study uses a qualitative method in finding, developing, analysing and compiling data. This method has been adopted due to its capacity to offer deep understanding of the depictions of women in the selected movies it has used both the primary and secondary sources.

1.9.1. Data sources

This study draws on selected Ugandan films as the primary sources. These films, among the many, are chosen because of their explicit portrayals of women. The centre of emphasis is on the representation of women positively as fighters and survivors and negatively as evil and sufferers. The films were chosen basing on their portrayal of the roles of women in society and homes in particular, their potential to show both the negative and positive categories of women. Considering also the clear language, recording and setting very fit for this study whose aim is to analyse Ugandan film.

The secondary sources used are; textbooks, articles, journals, newspapers, internet (websites) and colleagues in research via email. These sources have been visited to offer a wider and superlative analysis of the representation of women in Ugandan film.

1.9.2. Data collection method

The data of this research has been collected through wide watching of over forty Ugandan films before choosing the five most suitable for the study, film library owners have also been able to offer help in identifying those Ugandan films having women as the protagonists and emphasizing the theme of women representation as my research dictates. I considered only local Ugandan movies which are not translated and I was centering majorly on how women are represented through these films. I purchased these fills from compact disc libraries and also from YouTube.

1.9.3. Data analysis

Data in this dissertation is analysed through repeated watching and close listening of the selected Ugandan film, followed by quoting of words said by the cast in Luganda language later directly translating them into English language the language used for this study. For the secondary sources; text books, journals, and articles, data has been analyzed through several readings and careful scrutinizing of the documents considering only the information that is important to this study.

1.10. Definition of Key Terms

In this study, the words used are to mean the following as explained below:

Film

Film means a group of pictures which seem to be in motion due to the camera trick aimed at conveying messages and entertaining viewers.

Kinna Uganda

Kinna Uganda means a product of Uganda. In this study of Ugandan film, Kinna Uganda means a film produced, directed, written and acted by Ugandans, having the Ugandan setting and content.

Starring

Starring here means a person viewed in motionless pictures according to the wish of the director.

Casting

Casting in this particular dissertation refers to the creation of a character in a film to fit the roles attributed to him/ her by the film maker.

Ugawood

This means a Ugandan product in terms of film. It is directly derived from the earlier film industries across the globe, for instance, Hollywood in USA, Bollywood in India and Nollywood in Nigeria.

Marginalization

Marginalization is a form of demeaning an individual or a group of people in various aspects of life including the social, economical and cultural ways of living perceiving them inferior as compared to others.

Feminism

In this study, feminism refers to the ideas believed and preached about the overall representation of the feminine gender that calls for judgement, criticism and need for change in the way this gender is understood.

Patriarchy

Patriarchy means the ideology based on the male dominance over the female in terms of life privileges.

Representation

This is the effort of the imaginary creators to imitate the reality with the help of fiction.

Stoicism

Stoicism is defined in this study to mean courage one has to carry on even when things are not going on well in one's life.

1.11. Limitations

The study has operated under some remarkable limitations that should be noted. Few Ugandans have done research on Ugandan film, so I was compelled to use literature reviews from other countries, especially from Africa, including; Nigeria, South Africa, Kenya and Ghana. It is also largely because of this reason that most of the sources and citations are international as well. Most of the Ugandan films on the market are translated, and according to the sellers, it is because that is what most viewers prefer. So it really took me time to get those which are not translated, since I was in need of direct information from actors for a better analysis.

1.12. Organisation of Thesis

This dissertation is organized into chapters. Chapter One has been organized in such a way that the topic of representation of women in the selected Ugandan films is examined in detail and all key words have been analysed. The chosen theoretical framework, post-structural feminism is used to analyse and emphasize the topic of the study, the objectives are clearly outlined and are in line with the research questions and significance of this study. The problem is well stated and

views of earlier researchers are written down in the literature review to realise the gap which this thesis is yet to fill.

Chapter Two examines the category of women as sufferers. The chapter draws its data from films and examines them with the aim of illustrating how women are represented as sufferers in selected Ugandan films. The chapter is divided into sections. Section One gives an introduction about representation of woman as sufferers, the second section is on representing a woman as stoic. It is then followed by women suffering through separations, bartering and killings. Representation of women as evil happens to be the fourth section, then women suffering as a result of patience and naivety follows. Section Six is the objectification of women, the disrespected and insulted woman comes as the seventh section. Women are represented as cultural opponents. This chapter ends with the sub section of the conclusion.

The data in Chapter Three addresses the objective of examining the category of women as activists. The information gathered is developed from the selected Ugandan films providing evidence in the category of positive representation of women. The chapter is sectioned as follows: Section One is an introduction clear showing the routes of women activism. Section Two is entitled the hard working Woman. This then is followed by the intelligent woman. Section Four, is about the representation of a woman as a helper. The last section for this chapter is the conclusion.

Chapter Four, which is the concluding chapter, looks at the findings and recommendations after analysing the selected Ugandan films. This covers all that has been captured in the earlier chapters.

CHAPTER TWO: REPRESENTATION OF WOMEN AS SUFFERERS

2.1 Introduction

This chapter analyses and discusses the representation of the category of women as sufferers. This category is analysed using the following sub sections: The Stoic Woman, A suffering Woman Due to Separation, Battering and Killings, The Evil Woman, The Naïve, Patient Woman, Objectification of a Woman, The Disrespected and Insulted Woman, Woman as a cultural opponent. In examining these sub sections, the chapter ends with the section that analyses socio- cultural factors that expose women to suffering and what, as a result, women end up doing. These factors are intimate relationships, cultural constructs and society perceptions.

2.2. A Stoic Woman

In this section of the chapter, I present the findings from the films under study to show how women in these films are portrayed as stoic.

Considering the selected Ugandan films, it is really evident that women are meant to be stoic, hence, causing their suffering. In *Ngudde mu Nsobi*, one of the films, Ndagire has an impotent husband but she has to sustain him because society expects every married woman to be patient. In this film, Busulwa also tells his wife that she swore for better for worse. The meaning we get here is that Busulwa expects Ndagire to bear his impotence. She has never had sex with him so she is sexually starved which is a sign of suffering as Elenore Stump defines suffering as, “that which either undermines flourishing or deprives a person of the desires of the heart or both.” (Stump, 2010). The suffering Ndagire is going through is against her will. She feels that, like every woman, she should also enjoy her sexual life as a married woman, get pregnant and have a child, as we hear her say:

- (a) Ndagire: Naye nawe ddala ddala, Busulwa, tebelezamu. Okuva wewampasa, tosulangako nange.
- (b) Ndagire: But for sure, Busulwa. Think about it. Ever since you married me, we have never had sexual intercourse.

It is expected that married people sleep together in the same bed but, Ndagire’s words are subjective in nature and this is to make the husband understand the pain she is going through, she

has never had sexual intercourse with her husband ever since they got joined as one, meaning she is denied a right to sex as a married woman. We can guess this all happened because Busulwa is very insecure. He thinks Ndagire will find out about his impotence and maybe divorce him that very moment. His ego as a man cannot allow him tell the truth to the wife. So in the end that is why we see the wife Ndagire paying for the consequences of his infertility. The situation Ndagire is experiencing is very absurd and quite unbearable. In reality, so many women are suffering in there and resort to being stoic for fear of being seen as marriage failures and family disgraces but, above all, they want to protect their husbands from that shame of not functioning and being seen as a half man. But also if they open up, they are normally blamed for their husbands' disfunctionality.

The suffering, as a result of stoicism, is, further, escalated when women attach a lot of importance to cultural ceremonies and norms. Most of the women look at these ceremonies as the greatest success they can have in life, so they cage themselves in abusive and unhappy marriages because they feel the worst they can do is to get out of such marriages. Ndagire in *Ngudde mu Nsobi* thinks about the bride price her husbands gave her parents and the gatherings she had in order to witness the function and, thus, gives her justification to hold on even when she is suffering as we hear her in this assertion.

(a) Ndagire: *Wajja ewaffe nonyanjula. Waleeta ebintu bingi
era wampeesa ekitibwa.*

(b) Ndagire: You came home and introduced me. You brought so
many things and you earned me a lot of respect.

Through Ndagire's confession, we realise that Busulwa brought a lot of things to her parent's home and this puts her in a bondage of sexual unhappiness which is thought to last for her all life. This is because she feels that she owes Busulwa a lot considering the bride wealth he offered her family, according to the saying "For better for worse" which we hear her husband saying while giving a reminder earlier in time as the movie proceeds. We may ask ourselves this question: 'What is the significance of marriage?' Ndagire does not have a child in her marriage and, as if that is not enough, as a married woman she cannot have sex with her husband. She has great urge to have a child but her husband is unfit for her wish due to his impotence hence

causing a lot of suffering, which persists even after Makula has been hired to impregnate her. She gets into a dilemma when she falls in love with Makula, yet this was not her plan. So the fact that she wants Makula who is married to Namirembe makes her powerless because she yearns for Makula's love which she cannot get hence intensifying her suffering.

In *Omukyala (Struggle of a Mother)*, we see Junior's mother as a very stoic woman. She has a very stingy husband who can hardly contribute anything to the family, but goes ahead to stay with him because this is the father of her children. At the beginning of the film, we watch Junior's father as a thief trying to look for his wife's little savings. When he is got in that attempt of stealing, he instead turns against Junior's mother, as we hear in this warring couple's dialogue:

(a) *Maama Junior:* *Lwaki tova kusente zange? Obusente bwenkunganyawo bwoyiganya bwenkunganyawo boba.*

Taata Junior: *Twaleli, obukunganyiza mabugo? Oba abakazi mwabaki (He jeers) kati nedda. Bwentola kusente zamukazi wange olwo mba nzibye? nokukusa nokukusa olinga akukusa enjaga? leero nobuteka eno luli nobuteka eli kati laba wembusanze. nze no musajja watu nze mbadde sibwendiko, mbade ndi ku byange Bilala nyo nembugwako.*

Mama Junior: *Ko gwe?*

Taata Junior: *Mama junior nagaana okumbuza ebibuzo ebingi nagaana okumbuza ebibuzo ebingi nagana okumbuza ebibuzo nonya?*

Maama Junior: *Naye abasajja, essente ezange zoyiganya.*

(b) Junior's Mother: But Junior's father, why don't you leave my money alone?
you take the little I save, you steal the little I save.

Junior's Father: You are saving, are you saving for condolences? I do not know what is wrong with women? (he jeers). Now see, if I take some of my wife's money, does it mean I have stolen? You keep hiding the money as if you are hiding opium? Today you keep it here another day you keep it there, now see where I have found it. It was not my intention. I was doing other things then I landed on it.

Junior's Mother: So?

Junior's Father: I forbade you from asking me so many questions,
I forbade you from asking me so many questions,
Provoke me.

Junior's Mother: But men. It is my money that you look out for.

Junior's mother is already a poor woman, but this is intensified when the husband goes ahead to steal the little she saves from her much toil. When she tries to complain to her spouse, she is, unfortunately, taken for granted and the husband sees no offense in getting some of the wife's money as we hear him confess in the dialogue above. Just like in reality, here we realise that women treasure their marriages and children so much that even when they face so many hardships in life, they remain strong in the hope that, one day, this will come to an end and they will see a brighter day. To most people, especially the women in the African society, they feel it is better for children to grow while staying with both the parents. For such sacrifice, women are presented as the weak binary and they encounter a lot of problems and suffering because of this decision. Still in this dialogue, the last statement Junior's Mother says generalises all men and so confirms to us that most men are like junior's Father, meaning that so many women are suffering out there because of such men.

In addition to the earlier submission, some women in marriage do the role of men of providing for their families when men abandon their duties. We come to realise that in *Omukyala (The struggle of a mother)*, it is Junior's mother who provides almost everything in the family. The

evidence that it is Junior's mother who takes care of her family is seen in the dialogue between Junior's mother and Aminah her, friend.

(a) Aminah: *Yebanange munaffe oli (Pointing at taata Junior)*

ezize zafuna azitekawa?

Maama Junior: *Mukazi munange, oyo amenya nze.*

Aminah: *Nze ndaba, gwe buli kimu. Zino fees, eno baana, kuno kulya eeh maama.*

(b) Aminah: By the way, our colleague (Pointing at Junior's father), where does he put the money he earns?

Maama junior: Fellow woman, that one burdens me,

Aminah: For me, I see that you are everything: School fees, children, food. Ooh

The cited dialogue expresses the highest level of stoicism among women when they have to take care of their homes after their husbands proving insignificant to the extent of denouncing their responsibilities as family heads. Junior's mother, with the low income she earns from selling pancakes, has to take care of all her family needs when the man is just looking on. Often times, we see her supplementing her husband with the money for rent and buying home requirements, like charcoal. When Junior is sick and admitted, it is Junior's mother who offers to pay the hospital bills when the husband decides to leave the room when the doctor is talking about Junior's bill. She does all this because she is a mother, but deep inside her, she is suffering a lot because it is not easy for her to get all this money. She goes through a lot of pain. However, we realize the shift of power from Junior's father who is expected to pay the hospital bill to Junior's who uses the little she has to pay.

Most women are encouraged by their parents to be stoic because this is thought of and believed by society to be the way to go in order to be victorious later in life. So, we realise that stoicism is part and parcel of a woman's life especially that one who is married. This is evident in *Super Glue* film, as Angellah's mother asserts:

(a) *Mwana wange, embeera ngiywulidde. Naye omukazi yena agumira*

*Ebizibu. Nkusaba ogumire ebizibu nga nze maama wo wenaguma.
Beera mugumikiriza nga omukazi omulala yeena. Amayumba ago
ogalaba? Gagyudde ebizibu naye nkusaba ogume obere nganze
maama wo.*

- (b) My child, I have heard the situation. But every woman should bare challenges. I am requesting you to bear those challenges, just like me, your mother, borne. Be patient, as any other woman can be. The houses you see have bore so many challenges, I am requesting you to be strong and be like me, your mother.

These prolonged and serious words from Angellah's mother a mature woman for that matter who commands a lot of respect, experience and trust, give us a better picture of how a woman should be in her marriage. This proves to us that the saying that marriage is not a bed of roses is really true. There are ups and downs. The downs are the challenges faced and experienced there and according, to Angellah's mum, challenges are in every home and they are the ones a woman should fight and emerge a winner in order to be considered victorious in marriage. Thus, she encourages her daughter to be strong and patient enough to encounter those challenges, just like she did and this is what is expected of every woman. This is the discourse of every woman according to Angellah's mother that every woman should be stoic and always in position to encounter and overcome all the life problems especially those women in marriage. The language Angellah's mother uses while counseling her daughter for example 'be patient, as any other women' is a subjective language used by most women because that is what is instilled in them since birth. So, even when stoicism causes suffering to women, it is the way to go if someone is to be an amiable and ideal woman in society as it presumed that stoicism is part and parcel in a woman's life.

2.3. A Suffering Woman due to separation, battering and killing

In Ugandan film, women are seen suffering when they are beaten, divorced and killed by people, especially their spouses, as we evidence this in the selected films. These are all acts of domestic violence to women.

In *Ngudde mu Nsobi*, Ndagire is seriously slapped by her husband, Busulwa, when she tries to stand up for the truth. She has come back to her senses and realised that what they did in order for her to get pregnant was not right. It is contrary to the cultural values because it made her commit adultery. Ndagire is impregnated by another man, Makula, as planned, so that Busulwa gets the joy of a father and a complete husband even when he cannot have his biological children. In the African society, children are paramount and any one who fails to have them is considered an abomination to the society and everything had to be done by the victim or even the concerned people around him so as to prevail over this misfortune. She feels she cannot keep this secret forever especially from her baby when that time comes and the truth must be revealed.

Considering the theory that has been used in this study, In *Ngudde mu Nsobi*, Ndagire's knowledge that Busulwa is not the owner of her pregnancy is the truth and it deserves to be heard and given serious attention in order to avoid the after effects which might surface later after the baby is born. This is the truth and her husband, Busulwa, is also aware of it, but just does not want to hear about it because it really hurts him. As a way of showing resentment and the fact that these lovers fail to reach a consensus, Ndagire is slapped, as we see and hear her say in serious wonder.

(a) *Onkubye?*

(b) You have beaten me?

This surprises and hurts her very much, since it has never happened and, indeed, causes a lot of suffering in her life. This is the time Ndagire realises that this marriage is breaking day by day. The home which had been full of peace has become very unsafe. This is indeed proved later when her husband kills her. She has decided to go back to her aunt after seeing the marriage failing and feels that the best way to get back her consciousness right is by saying the truth that the pregnancy is for another man because her husband does not produce. Well this is not nice to hear, but to the best on Ndagire's knowledge it is the truth and it causes a lot of suffering to her, who loves her husband very much and feels he was meant to be the one to make her pregnant.

In the African tradition, failure to have children in marriage by someone is an abomination and society considers it a serious misfortune. Much is done to make sure that at least one child is produced, as Taiwo notes:

Childless marriage had no place in African traditional life. However, society did everything to help a woman to fulfil her role as a procreator (Taiwo, 1984).

Taiwo's assertion simply explains to us that in African society, childless marriage is no marriage at all, hence, for a marriage to be considered complete, the couple must have children. This gives us the reason why Mukiibi comes up with a remedy for his friend Busuulwa when he comes to him, so disgraced with his current situation that cannot allow him to have his own biological children. Hence, it has become a societal issue, just like the story we also get to know about in the same movie entitled *Nyonyi Ntono* which is about a king who was impotent and a certain man in the palace, known as Nyonyi Ntono, was hired to make the queen pregnant so that it can be perceived that the king has also got a biological child. When the worse comes to the worst, it ceases to be a personal issue. Society has to come in to see that they help the childless marriage have children to also have the joy of having children.

However, though the people who offer themselves to save such marriages do it for a good will and purpose, when they go to extremes of getting another person to get intimate with one of the marrieds, then other problems surface. This is because it is another wrong, adultery yet two wrongs do not make a right. So, in return, it causes a lot of suffering to those who cannot produce forcing them into offering their wives as commodities, who also, later in life, feel offended and just feel used at the expense of their happiness.

That is why Busulwa gets so hurt and decides to end Ndagire's life in the hope that he stops this psychological torture that he has been experiencing since he decided to give his wife to another man for the purpose of making her pregnant. This is evident in his complaint earlier before the murder occurs, after remembering the night he was chased away from the bed by his wife when he could not have sex with her, yet he had promised her earlier during the day to perform his sexual duties this time around. He laments:

(a) *Wabula kino kisuse. Omukazi owange namwanjulila Kumugaba!*

(b) For sure this is too much. I introduced my wife just to give her to other men.

This statement indicates to us that the act of Makula sleeping with Ndagire, though agreed on by all parties involved in this secret, is unbearable to Busulwa. It conveys Busulwa's much torment and, as if this is not enough, Ndagire has decided to leave and go back to her aunt's home. This is a serious blow to Busulwa who is already experiencing a lot of emotional stress. Ndagire has always tried and threatened to do so, but she is very serious this time. He thinks about how he is to face society about his separation with Ndagire and the fact that his wife was impregnated by another man. He runs short of options and decides to take away her life so that this relieves him of the pain and shame he is feeling inside. The death of Ndagire, and the way she is killed in cold blood shows the greatest suffering of a woman and we realise that if this suffering is not managed well, the end result is death. It also shows us that marriage is the most unsafe place for women to be, as we are sure Ndagire's family gave their daughter in marriage hoping for her safety and bright future not knowing that her life in marriage will end in tragedy.

In *Omukyala (Struggle of a Mother)*, Junior's Mother is slapped by her husband when she asks him to give her back the money he has got from her savings.

(a) *Maama Junior:* *Taata junior, Nsaba onzilize sente zange.*

Taata Junior: *Njakukubatula oluyi tomanyila manyila.*

Junior's Mother: I am requesting that you give me back
my money.

Junior's Father. I will slap you. Stop that familiarity.

This does not stop at words: Junior's father goes ahead and slaps his wife. Imagine being slapped just because you want to protect what is yours. We may wonder who the word 'familiarity' should be used on considering these two, that is, one that is fighting for her money or the other who wants to take what is not his. This is the money Junior's mother gets out of serious toil, but Junior's father cannot respect that. Here, we see serious suffering in a woman's life and it indicates to us that in the African culture women are not meant to possess anything in their lives. All the money and the property is meant for men. They should be completely dependent on their husbands and depend on them for everything they might need. In fact, women are also taken as property that men can do whatever they want with. That is why we see Junior's father searching

for the wife's money as if it is his. Through her trembling voice and the slap from her husband, we can, indeed, confirm that she is suffering.

In *Super Glue*, we see Angellah suffering after being dragged outside by her husband, Masanda. Angellah finds her husband with her sister, Annet, in the same bed and this indicates to her that they may have been sleeping together. She chooses to chase her sister out of the house and she makes this decision with her powers as the wife to Masanda. However, Annet is protected by Masanda and, instead, it is Angellah who is forced to leave after very many insults. It is with this scenario that we see the transfer of power when the power that Angellah had initially as a wife in this house is now transferred to Annet because, apparently, she is the woman of the house after being protected by Masanda. This shows that power is everywhere and can be possessed by anyone.

The language Angellah uses as she curses her sister is that of subjectivity which calls for pity from viewers and people who would imagine themselves in the situation she is in. This also indicates to us that now she is at a lower level as compared to Annet, who is apparently elevated and, so, more powerful in this home. We see Angellah crying when she leaves the house to her mother's place as she considers her as the only remedy and comfort to the problem she is facing now. Basing on the words she tells her mother, it becomes clear to us that, indeed she is going through a lot of suffering.

(a) *Angellah: Maama, Masanda angobye.*

Maama: Annet gwenakusindikira akuyambeko kumilimu nomusajja namuyambilamu. Katonda wange.

(b) *Angellah: Mum, Masanda has chased me.*

Mother: Annet the one I sent to help you with house chores has also helped you with the husband! Oh my God!

The mother is also surprised by this occurrence and as any mother or parent would do, it is very hurting to see her daughter suffering and, to make matters worse, this suffering is partly blamed on her other daughter, according to the film. As a mother, it is part of her responsibility to train her girl child very well in order to be successful in marriage. So when Angellah fails or gets

challenges in marriage, she has equally failed and she is partly to blame for that default. In African culture, girls who fail in marriages, regardless of the reasons, are seen as family disgraces and social misfits. This is because marriage homes are referred to as the permanent places for women to be after leaving their parents' homes to start staying with their husbands. However, sometimes they face a lot of suffering in these homes which force them to go back to their parent's homes, not considering how their societies may view them.

Related to the above, in some situations men abandon their homes leaving women helpless not able to maintain these homes. A woman is left in the house alone by her lover and this causes her a lot of suffering because she is not in position to maintain the home. It is really absurd how things change for Alice. She can be judged as the wrong one in this situation because she committed adultery in the man's house and so she is seen as powerless. We cannot forget that at one point in time she was really powerful and that she reached an extent of chasing her lover away from the house he rented. She even threatens to kill him. She does all this because she feels she has got a better lover as compared to James who is hardly available for her, as we hear her confess to Masanda in one of the earlier conversations. Things have now turned around and she is now seeking for help. So, her unfaithfulness, in conjunction with her naivety that a married man, like Masanda, can love her forever, causes her a lot of suffering, as we hear James assert:

(a) Alice Alice. *Nze nakulekela emirembe ne baawo. Gwekenyini wandaga omusajja gwe wafuna. Omusajja akusasulile enyumba. kati nze nkusasulile ku dilu ki?*

(b) Alice Alice. I left you in peace with your husband. You, yourself, showed me that you got a man, let that man pay for you rent.

That now I pay the rent, on which deal?

Whatever James is saying is right and so many people would be hurt considering the way he was treated by Alice. So he cannot be blamed when he decides to drive away from his ex lover after saying all the heart breaking words without accepting her apology or even trying to get her out of this problem even when he is in position to do so. We cannot rule it out the fact that Alice cheated on James when he was away, but she asks for forgiveness because, just like any other human

being, she also made a mistake which she is now very sorry for and so they need a second chance to correct their mistakes.

However, Alice apologises very many times but all in vain. The rented house is locked and her things are confiscated by the house caretaker. She has only one piece of cloth and no single coin on her. Left with no other option after all the apologies to James prove futile, she chooses to go to him and ask for only fifteen thousand shillings to take her back to the village after town life become impossible. The condition for this money, according to James, is washing his car and we see Alice crying as she performs this task indicating to us that she is indeed suffering. We may suppose that, the reason why Alice is very persistent in apologizing to James is because she feels it is impossible to treat a person you have ever loved the way James treats her. That is why we see that all the time she comes to him apologizing, she has high hopes of being forgiven and given a better treatment. However, this only remains in her thoughts. Alice's suffering, accompanied by endless tears carries on till she boards the taxi to go back to the village.

In another film, *Struggle*, we see a woman, Rena, being divorced by her husband. She does not see it coming since she is not given any prior notice. As a responsible wife, she really wants to find out if whatever people are saying about her husband is true. That is why we see her coming to her husband's office in good faith to ask him for clarification about the infidelity allegations. Unfortunately, she is completely misunderstood by her husband, reaching an extent of chasing her out of the office and not wanting to see her ever again in his life as we hear him assert:

Pack and go home
I don't want to see you ever again
Take your amorphous body away from me
Have you heard very well? Go.
Go with your heat? I don't want your skeletons at home.

As if this is not enough, he goes ahead and kicks her back to force her out of the office. This causes a lot of suffering to Rena because she cannot believe the sudden change of things about Richard, the husband she has been very much proud of, now a monster whom we later see dragging her and their son, Daniel, out of the house with a lot of bitterness. We also see him throwing their bags out, indicating that he is very much tired of them. After being left with no

other option, we see her going to the friend Cathy for help and we see her suffering intensifying when her son gets lost later and later falls sick. She rushes him to the hospital for treatment but unfortunately does not have any money with her after all the money given by Cathy being lost to the thieves. Her suffering is evidenced in the dialogue below between Rena and the nurse:

Nurse: Mum, your son is in a critical condition. We need urgent scan.
You go and pay one hundred thousand shillings for the start.

Rena: I have called someone and they are bringing the money.

Nurse: I am waiting for the receipt.

As a parent, Rena is mandated to take care of her son. However, the situation of absolute poverty she is in cannot permit this. The medical workers cannot work on his son before she brings money. The hustle we see her going through to get the one hundred thousand shillings needed in the hospital indicates that she is suffering a lot. If it had not for the Good Samaritan whom we later learn of to be Cathy's husband, Daniel would have died.

The bartering, separations and killings cause a lot of suffering to women as they sacrifice a lot for their marriages and children. Hence, such manifestation of suffering through the Ugandan film, which is a true imitation of real life, shows the negative representation of women which this research has chosen to explore.

2.4. The Evil Woman

Ugandan film attaches most of the society's bad happenings to women because they are taken to be the root cause of evil because of their seductive nature. A woman is blamed for bringing evil in the world and that it is through her that evil continues circulating in the entire world through different people.

The evil act initiated by women affect other people, including fellow females and even themselves. So in selected Ugandan films they are represented as husband snatchers, witches, traitors, abusive and insensitive. This evilness is sometimes in their speech which causes them a lot of trouble, as Mugo asserts.

The biggest enemy to be reckoned within the battle for the liberation

of the abused female image is first and foremost language, its concepts, implications, and the whole emotive stimuli behind the actual utterances (Mugo, 1975: 210).

So, according to Mugo, the discourse used in the liberation of the abused female should be scrutinized to fit its effects. Women in a patriarchal society are taken as subjects. As a result, women adopt a discourse of subjectivity as a way of resisting what they do not agree to. In the same way, most women, especially those casted in the Ugandan film are characterised by the bad use of the tongue through abusing, lamenting, complaining and rebuking. This most times, causes a lot of anger to the people who are victims of the after effects when these women fail to control their tongues, for example, husbands, neighbours, friends, and family members. Not only do we see women's evilness in speech but we also see it in action through acts like witchcraft, jealousy, revenge and gossip which causes them a lot of suffering in the long run when things backfire.

In *Superglue* film, Alice is represented as an evil woman when she agrees to be Masanda's lover even after knowing that Masanda is a married man whose wife is Angellah. This is so absurd that when Alice makes this grave decision, she is cheating on her lover, James, who has gone to work in order to make their future bright. On the other hand, we see Angellah's suffering increasing because her husband is now more comfortable that he has someone to provide him better love and sex after finding Alice, as we hear him in this statement.

(a) *Angella mujjega. Bino byo tabikola tabimanyi.*

(b) Angellah is naïve, she does not do this. She does not know, she is ignorant.

He despises his wife in front of another woman and, to us viewers, it is so humiliating and this puts Angellah in a very low position before Alice. However, this insensitivity Alice portrays goes to the extreme when she denounces her lover, James, who should be, instead credited for the good life she is apparently enjoying with Masanda. Under the protection of Masanda, she chases James out of their house. As viewers, we realise that she has bitten the hand that feeds her. This act does not bring any good, as we see her later dumped by Masanda for another

woman Annet who is Angellah's sister. This gets to its worst when she cannot go back to James. So, she is left in space suffering until she decides to go back to the village.

Still in the same movie, Annet is represented as an evil woman and this is seen when she seduces her sister's husband, Masanda in to having a love affair with her. This comes after an argument that is about the type of woman she is in terms of bed matters. It then comes to sex issues when she convinces Masanda that she is among the best type of those women who love sex so much, which is contrary to her sister who is always forced, as the husband reports earlier. Just like any man, considering their being weak in nature, because of Alice's evil act of seducing Masanda, he thinks that it is better to prove if Annet is saying the truth and so he sleeps with her when Angellah is away. Annet cannot use her consciousness to know that indeed this is her sister's husband and the reason she is here is to help Angellah in the house chores since she is pregnant with less energy because that is the reason why she came here. She goes ahead to cross the lines, hence, causing a lot of suffering to Angellah now as she is damped by her husband, Masanda. The repercussions of this act also affects her negatively when she is damped by Masanda still in favour of Angellah and later when she is temporarily chased away by their mother who is very bitter about what she did. This causes her a lot of suffering because she does not have anywhere else to go.

Ivy in *Struggle* is also represented as evil when she snatches Rena's husband. Rena is married to Richard, but Ivy comes in as a chiseler to destroy their marriage, just because she wants money from Richard. So, we see Rena suffering emotionally after being cheated on by Richard, as we hear in the dialogue below:

Richard: You mean you came following me all the way from home?
 You mean you have been spying on me, are you crazy?
 Don't you have something to do at home?

Rena: Richard, I can't believe my eyes. I have been told about the
 relationship you have with that bitch. Richard. We are your
 family. She is just a slut.

In this dialogue, we realise that Richard is a married man who has apparently ignored his family because he has got a new lover, Ivy, hence, compelling his wife into trying to find out the truth by herself. According to Rena's statement, Richard seems to have forgotten that he has a family and he is a married man and so she has come to remind him. Unfortunately, we see the loss of power where Rena the wife to Richard can no longer be listened to. Richard has no more interest for her, hence chasing her away and vowing never to see her again in his life, as we hear him speak:

Pack and go home. I don't want to see you ever again
Take your amorphous body away from me. Have you heard
very well? Go. Go with your heat, I don't want your skeletons
at home.

Richard says all this in the office with a lot of bitterness, indicating that he has completely abandoned his wife in favour of Ivy. On the other hand, this causes Rena a lot of suffering and we are able to prove this considering her facial expression and the trembling voice which is so much filled with sadness, as she speaks to Richard.

Ivy, still in *Struggle*, is represented as a cunning woman and a thief who does not love Richard as she claims but, instead comes to rob him of his riches. When she visits Richard, we see her taking his money as Richard is taking a shower, but it is Rena who is accused of this theft, as we hear Richard assert in the dialogue with Cathy

Richard: Don't tell me about that woman, she is even a thief.
She stole all my money.

Cathy: Are you sure, Richard?

Richard: I am not mad. Let her use that money the rest of her life
I don't want to hear about her anymore.

This false accusation is very annoying, especially to us viewers, who exactly know what happened and we share the same pain with Cathy and Rena who are sure the accused is not the

one who took the money. Therefore, this causes a lot of suffering to Rena who now feels that Richard does not trust her anymore reaching an extent of calling her a thief.

Ivy is also evil when she is so cunning to Richard. She pretends to be loving Richard so much thus, influencing him to abandon his own family. This trait of someone being cunning is a characteristic of a snake which is the root cause of evil in the Bible. So, this evil character of Ivy causes a lot of suffering to Rena and also to her when she ends up in prison after being detected by authorities as a con woman.

A woman is also represented as evil when she practises witch craft in order to save her marriage. Angellah is going through a lot in her marriage and when she goes to her mother for advice, the solution she has got is to go to the witch doctor. We see this later, as the film proceeds, when Angellah, escorted by her mother visit the witch doctor for purposes of putting right her marriage. The witchdoctor works on her and she comes back with charms in her eyes and Masanda changes for better right away. He immediately chases away Annet his sister- in- law, who had consciously become his new lover, and now welcomes Angellah back into his life unconsciously under the influence of charms. Later, in Part Two, we see him in Angellah's house and particulary on her marital bed in order to ensure that Masanda changes his ways and comes back to his wife, Angellah. She is also given some herbs to put in his drinks, all for the same cause. Well, though the practice is erroneous, she is able to save her marriage.

Angellah and her mother cannot think about any other ways of bringing Masanda back into line, for example, by talking to him consistently, Angellah changing her ways and becoming a better person since we also do not see her as a perfect wife considering her weaknesses, or even being patient with him, but only resort to witchcraft. This depraved act by Angellah brings her a lot of suffering later in Part Three when Masanda superglues on her. She goes through too much suffering which is a lot more than what she was going through before visiting the witch doctor, as we hear her wishing she had not gone to the sorcerer. Among the sufferings she goes through are:

- Masanda cannot work anymore. He comes back home and says that he cannot work knowing that he left his wife at home.

- Her husband doesnot allow her to attend to any male customers in her supermarket. Masanda cannot allow her to speak to any other man apart from him. We see him in Part Three beating up, and later chasing, Angellah’s brother simply because he was moving with Angellah holding hands.
- Because of Masanda, Angellah is unable to have successful antenatal services since her husband is insecure with the doctor examining her pregnancy. He interpretes this as bad touches on the wife.
- Angella can no longer do her pedicure as long as it is done by a man.
- When she sits on the motorcycle, her husband comes to go with her due to the fear that his wife’s breasts may get in close contact with the motorcyclist.

Angellah finds a way of hiding from him, but he predicts that she is at her mother-in-laws’. With his mattress and a blanket, Masanda sleeps at his mother in laws house on the verandah, just because he cannot live without Angellah. This is a serious abomination in the African culture because it is a taboo for a girl’s husband to sleep at her in -law’s place, especially, on the verandah as Masanda does, but all these are effects of witchcraft which was done with the purpose of making Angellah’s marriage life better. She cannot have her peace anymore, as we hear her saying:

(a) *Masanda onkese, Masanda onyiye, Masanda nkukuse.*

(b) This is all interpreted as Masanda I am too fed
up with you.

The repetition of the name ‘Masanda’ in this short statement indicates that she is really tired of her husband. However, she thinks about the whole process that made Masanda come to this. Still escorted by her mother, she goes back to the witch doctor to ensure that this charm is put to an end, but we realise that it is irrevesable as the witch doctor confirms:

(a) *Ate nga okukola ekyo kyemwagala kyetagisa
Sadaka yabantu babiri gwe nemuwala wo ne bba
Wamuwalawo. Kati mwe abantu basatu mwelondeko
Abantu babiri.*

(b) In order to do what you want, it needs the sacrifice of two people you, your daughter and daughter's husband. Now get two people among the three of you.

According to the sorcerer, the only way this can be stopped is by sacrificing life. Angellah and her mother agree to be the oblation because this is the only way Masanda can stop being Angellah's slave and they both die in the process of bettering the situation. This is the highest point of suffering when you even lose your life. She wants to correct the mess in her marriage, but instead she worsens the whole thing including losing her life. So, because of witchcraft, love becomes a cause of suffering to Angellah when it even reaches the extent of losing her life, hence, this suffering becomes permanent.

Still in the same film *Superglue*, we meet Anita, a woman who believes very much in the power of witchcraft. She advises her friend, Annet, to go to the witch doctor in order to better her life since she is used to it and she really admits that actually this is the only way to overcome all the problems that come her way as we hear her confess:

(a) *Nze gwolaba wano nina omugezi wange. Ali kumpimpi.*

(b) As you see me here, I have my wise one. He is just nearby.

According to Anita's assertion, we realise that she cannot think about any other way to win over the life challenges, but she only believes in soccer. Because this has really worked for her, she wishes the same for other people, just like we hear her tell her friend, Annet.

Women's evilness is also portrayed through abusing, especially, by abusing men, as it is evidenced in the *Struggle of a Mother (Omukyala)* when the land lady abuses her tenant, Junior's father most of the times she comes to ask for her money in form of rent. This time round, we hear her abusing him even after receiving the money but she does this because she was insulted earlier on by Junior's father and the friend, Zigido, at the bar.

In *Ngudde mu Nsobi*, Ndagire is represented as an evil woman when she falls for Makula, another woman's husband whom she later lands in trouble of being jailed and later killed. However, this evilness does not stop when she is alive, but even in her death the ghost comes

back to Makula to take him to the grave where she is. Makula receives this message through a dream as he is in his cell, as we hear the voice of the ghost:

(a) *Makula. Abantu bwona abalemeledwa tuli nabo tulinda nkomelelo
Makula. Ebyo byona byona byesonyiwe, jjangu. Sigwe agenda okuba
asose.*

(b) Makula. All the people who have failed are with us waiting for the judgement day.

Makula, you should let go of all. Come you are not going to be the first one.

With the words from the ghost, it all comes out clearly that the evilness of a woman does not stop when she is living, but continues even when she is dead, as we hear Ndagire's ghost calling on Makula to join her where she is. Apparently, the living, represented by Makula are powerless and we realise that the dead, represented by Ndagire's ghost are in control of Makula's life indicating that the dead are more powerful. The words that the ghost speaks while calling Makula to join her in her death, though it is just a dream, it fore shadow Makula's death, which we later witness at the end of the film, following the failure to find evidence for proving him innocent, hence he is hanged.

2.5. The Naive Patient Woman

A woman is also represented as a patient person incorporated with her being naïve, but we realise that this patience is not appreciated because it is taken as a negative trait in this study, hence, causing a woman a lot of suffering. In *Ngudde mu Nsobi*, Namirembe is portrayed as a very patient girl who waits for Makula to come back from the university for her, all in the name of their love. Well though her patience pays off that Makula marries her, on his coming back, what comes later is serious suffering. She gets pregnant and Makula is too poor to take care of the pregnancy effectively. He tries his level best to search for a job, but all in vain. The only way he figures out to get money lands him into serious trouble.

Makula's uncle gets him a deal of sleeping with his friend's wife (Busulwa) who is impotent and cannot make his wife pregnant so that he is paid and given back the land title which his uncle had mortgaged so that Makula could study. Due to lack of options, Makula goes ahead to accept

and impregnants Ndagire. However, though agreed to be a secret, Ndagire, unfortunately falls for Makula and indirectly tells Namirembe through a reknown African folktale, *Nyonyi Ntoono* that she fell in love with Makula. Though Namirembe does not understand this immediately, she later makes sense of it following the good explanation got from her friend, Gyida's mother. Namirembe is so hurt by this that it causes her a lot of suffering given her condition of pregnancy she is in. This is evidenced in her cry when she calls Makula on phone:

(a) *Makula, lwaki, lwaki Makula? Lwaki wanimba nti onjagala?*

Lwaki wanimba nti onjagala?

(b) Makula why? Makula why? Why did you lie that you love me?

Why did you lie that you love me?

According to Namirembe, and even other women, a man who loves a woman cannot be unfaithful, considering what Makula did. However, though Makula is not in position to apologize to her due to the fact that he is jailed, after the alleged murder of Ndagire, she forgives him and is still patient that, maybe one day he will come back to her. However, this proves futile and causes her more suffering when Makula is under tight supervision in jail and cannot even be allowed to see his daughter, as Namirembe laments:

(a) *Naye mazima ddala ndi namwandu nga nomusajja tanafa!*

Makula agenda kutibwa. Wakili yalifudde naye nga alabye

Kumwanawe.

(b) But really, I am a widow before my husband dies!

Makula is going to be killed, but he would have been killed

after seeing his daughter.

Not only is Namirembe suffering because of her husband's sentence to death, but also due to the fact that he is going to die before meeting with the daughter. This is really hurting and we imagine that this suffering will take long to heal or even last for a life time.

Also because of patience, still in *Ngudde mu Nsobi*, Ndagire suffers in her marriage when she cannot get a child with her husband. She has spent some time in this marriage, but she has never had sexual intercourse with her husband, as she confesses earlier and, because of this failure to get pregnant, she is blamed by her relatives as she says:

(a) *Ssenga angambye nti ayagala mwana, nti no nze nswaza
ekika kyewaffe*

(b) Auntie has said that she wants a child that I am embarrassing
our clan.

This is really absurd in that it has come to this when Ndagire is seen as a disgrace to her clan due to lack of a child when she is not aware of what is wrong with her husband, but because of her patience she believes that her husband will be able to give her a child. In the African culture, it is not easy to blame a man for a failed child birth in a marriage because men are taken as perfect beings who do not have any faults, especially, when it comes to having children and that is why Ndagire's aunt blames her directly for the failure to bear children. Ndagire is seriously hurt when she realises that she cannot have children with Busulwa and she blames her aunt for making her get married to him, as she says:

(a) *Ye ssenga nga yanzita!*

(b) As my auntie killed me!

She says this while crying, indicating to us that she is really suffering and has no hope that she will ever enjoy life when she is married to a man that will never function sexually. Indeed, this might be permanent suffering because marriage is expected to last for a life time.

Women also suffer because of their being too understanding and patient. Though this is done out of sacrifice, men and situations where they practise this trait take it lightly and take advantage of them, hence, causing suffering to women. In *omukyala (Struggle of a Mother)* a woman is very understanding with her husband despite all the insults and challenges she has to sustain in her marriage. At first, the husband steals her savings. He is always complaining about the over use of things at home, like charcoal, as we hear him complain in this dialogue:

(a) *Maama Junior:* *Amanda golukumi genkoseza enaku bbiri
Ongamba wakagagula.*

Taata Junior: *ate ngambe ki? Amanda mulinga abagaya amagaye
mulinga abalina abasiponsalinga mugamalewo
mangu.*

(b) Junior's Mother: The Charcoal for one thousand I have used for two days .Now you are saying you have just bought it.

Juniors Father: Now what should I say as if you chew it as if you have someone sponsoring you to finish it very fast.

He gives her five hundred shillings after saying all this. We may say this is a sign of poverty, but a responsible man cannot give out this little money for charcoal. As a mother and a woman she has the responsibility to supplement on this little money and to make sure that food is put on the table. Junior's father also causes suffering to his wife when he does not want to pay Junior's hospital bill when he is admitted to hospital. When it reaches the time to talk to the doctor about the bills, he excuses himself and leaves Junior's mother with the doctor (Musawo Kiwa) to discuss what next. She even gives in the only ten thousand shillings she has come with as she promises to find the rest of the money:

(a) *Musawo kiwa, mbadde ninawo gunno omutwalo okugamba nti
ninayo kyenkuwadeyo, ngenda zinonya, Musawo ngenda zileta mu bwangu.*

(b) Doctor Kiwa, I have ten thousand shillings here, just to say that I have given you something. I am going to look for that money and I will bring it.

When she talks about paying their son's hospital bills, she uses singular, indicating she is the one to look for the money single handedly. According to the roles she performs in this home, it can be presumed that she is a man since she performs manly duties and the vise versa is true with her

husband who usually runs away from his responsibility. When we look at her life in marriage, we can all conclude that it is better off her being single, but because of her being too understanding, she has to endure all the burdens, like the hustle to get the needs of her family, hence, causing her a lot of suffering.

In *Struggle*, Rena is also represented as a patient and an understanding woman who was in position to understand and forgive her husband later in life as the film ends regardless of the great suffering she went through after being chased by her husband, Richard. The struggle she went through as a mother and a woman to see to it that she survives with Daniel, her son, was so much that, as viewers, we could not expect her to forgive Richard who is greatly blamed for her suffering.

2.6. Objectification of a Woman

A woman is represented as property and so she is objectified. Just like any other property, for example a house, cattle or business, women are taken as property. Their value is equivalent to that of property and sometimes they can be bought as we watch Busulwa in *Ngudde mu Nsobi* promising to pay Ndagire in a bid to keep his secret of being sexually incapable:

(a) *Ndagire nkusaba osilikile ekyama ekyo. Nkimanyi kikukoseza nnyo, naye Kiriza onwanireko olutalo lwange nga okumye ekyama ekyo. ngenda kuku wa emitwalo abiri mwetano buli mwezi nesente zona zona zetunajja Nga mu bikajjo zigegendakutukilanga kugwe.*

(b) Ndagire I am requesting that you keep quiet about that secret.

I know that it has hurt you so much, but accept and fight my battle with me. I will be giving you two hundred and fifty thousand shillings monthly. And all the money we get from sugarcane will be reaching you first.

Considering all the words said by Busulwa to his wife, this indicates to us that Ndagire's trust and keeping secrets can be bought by money, meaning that every woman has a price at the expense of her happiness. It also shows the shift of power from Busulwa, the man of the house,

to Ndagire, the wife, because she now has more powers of protecting what is very important to her husband.

In *Struggle*, Moses takes Rena as a sex object when he decides to rape her. She has just bought food for Moses, not knowing that he has ill thoughts about her. As viewers, we see this coming when earlier before this fateful incident we see Moses admiring Rena when she is smearing her body with Vaseline and we can suspect that Moses had planned this as soon as Rena started staying in this house. We all know that Rena is at Cathy's house for help after being chased away by her husband, Richard and that she does not have any plans of betraying her friend, who has been so helpful to her, by sleeping with her spouse. However, Moses looks at her as a play toy whom he can have sex with anytime he wants freely at no cost because he believes Rena has no choice but to accept. This really traumatizes Rena and, as a way to erase her tears and the way she is feeling, Moses is willing to give her money to compensate for the harm caused, as he speaks:

Don't worry; I am going to give you some money.

In a male dominated society, men think that everything can be sorted out by money. In fact this makes them powerful since because their money they become the dominating binary, so they all believe every woman has a price. That is why when Moses forcefully sleeps with Rena, he does not mind about her virtues as a woman, but believes that he can pay her in form of money.

Also in *Superglue*, we also see women taken as sex objects at a very high level. Masanda throughout the movie is sexually attached to more than five women claiming he loves love. Among these, we only see Angellah as the reknowned wife. We also get to know Alice, Annet among other women whom he is attracted to sexually. He is so insensitive that when it reaches the time he no longer needs them, he just tosses them around and dumps them like rubbish. This is very much evident with Annet who, with Masanda, sells off her parents' house, but she is later dumped. The bad act of Masanda treating women as sex objects causes these women a lot of suffering.

2.7. The Disrespected and Insulted Woman

In most Ugandan societies, women are taken as inferior, compared to men who are so much lifted, hence, bringing them a lot of powers which are sometimes used wrongly. Because of this,

Ugandan film also imitate the same by giving men extra powers in thier casts which make them disrespect and insult women, not even considering the current situation women are living in apparently. Women are living different and better life contrary to that they used to live earlier on before getting empowered. Unfortunately, as a weakness, very many film makers are still considering how women were represented before this empowerment.

In *Omukyala (Struggle of A Mother)*, the landlady is expected to be so powerful and even when she at some point abuses Junior's father, considering the fact that he is just her tenant, we feel she is justified. However, we do not expect Junior's father, an inferior to the landlady in societal positions to disrespect her as we hear him in this dialogue:

(a) *Landlady: Kakati, anti, wabadde ogambye nzijje ewaka.
Nkime sente, ndowoza osobola okumpera ddala wano.*

*Taata Junior: Ssente zilina pologramu ya zo. Ate nekilala tomanjiza nga
mu makkubo omumanjiza ngeli mu estate, ate nekilala
zino enyumba zomanjizako sizizo.*

(b) *Landlady: You had told me to come home and get the money
I think you can give it to me here.*

*Juniors father: The money is already planned for and never demand for money
along the road .You should do that in your estate and another
money thing is that these houses where you are demanding for
your are not yours.*

Even despite the fact that the landlady is in a higher position than her tenant, she is still disrespected and nothing much can be done about it. This disrespect does not only stop here, Junior's father also calls the landlady for her money when he is in the bar and, when she reaches, with the help of his friends, she is abused, as we hear Zigido speak:

(a) *Zigido: Sija kunywa, njakunywa. Kwegamba yena nomulaba ngali on and
off. Alinga bino ebitaala byokusaawa ya Queen.*

(whispers loudly) Oyinza otya okusitula Christmas tree nojileta wano eba ngako no eyebeeyi naye lengela layisi omwelele!

(b) Zigido: I will not drink, I will drink. You see that she is on and off like road lights at queen's Tower. *(whispers loudly)* How dare you bring a Christmas tree here? If it was only expensive but it is a very cheap one!

Zigido says all these words in front of the landlady with intentions of humiliating her. Fortunately in his favour, the sting is successful when she feels so demeaned as a woman and she is forced to leave immediately. This really hurts and causes her a lot of suffering. That is why we see her later in the movie taking her revenge. However, even after her departure, these men continue abusing her, as we hear in the dialogue between Zigido and Junior's father

(a) Zigido: Oba abantu obajawa? Yena atambula asatuka bwati (he demonstrates with his hands) alinga asamba etaaka Lyabuloka.

Taata Junior: Adangayo.

Zigido: Tatele kusitula njovu.

Taata Junior: Tomulengedde.

Zigido: Gwona gulinga omukebe gwedagala lyengato, tekitegeregeka. Omanyi ki watermelon ekikuze?

Taata Junior: Kyekyo.

Zigido: Kyona kiyika buyisi.

(b) Zigido: I do not know where you get such people. She moves carelessly like this *(he demonstrates with his hands)* as if she is stamping brick soil.

Junior's Father: Let her dare do it again.

Zigido: She is about to carry an elephant.

Junior's Father: Haven't you seen her?

Zigido: She is like a shoe polish tin, she is complex. Do you know a watermelon that has grown?

Junior's Father: It is her.

Zigido: She is all pouring.

All these insults are aimed at a woman who has worked hard to be a landlady of the houses, one of which Junior's father is renting. When she is called into the bar, she loses her position as a landlady and now she gets to the same level with all drunkards in the bar. Therefore, this gives Junior's father a platform, with the help of Zigido, to humiliate the landlady in the best way they can since the setting of the bar is the excuse to be used for insulting her. This is because it is largely perceived that drunkards are always unconscious so and sometimes they are unaware of their doings. Even in her absence, as viewers, we realise that women suffer when they are insulted.

In *Superglue*, Angellah is often disrespected by her husband. When Angellah finds Masanda in a happy mood after meeting Alice, another woman who, according to him, is capable of giving him happiness that Angellah cannot provide, he gets annoyed immediately after Angellah coming in indicating that his peace had been interrupted. Also, Angellah at one point is called a curse by her husband, as we hear him in the statement below:

(a) *Naye ozunga ki okunkuba ebisilani kumakya? omukazi okera kumakya okunkuba ebisilani. Nze nvirano odeli*

(b) But why do you move up and down to give me bad luck in the Morning? The woman waking up in the morning to give me bad luck. Get away from me?

He says all this as he jeers, indicating how disrespectful he is to his wife. It is often forgotten and taken for granted that, just like men, women also deserve respect because they are human beings as well, and in marriage it is always better when there is respect for one another. However, when

this fails, then peace may never prevail in such a marriage. So in this film, when Angellah thinks about all the times she has been disrespected and insulted, it causes her a lot of suffering.

Struggle, one of the selected Ugandan films in this study casts Rena as a disrespected and assaulted woman. She is chased by her husband after getting a new lover and the words and actions he uses to throw her out are very undermining and heart breaking, as we hear:

What the hell are you still doing here?

What did I tell you? Do you have some wisdom with you?

Are you an idiot? Do you know that you smell like a rotten potato?

Richard uses so many insulting words in this statement and all these rhetorical questions and the action of throwing away Rena's bags only bring a lot of suffering to her as she is bitterly chased out of the house with her son. With Richard's actions, we can hardly believe that Rena has been his wife.

Still in the same film, *Struggle*, Rena is assaulted when she is raped by Moses, Cathy's lover, and a friend who has offered to give her shelter after being chased away by her husband, Richard. This indescribable act leaves Rena in a complete dilemma of not knowing what to do next. Though she is not to blame for this occurrence, she feels she has betrayed Cathy, her friend indeed, by sleeping with her spouse. This psychologically tortures her when she comes to a conclusion of leaving Cathy's house for the village. When Cathy comes back home and finds her crying plus her luggage ready to leave, when she asks the reason for the sudden departure, she does not want to reveal anything to Cathy. Even when she leaves, her life doesn't become any better instead, it worsens, causing her more suffering.

2.8. Woman Represented as a Cultural Opponent

Also in Ugandan film, empowered women are negatively represented when society sees them to be against the culture. Since education relieves women of the bondage that culture puts them in in form of dress code, code of conduct and discourse, with empowerment attained through awareness and education, women get liberated and feel free to do what they want. However, when they act contrary to the cultural approves, they are taken as social misfits and sometimes get denounced or disowned by their parents and relatives, as we see in *Zalwango*. Beatrice wants to have her introduction in town and she comes to request her parents to join her there.

According to her, she is ready to foot all the bills that are required and all she needs is the presence of her parents at the fuction, as we hear her speak in this dialogue with her father:

(a) *Nakanjako: Omwami sigenda kumuleeta wano, ngenda kwanjulila mu town. Wetumala emikolo, ebilabo byamwe byona mbileete wano.*

Taata Nakanjako: Nakanjako, Nakanjako

Nakanjako: Wanji, Taata?

Taata Nakanjako: lwaki otujooga okutuka kwekyo? lwaki otuyisamu amaaso obwenkanidde awo? Nze ate muntamye banange, muta ebyobuwangwa, abasajja mubanjulila mu mabala, mu bilabo, mubanjulila mu woteliKati nawe kyogenda okola, mwana wange?

Nakanjako: I am not bringing the man here, I am going to introduce from town then after the fuction I will bring all your gifts here.

Nakanjako's father: Nakanjako, Nakanjako

Nakanjako: Yes dad?

Nakanjako's father: Why do you undermine us to this extent? why do you Under look us to that level? Am so fed up with you, you kill the norms, you introduce men from bars. Through gifts, you introduce from hotels. Now you also want to do like that, my child?

Nakanjako's father is so much disappointed by his daughter's decision of introducing her husband from town as she gives her reasons and he totally disagrees to this fact. The only reason he gives is that the daughter is doing contrary to the cultural norms which are that the girl should carry out the fuction of her customary marriage from her parents' home. The father does not have any independent reason why he is refusing this, but his major concern is about what the

culture says and also what the people will say. Nakanjako now expects her mother to understand her decision, but it seems she sides with her father, as she says:

(a) *Bwobanga tosobola nakukiliziganya nabyabuwangwa nze mbivuddemu*

(b) If you cannot agree to the cultural dictates I am out of this.

Nakanjako's Mother gives her stand. She has been obedient to the cultural norms all her life and she cannot change anything just because her daughter is thinking otherwise. She adds:

(a) *Sikitegedde kubanga nze sigenda kusula byabuwangwa oba gwe tokyusizamu nange sikyisuza.*

(b) I have not understood because I am not going to throw away the norms, if you are not making any changes, am also not changing.

Nakanjako is left with no choice, so she leaves. Her mother continues to complain about how education has affected the children of today, as she affirms:

(a) *Abaana abasomye batufukidde ekizibu, oba ebitabo babifuula ki bo nebadeno nebatuyisamu amaaso?*

(b) Children who have attained education have become a problem. As if the books make them weird and they start underlooking us?

This complaint about Nakanjako introducing from town does not stop with the parents, but we realise that apart from her sister, no one else seconds her, including Moureen's friend who offers advice to her to go ahead and tell Nakanjako to carry on her function at her parents' home and not in another house as she is suggesting. She gives this advice after hearing about Nakanjako's plans through Moureen. Nakanjako's uncle is also very furious about his daughter's decision and he sides with her father to make sure that none of their relations attends the function, as we hear them decide:

(a) *Taata Nakanjako: Genda ewa Nassali, ogende ewa Ssali, ewa Nakafeero, Nantongo. Bona obagambe omwana oyo tewaba gwalimba limba neyetantala okugenda kumukolo.*

(b) Nakanjako's father: Go and tell Nassali, go to Ssali's, also N akafereo's Nantongo and tell them that that child shouldn't deceive any one to attend the function.

In this scenario, Nakanjako seems to be against the whole world and it is because cultural norms are so much stuck in people's hearts that it is not easy to uproot them even when no harm is caused when some changes are made. Though Nakanjako is seems to be aware of her rights and due to the fact that all is this catalysed by education, she cannot still do away with culture lest isolated by all people. Regardless of her justification for taking the function to town, she is not seconded, as we hear her explain to her mother.

(a) *Maama, abantu bendimu ba high class sisobola kubaleeta wano kwanjulila wano, nomwami wange yenyini tasobola kujawano kwanjulila wo.*

(b) Mother, the people I stay with belong to a high class, I cannot bring them here for introduction. Even my husband himself cannot be introduced from here.

This uncouth statement from Nakanjako, an African girl, in this film really speaks bad about her. In this speech, she expresses extreme disrespect and disregard to her parents, including her home where she was raised from to become someone in life. The discourse she is using is not acceptable, and as viewers, we can predict that Nakanjako cannot live happily in this life after disrespecting her parents. We can even suspect that the marriage she is intending to start will never be successful because it is lacking the parents' blessings. So the fact that most of her relations do not approve of her introducing from the town, as she wishes, her decision if she persists is likely to cause her a lot of suffering in the long run.

2.9. Conclusion

In the selected Ugandan films, we always see women crying and this just indicates to us that they are suffering. In *Ngudde mu Nsobi*, we see Namirembe often crying for instance we see her crying after knowing that her husband, Makula, cheated on her with Ndagire just to get money to take care of his wife and to also get back his land title from Busulwa. She feels betrayed, Ndagire also cries indicating that she is suffering as Busulwa's wife also as a fact that she loves what she cannot have, according to the story of *Nyonyi Ntoono*. This is because we know that Makula, who is the owner of the pregnancy did not only give her the joy to be an aspiring mother but also took her heart. In *Superglue*, we see Angellah, Alice and, even Annet, crying on so many occasions. In *Struggle*, Rena spends much of the time in the film crying because of the suffering she experiences. These tears are normally seen after facing something hurting. So, women are represented as crying people, this is a sign of suffering.

CHAPTER THREE: WOMAN REPRESENTED AS A FIGHTER/ACTIVIST

3.1. Introduction

This chapter seeks to investigate the category of women represented as activists. The following sub sections are used to examine this chapter. These are; The hardworking woman, an intelligent woman and a helper to both sexes. The last sub-section of this chapter analyses the situations under which women get empowered, exposed and aware of their potential to better their lives.

3.2. The Hard-working Woman

Ugandan film represents women as very hardworking people. This trait is majorly attributed to those women who are mothers because they endeavour to do their best in order to get the best life for their children no matter what they have to go through. This is very true with Junior's mother in *Omuyala (Struggle of a Mother)* whom we see rising from grass to grace. Whatever she does in this movie defines her as a struggling mother, just like the movie is entitled. She fries and sells pancakes and gives some to her daughter, Nakijoba, to take to her school for sale. This is her number one means for survival and that is also how she gets the five thousand shillings they need for the SACCO group every week. A new initiative has been introduced in their saving group of raising the money to one hundred thousand shillings and due to her luck she emerges Number One in the pool and manages to get two million shillings for starters. This enables her to think aloud and, with the help of her friend Aminah, she is able to buy land from the village, as we hear her friend Aminah advising:

(a) Aminah: *Nze mbadde ndowoza tugende mukyalo tuguleyo
akapoloti tukasasule kabeleyo*

Maama Junior: Akapoloti nga tekaza magoba mubwangu

*Aminah: Osobola okulimilako oba nolundilako oba nozimba yo
akayumba nekabelayo nowona zino enzigota zomukibuga.*

(b) Aminah: I had a thinking that we go to the village and we buy a plot,
we pay for it, and it remains there.

Junior's Mother: But the plot does not easily generate profits

Aminah: You can do crop farming, animal farming or build
 your house and get rid of this congestion of the city.

After buying this land, we see her later developing it through poultry, cattle rearing and crop farming. She does this development on her own and we see her cultivating, rearing goats and taking care of the poultry by hand, indicating to us that she is a very hardworking woman. Her hardwork starts to pay off and later we see the big house she builds. It is at this very point that she applauds herself, remembering all the hustle she went through before reaching this victory. She is indeed very grateful to herself. Her husband also applauds her, as we hear him speak:

(a) *Maama Junior, webale kuba mukyala mukozzi, oli mukyaka
Muzira ddala, era newuya engeri gyokolamu ebintu byo.*

(b) Junior's Mother, Thanks for being a very hardworking woman,
you are a heroine indeed I really wonder how you do your things.

It really takes time for most African men to appreciate their wives, but Junior's father finds it right to do so after seeing the fruits of hard work his wife is enjoying with the family. Though Junior's mother commends her spouse for being a factor in this greatness, we all know that her spouse has not been in anyway part of this success and it is through her hard work and patience that she is now celebrating her victory. So, we see her presented as a fighter. This is indeed contrary to how society dictates the right way a family should be when a man should be superior to a woman. With this lady's victory, we can even consider her the head of the family since at the moment is is more powerful than the husband.

According to the African family setting, aman is meant to be the head of the family in all ways, as Ebila affirms, "A proper African man, according to the popular belief, is often considered to be that man who rules over his family with a firm hand. He is the bread winner; he provides for his household. He defends the honour of his family. A proper African man is therefore considered to be the ideal father and husband; a man who nurtures his children according to the rules of a patriarchal family" (Ebila Florence, 2015). We do not see this happening in this house. Instead it's the vice versa for Junior's father whom society expects to be the rightful head of the family and its accompanied roles proves incapable as Junior's mother the woman of the house

assumes all the known manly duties. So it is only society that can determine the gender Junior's mother belong to and the same applies to Junior's father. It is also because of the patriarchal roles Junior's mother has taken on in her life that have made her more powerful more than her husband to be the head of the family in all aspects.

Still in the same Ugandan film *Omukyala*, we see Rebecca being celebrated because of her life as a fighter and activist characterized by her hard work and the fact that she wants all women to prosper, as we hear her speak to them:

(a) *Abakyala, enakuzino tetukyali mabega. Tuli mubintu byakwekulakulanya, abakyala bazimbye amayumba, abakyala bavuga amamotoka, abakyala bakoze bizinensi nyingi.*

(b) Women, these days, are not behind. We are in the issues of developing ourselves. Women have built houses, women drive cars, women have done so many businesses.

With these words to women, she emerges as their inspiration because she has put them in a situation where they can also become ideal women to always look up to. She also adds:

(a) *Naye nawulidde ko nti mubadde muwa enkumi taano Abakyala, enkumi taano tezisobola kubajayo tezisobola kutuka kukyemwagala nze mbadde nsaba tutandike okuwa emitwalo kumi Naffe twatandika ne sente ntono tonon nga mwe ze mubademu. Naye twagenda okulaba nga tetweyongerayo. Nga tuli awo twezizingidde awo twezizingidde awo mu busente obutono. Nze mbadde ngamba mwekumekume. Buli muntu anonye emitwalo kumi. Mulaba mutya, banange?*

(b) But I heard that you have been saving five thousand shillings ladies, five thousand shillings cannot develop you. It cannot make you achieve what you want. I was suggesting that we start saving one hundred thousand shillings. We also started with little money, just like you. But, we realised it was not raising us in anyway. We were

there fixed just fixed in very little money. I am suggesting, try your level best and let everyone look for one hundred thousand shillings. How do you see. Ladies?

According to the comments and the grambling after her speech, we get to know that these women are still weak, not yet empowered and lack exposure. To them, this money is too much and most of them confirm that it is impossible, no matter how much they may try. The one who suggests fifty thousand shillings is seconded by the majority, indicating that this is how best they can strain. However, Rebecca, being an activist does not get discouraged in any way by these complaints, but she continues with her advice, as we hear:

(a) *Rebecca: Emitwalo etaano mitono ate ela nga mingi. Nemitwalo ekumi mingi ate ela nga mitono. Teli sente zimala. Emitwalo etaano tezidakusobola kubatusa kukyemwagala.*

Rebecca: Mwe temwetaaga kuvuga kumotoka?

Crowd: Twagala.

Rebecca: Temwetaga kuzimba kumayumba?

Crowd: Twagala.

Rebecca: Temwetaga kubeera nga namwe mwekozesha? Nga mulina abantu bemukozeza? Kati nze kyembadde ndaba abakyala tufeyo. Oba wewola kumwami wo, oba kumukwano gwo, funa emitwalo kumi ojilete.

(b) *Rebecca: Fifty thousand shillings is little but much. Also one hundred thousand Shillings is much but little. There is no money that is enough. However, fifty thousand shillings won't let you achieve what you want.*

Rebecca: Don't you want to drive cars?

Crowd: We want.

Rebecca: Don't you want to build houses?

Crowd: We want.

Rebecca: Don't you want to be self employed and have other people to work for you? So, for me, I was suggesting that you can borrow from your husband, your friend and get one hundred thousand shillings and bring it here.

Her informative, and at the same time persuasive, speech proves so relevant that it is from what she says that we come to realise that success is attainable for women even when society undermines them. It is from her speech, still, that they all agree to collect a hundred thousand shillings per month though they really feel it will be milking the stone to raise this money. Rebecca Nalubega does not stop at inspiring, empowering and exposing women to the reality of life, but she even contributes in their saving bag, as we hear her confess.

(a) *Era nga sinava wagulu wano ekintu kyembadde ntesa abakyala
ntinze munsawo yaffe eno ntademu akakadde kamu.*

(b) What I am suggesting before I leave the podium, ladies that in our bag I have deposited one million shillings.

With this great heart of giving, it shows to us that she is a hands on woman. She does not stop at talking, but goes ahead to support these women financially in their saving group with one million shillings. This does not only represent women as generous people but also women are portrayed as rich people, which richness is not got on a silver platter but through hard work, as she tells the women. As a result of education, exposure, and women rights awareness through different women activists, women have come out of their comfort zone and so endeavour to do the best they can in order to see that they prosper even without support from their husbands. Rebecca Nalubega's looks also prove that she has a successful life.

The landlady in the same film *Omukyala (The struggle of a woman)* cannot be under estimated considering the fact that she has tenants and she is a landlady, it just informs us that she is a very

hardworking woman and the fact that she has tenants to give her money every month shows that she is really a fighter and successful in life.

The chairlady of this village in the film *Omukyala* is also an activist who advises, encourages and later brings women together for development. She analyses the situation these women are in of asking for everything from their husbands and living in absolute poverty and this triggers her mind to think hard and come up with a remedy to overcome this. At first she suggests to them to always save five thousand shillings a week and later after getting exposure and better advice, she opts for more money. Because of her position, power and influence to the women in this village, and this saving group in particular, we hear her making another suggestion:

(a) *Tubadde tusasula enkumi taano buli week, naye mulaba mutya bwetwongeza mu akasente?*

(b) We have been paying five thousand shillings every week, but how do you see when we increase it to one hundred thousand shillings?

Though these words scare all the women in the group, since they are unsure that they can raise the one hundred thousand shillings in just a week, as we hear most of them comment, indicating that it is quite impossible considering their status of a number of them being housewives just depending on their husbands, she is believed by her subordinates and they all agree to labour looking for the money, regardless of the toil they have to go through. This is how we see women in the better position taking Junior's mother as the best example who was able to overcome poverty by just using two million shillings. After getting this money, she gives a testimony of how she has managed to get the money even when at first she said that it would be impossible, considering this dialogue:

(a) *Nabakyala: Luli wagamba otya?*

Mama junior: Nagamba nti silina busobozi, naye nayiyiza.

(b) Chairperson: What did you say the other time?

Junior's mother: I said I do not have the potential but I have figured out a way.

This dialogue affirms the chairperson's powers to better the lives of women as we realise that it is through her that Junior's mother did her best to look for the money even when she thought it impossible when it had just reached her ears. Still this dialogue shows the great zeal exhibited by Junior's mother despite the hustle she had to go through in order to get the one hundred thousand shillings that had been decided upon by the entire group. She thinks about her family, including her husband's incapability of getting them out of this poverty, and later sees herself as the only route to get the family out of that poverty. As Ousmane believes:

When one is conscious of the fact that the life and survival of Others depends on you, you can't afford to be afraid even if you are afraid. (Ousmane, 1960).

According to Ousmane, when someone sees him or herself as the only means of other's survival, then he or she overcomes the fears and does the best he or she can to better the lives of those he or she cares about and finds it his or her sole responsibility. So this is the same notion that drives Junior's mother.

In *Ngudde mu Nsobi*, Namirembe is portrayed as a fighter that even in her situation as a pregnant woman. We see her trying her level best to work in order to earn something. She works at a landline as we see her at eight and half months of her pregnancy. It is at this time that a woman is expected to rest and considering Namirembe's situation as we see her seeming very tired, most of the viewers would expect or advise her to rest. However, from the look of things, she should be working because her husband cannot provide for her fully due to the fact that he is not working. This toil does not stop at pregnancy, but we also realise that even after giving birth, her husband jailed and later hanged, we see her struggle with her child. According to the appearance of the girl, she is healthy, which is an indicator that she is in good hands. Namirembe continues to fight for the rights of her husband with the help of Makula's uncle, Mukibi, James the lawyer and, the doctor. The fact that she is sure her husband is not a murderer, so all the hustle she goes through, though proves futile, shows that she is a great fighter first as a mother and also as a wife who wants to seek justice for her husband.

Ndagire, Busulwa's wife also expresses the highest level of activism and fight for her rights when she refuses to deny her expected child the right to know its real father even before it is born.

Ndagire has been used by her husband to commit adultery all in the name of protecting the name of her husband who fears to be called impotent. So the child she conceives from Makula is expected to be Busulwa's and Makula is not expected to be in the picture anywhere according to their agreement. However, Ndagire feels that this is extreme madness and vows never to adhere to this, as she submits in this dialogue

(a) *Busulwa: Ndagire omenye endagano. Twakola endagano nga omwana oyo ali mulubuto siwa Makula.*

Ndagire: Oyagala gamba omwana wani?

Busulwa: Omwana wandagano.

(b) *Busulwa: Ndagire you have gone against the agreement. We made an agreement saying that the child in your belly is not Makula's*

Ndagire: You want to say, who is the owner of the child?

Busulwa: The child is for the agreement treaty.

Ndagire stands for what she feels is right, according to her, she is even willing to fall out of the marriage and make sure that her expected child knows the right father. Her argument is that she cannot live with this lie for the rest of her life at the expense of her child. However, when she vows to say the truth, she puts her life in danger and that is the reason she is murdered in cold blood by her husband. We realise that it is really hard for women to come out and fight for what they think is right and those ones who make an initiative face a lot of obstacles sometimes leading to the loss of their lives as Ndagire loses her life when she fails to agree with her husband about who to be the father of her not yet born child. She says that she is leaving, but assures Busulwa that she will tell her aunt who the rightful father of her child is. Busulwa cannot sustain this anymore, hence, killing Ndagire in cold blood. However, this does not change the fact that she fought for what is right before her death.

3.3. An Intelligent Woman

Women's intelligence is also applauded and this enables them to stand similar chances of development with men and also putting them in the great position of fighting for their rights and encouraging others to have better lives as it is evident in *Omukyala (Struggle of a Mother)*. Junior's mother, even in her low status, starts up a small business of frying pancakes. She goes ahead to model her daughter into the business when she assigns her to sell those pancakes at school. Though she gets little from this business, it is able to add on her husband's thus, making things better for them and their children.

Still in *Omukyala (Struggle of A Mother)*, Aminah shows the highest level of intelligence especially by always advising her friend Junior's mother on how best she can handle her life as we hear in this dialogue.

(a) Aminah: *Nze mbadde ndowoza tugende mukyalo tuguleyo akapoloti tukasasule kabeleyo*

Maama junior: Akapoloti nga tekaza magoba mubwangu.

Aminah: Osobola okulimilako oba nokulundirako oba nozimba yo akayumba nekabelayo nowona enzigota zomukibuga.

(b) Aminah: I had a thinking that we go to the village and we buy a plot, we pay for it and it remains there.

Junior's mother: But the plot does not easily generate profits.

Aminah: You can do crop farming or animal farming or building your house and overcome this congestion of the city.

Junior's mother is thinking about something that will generate returns easily and quickly from the two million she has been given, for example, adding more money in the pancakes business whereas Aminah has a better and long term plan of buying land in the village and developing it from there. We see this plan making Junior's mother so prosperous later in the movie as she agrees to do as the friend advises. It is still because of Aminah's intelligence that her friend's

money meant to buy land is safe and protected from the bodaboda man who steals her bag. Because of her intelligence, she keeps that money in the pocket of her shorts and when the thief takes the bag thinking that maybe the money is kept there, it remains safe. This keeps Junior's mother wondering how conscious her friend could be because she had already started lamenting and crying over the money which she thought was in the bag the boda boda man had stolen. We all thought that the money was in the bag that was stolen. So, the fact that Amina thought of the safest place of keeping the money, she is portrayed as a very intelligent and conscious woman. Outside the film, women also keep money in their bras to avoid thieves from stealing it, especially from their bags, because most of them believe that this is where women normally keep their money.

Aminah's intelligence is also seen when she rejects buying land without getting the details from the Local Council One chairperson in fear of buying fake land that has issues or that is already sold, as we hear her suggestion in this dialogue:

(a) Aminah: *Kati maama tewaliwo wa LC yenna gwetuyinza okulaba natusayiningirako ngatetunagula?*

Maama Bogere: *Bogere, batwale ewa chairman... naye aha, Katwambukeyo ddala lumu.*

Aminah: Now Mum, isn't there any local chairperson we can meet for the signature before we buy?

Bogere's mother: Bogere, take them to the chairman. Oh. Let's go their together at once.

In real life situations, so many people have fallen victims of land fraud just because they do not endeavour to get every bit of detail about the land they choose to buy. Aminah is aware of this and she makes an initiative to find out more about the land from other people in the village, like the chairperson. Just like any other person would be, Aminah and the friend are very excited about how cheap the land is and we may think they would not want to know more details about

it. The suggestion she gives Junior's mother of going to the Local Council One chairperson for more clarification about the land proves her as a very intelligent woman and this foreshadows her friend's prosperity later in life as the film proceeds.

The intelligence of a woman is also evidenced through Rebecca Nalubega, a member in Massoli SACCO group, who tells women that indeed the five thousand shillings they have been saving per week is very little and cannot take them very far. Basing on the calculations, five thousand shillings saving per week only counts to two hundred forty thousand shillings, which is very little money to start a reasonable business. So she advises the women to raise it to atleast one hundred thousand per month and this will put them in a better position. This is proven right when we see Junior's mother as a living testimony after investing from the two million following her emerging Number One from the ballot taken in her saving group. She does crop and animal farming which later supports her to build a nice and big house for her family. If it had not been for Rebecca's intelligence, this would have taken much longer time or be mission impossible for her, hence, it is her intelligence that brings a better life to Junior's mother and even the other women in this group as we predict that all of them will receive this two million shillings when their turn arrives as it was agreed upon in the meeting.

Junior's mother being one of the fruits of Rebecca's intelligence and empowerment, later, as Part One ends, we hear her telling the husband that she has been invited to speak to the women. She speaks.

(a) *Ekibiina kyabakyala banetaga okubako byembabulilakunsonga
zokulakulana.*

(b) The women's SACCO group needs me so that I can tell them about
issues connected to development.

Of course, we suspect that she is going to inspire and advise them on how to better their lives through saving in SACCO groups, because this is how she also managed to improve her life and now she is a case study for all women who want to raise from grass to grace. Hence, we realise that now her intelligence can be referred to by most women who want to prosper in life.

The woman's intelligence still in *Omukyala (struggle of a mother)* is also proved when we see Junior's mother interpreting for her husband what the landlady means with the requirements she uses on her body, as we hear in this dialogue:

(a) Taata Junior: *Kyotegeza ebintu byona omukazi byamenye byabitano zoka?*

Maama Junior: *Ate kati detergent powder wameka, siwabitano? Oli simanya, water guard naye wabitano, nekidomola kyamazzi kyakikumi silwelukumi mu Kikumi? Naye gwe bukyanga obawo tokimanyi nti buno bu detergent powder bwebuno bu omo bwetukozesa bulijjo?*

(b) Junior's Father: You mean all the things that woman has listed go for five hundred shillings only?

Junior's Mother: Now detergent powder, does not go for five hundred shillings? Then so called water guard is also for five hundred and a Jerrycan of water for one hundred shillings, making a total of one thousand one hundred shillings only. Since you have existed, you have never known that detergent. Powder is this omo we use everyday?

This dialogue comes at the time the landlady is demanding for her rent when Junior's father does not have the money apparently. The landlady lists down the things she needs for her body but Junior's father, due to his ignorance, thinks he needs a lot of money to give her in order to purchase those requirements. He is so much bothered until Junior's mother surfaces to give a clear picture of what the landlady actually needs. We might all think that a man is meant to be more brilliant than a woman, especially because their thinking is based on logic. However, this thinking is denounced in this film when Junior's mother proves more intelligent than her husband throughout the movie, her intelligence about the way she breaks down the meaning and the prices of the requirements surprises her husband so much and leaves him in wonder, which indeed relieves him of the pressure that the landlady had caused. He thought these things are too

expensive, but he realises that actually this is very little money which he can afford now and give to the landlady.

At the end of Part One of *Omukyala (Struggle of a Mother)*, we hear Junior's father commending and appreciating the wife for being so intelligent, as he says:

(a) *Naye oli mukyala mugezi nyo.*

(b) But you are a very intelligent woman.

He says this after looking at whatever his wife has done to make their lives better. We can all agree that it is supposed to be a man's role to build a house for the family, but this time round it is the woman, Junior's mother. With this great act, she stands out as an exception. At the beginning of the film, we see Junior's mother as a weak and very poor woman who only runs a small business of frying and selling pancakes for survival. During this time, though they are all poor, Junior's Father is in a better place. However, her elevation, which comes with her buying land in the village, doing farming and later building a big house, leaves Junior's father and the viewers, in wonder and appreciation of her effort and hard work. It is at this very time that Junior's father accepts that now his wife is better than him. He even offers to do some house chores, like cooking food for his family when Junior's mother proposes to bring a maid now that she is very busy, as he suggests in this couple dialogue:

(a) *Maama Junior: Mbadde nelabidde. Oba nandi funyeyo ko ku mukozi
abaana bange basangeko kamele akafumbe, babolezako
kungoye babonabona obweda.*

Taata Junior: Omukozi! Wano nganze silabawo milimu gyetaga mukozi.

Maama Junior: Wejili.

*Taata Junior: Ate nekilala sagala onjinyize baana. Abana baleke nga
webabaddenze njanga kubafumbiranga.*

Maama Junior: Kale

(b) Junior's mother: I had forgotten. I think I should get a maid so that my

children can come back and find cooked food, so that they wash for them. They have suffered for a long time.

Junior's father: A maid! I am not seeing work here that needs a maid.

Junior's mother: Work is there.

Junior's father: And another thing, I don't want you to spoil the children. Let them be the way they have been acting. I will cook for them.

The proposal made by the man of the house to cook food for the children brings it to the last bit of transfer of power since it is at this point that Junior's father drops his pride as a man. Here, we see the change of gender roles when Junior's father is now the one to stay home and perform domestic duties as the wife builds her occupation outside home. However we all know that she did not get this on a silver platter, but it was out of much toil and sacrifice.

It is not obvious that even another person would use the two million shillings to create that much because it needs intelligent minds to multiply. So, Junior's father's statement is justified because his wife's success is worth celebration. This scenario is evident enough to confirm that Junior's mother is very powerful, with her own hands, she builds an admirable house and still agrees to stay with her husband who has not been a very good person to her. As a viewer I would not accept a husband like Junior's father to enjoy my success after all that she went through with him. So, we can appreciate Junior's mother's goodness as worth celebration and her as an adorable woman. This also shows her greatest level of intelligence.

Still, the intelligence of a woman is casted through Beatrice's sister when she talks to her sister on the best way to handle her love life when she sees her unstable, as we hear her advice in this dialogue:

(a) *Beatrice's sister:* Akoze ki?

Beatrice: Buli dakika, buli sawa tava kusimu yange asindika kino asindika Kili. Ye ayinza okukiriza netugenda ku shopping e Dubai

\Beatrice's sister: Oleke omusajja akusubiza empeta. Ogende ne we Dubai kashopping

Beatrice: Laba nono oyogeza buto? Kikyoliko

Beatrice's sister: Haha. Gwe mulalu. Omanyi kyebayita omusajja, akwagala wanonga tanakufuna mungalo ze taano. Naye at the moment wakutwalila ewaka oba owedde. Okitegela? Musajja watu talina kyatakoledde buli kyoyagala akikoledde gyomuza gyalaga. Kati omulekewo ogende noli lwakuba akusubiza ka shopping.

(b) Beatrice's sister: what has he done?

Beatrice: Every minute, every hour he is always on my phone, he sends this, he sends that. He might even accept to take me for shopping in Dubai.

Beatrice's sister: You leave a man who has promised you a ring and go with another for shopping in Dubai?

Beatrice: Look at this one. You are talking with immaturity, what are you up to?

Beatrice's sister: (laughs) it is you who is mad. Do you know what they call a man? A man wants you before he gets you in his palm. But at the moment he takes you home, then you are done. Do you understand? For sure, he has done everything. He has given you everything that you wanted. He goes where you wish him to go. Now you leave him and go with the one who has promised you shopping in Dubai.

In this serious conversation, though Beatrice does not give it the attention it deserves, her sister has a point. Beatrice seems to be naïve about the nature of men and this forces her younger sister to remind her of the fact that men cannot be trusted. She is calling upon her sister to open her eyes and stick to that man who wants to put a ring on her finger than the other who is promising her shopping in Dubai. With this advice to her sister, it portrays her as a very intelligent lady wishing the best for her sister. So we realise that she is fighting for the well-being of Beatrice.

3.4. Woman as Helper

Considering the real life situation, married men are more successful than those who are not yet married. And there is also a common saying that goes. “Behind every successful man, there is a strong woman.” However, when we turn to the film *Omukyala (Struggle of A Mother)*, it comes to our notice that, well, it is true that married people are more successful than those who are not yet married, but this time round it is a woman who directly brings about this success after realising that the betterment of her household depends on her. Though at the start, she does it in a hard way because of the stinginess of her husband to cater for basic necessities, like food, shelter and medication, she is more than willing in her simple capability to see to it that her family is living a good life. So, she normally sum up her husband’s money to meet the home requirements as we get to know in this dialogue as the landlady comes to demand money for rent.

(a) *Taata Junior: Maama junior. Olinamu kusente tuwe omukazi?*

Maama Junior: Nsigazami enkumi taano zoka ezekibiina

Junior’s father: Maama junior, do you have some money so that we give the woman?

Junior’s mother: I am left with only five thousand shillings for the SACCO group.

Though this money is for the saving group, she is willing to offer it out to stop the landlady from insulting her husband who claims not to be having money apparently to avoid the shame that might happen later. Junior’s mother is only left, with five thousand shillings for the saving group as she asserts, but because of her kindness and desire to help her husband, she sacrifices the only money she is left with hence this act shows to us that Junior’s mother is a very good companion to her husband as she never gets tired of rendering him help.

In the film *Struggle*, Cathy is also represented as a helper and supportive spouse to her partner, Moses. In the film, we learn that it is her who takes care of the home needs, as we hear her affirm to her husband who complains of the presence of Rena in their house considering the dialogue below:

Moses: How long are we going to keep these people here?

Cathy: But Rena is my friend, she needs my help.

Moses: But she has become an asset here. We use a lot of money

Cathy: Money? Which money?

Moses: The expenses are much higher.

Cathy: Come on, Honey, I take the expenses. I buy everything in this house.

In this talk we realise that distribution of roles in a home is quite unfair according to what society approves and, according to this home setting, we may take Cathy as the head of the home though she is a woman considering her financial stand and role in this home. However, it does not at all seem right for a woman to take care of the home needs just like Cathy does and basing on the theory of this study we may ask Cathy which gender she is. We see Moses remaining at home as Cathy leaves for work. With Moses's act, we see the contradiction of gender roles as we expect him to be going for work and Cathy remaining at home to do domestic work. However, as a sign of love and kindness very many women innocently take responsibility of their family needs and this gives them a lot of credit when they choose to support their husbands regardless of their gender.

Cathy's good heart of helping does not stop at supporting her husband, but she goes ahead to support Rena, her friend, who is chased away by her husband. At first, she agrees to offer her shelter and food that even when Moses complains about her presence she does not chase her away. Later, when Rena feels that she cannot live at her house anymore after being raped by Moses, Cathy tries her level best to ask Rena about her sudden leaving, but all in vain. Because of her unsuccessful attempts, she gives Rena transport to go back to the village as she proposes. This is proved in the dialogue below:

Cathy: What is wrong?

Rena: Thanks for your help, Cathy, but now I have to go.

Cathy: Where are you going now?

Rena: To the village.

Cathy: Rena, is there anything I need to know?

Rena. Nothing, I will be fine.

Cathy. What do you mean 'nothing'? You can't change your mind?
ok... since there is nothing I can do to change your mind or to
stop you. Maybe, you have some little transport for you and
your son.

This helping heart says a lot about Cathy that even when Rena chooses to get a better option after all that happened to her, she does not put any conditions to help her but she just continues to support her whole heartedly through giving her transport to go back to the village as she suggests. Though this money does not help Rena in any way as it is stolen, it is already confirmed that Cathy is a very helpful and kind woman. We think that it is her goodness that pays off when she gets a good husband for herself later as the movie proceeds and gets rid of Moses who was a con man and a very unfaithful partner as we learn later on in the dialogue she has with Rena.

Rena: By the way, where is Moses?

Cathy: Don't tell me about Moses. He was a thief. Can you imagine Moses was
in love with Ivy?

Rena: Ivy? That slut?

Cathy: Those two guys were con men. But thank God they were arrested
and are now in jail.

Still in the same film *Struggle*, a woman who is referred to as Daniel's aunt helps Rena and Daniel find a place to be when they get stranded on the way not knowing what to do next after leaving the hospital. Rena has only five thousand shillings for rent which is very little money and cannot be accepted by any house owner as Daniel's auntie affirms in this dialogue:

Rena: I need some help

Daniel's Aunt: Some help? How can I help you?

Rena: Do you know where I can get a house for rent?

Daniel's Aunt: For how much?

Rena: Like for five thousand shillings.

Daniel's aunt: Excuse me, you can't get a rental house at five thousand Shillings. Are you trying to mean fifty thousand shillings or five thousand Shillings. Which village do you come from?

Though she says all this, she realises that this woman needs help. So, she offers a place for them to stay till Daniel finishes school, finds a job and then they get back to their old house where they were chased away by Richard.

Daniel's aunt goes ahead to take Daniel back to school and treat him like her real son. Her reaction when she comes to Daniel's school complaining about his being sent home as a fees defaulter really puts her at a level of Daniel's real mother as we hear her speak:

This week, I have paid the fees, but you have over sent back my son.

She addresses Daniel as a son with a lot of intensity and bitterness considering the way Daniel was treated about school fees issues, hence, equating her to Daniel's biological mother whom we would think could behave in the same way. This also proves her as a very good woman who wants Daniel to study and have a bright future.

The helping hand of Daniel's auntie doesn't stop at that. With Daniels mother they make sure Daniel studies till he graduates. She also goes ahead to work with her so that they survive. Her goodness was life saving since it was able to save Rena and Daniel from the suffering they had

encountered ever since they left Richard's house. So, through her, women are positively represented as being very helpful in Ugandan film.

At the end of the movie *Omukyala (Struggle of A Mother)*, Junior's mother is confirmed as an activist and we hear her speaking to her husband that she is called to talk to the other women. At first, we meet Rebecca Nalubega as an inspiration to the women who through her other women like Junior's mother have also become a very successful and now in the same position to inspire the other women. This passed on empowerment, awareness and exposure has caused a lot of development and mind set change which most women have always had that it is supposed to be men to own property, be the bread winners of their families, cause development in societies when women's roles are domesticated only to give birth and be great family care takers as mothers and wives.

Also another film *Struggle* points to the same argument as we see Rena taking care of her son, Daniel, till he graduates. She realises that Richard is not there anymore to raise Daniel together, she has to stop the crying and stand on her feet, toil and see to it that she gives the best to her son as a single mother. Because film is representation of real life situations and that what this study is focusing on, it makes us realise that so many women have become independent and now in position to take care of their children without any fatherly help. This trial in life has also given them a platform to be very hard working which has made them very prosperous later in life.

3.5. Conclusion

This chapter has identified and analyzed the positive category of a woman in Ugandan film. In its sections, it has looked at a woman as intelligent, hardworking and a helper to both sexes all that are under activism, which is the main topic of this chapter.

CHAPTER FOUR: CONCLUSION

4.1. Findings

This research has endeavoured to find out all the representations of women in the Ugandan film considering different aspects of life, that is, cultural, economical and social. It has also been able to look at their under representations and some elevations they have been given that have come with the changed society like education of the girl child and women empowerment, and also through film, especially the selected Ugandan films in this research. Film makers have based these representations on the reality of life and we can guarantee that whatever they bring to us for viewing is the true reflection of what is happening in society regardless of the sex of the producer, writer, or director which we would presume would have been based on bias. Because these films are watched by a wide group of people, it really brings it out that the impact is obvious and different viewers can be affected either positively or negatively, as this research has expounded considering these findings.

Chapter One lays a foundation to the negative and positive representation of women that has been realised in the Ugandan film considering the selected Ugandan films. It has looked at the under representations of the female gender which most of the researchers and film makers have put much emphasis on at the expense of their positive representation which should not be underestimated, because it is also part of human nature when every one has the negative and positive side of life. This chapter also brings to light the fact that most of the negative representations are given by the male film makers so as to advocate for the empowerment of female film makers because it is presumed that these will give their female counterparts a better representation.

In Chapter Two of the study the negative representation of women which is the most common is explored and given its manifestations through suffering of women which is experienced when they are beaten/ bartered divorced and killed sometimes, abused, taken as sex objects, their patience taken for granted, stoicism being a must for them, considered as evil through acts like witchcraft, abusiveness and jealousy which have all painted a picture of women being bad and a gender whose suffering is justified because of the way they behave. In the patriarchal society, which is almost in every aspect of life, these negative representations makes it clear that women are doomed to suffer and men must enjoy because of the way they are prioritised. In other words, if in Africa culture is synonymous to women and the concepts of “rights” and “culture continue”

to be viewed as being at odds, it means that African women would first strip themselves of culture before enjoying their rights.(Tamale, 2008). This assertion confirms that it is really impossible for women to overcome these negative representations when they are still controlled by culture since culture can never grant them freedom and will always look at them as the weak binary to always be below men. According to Mair (1934) “Women were expected to be submissive to men, an aspect of subordination emphasized in girl’s traditional education” (Mair 1934:64). This form of education is given to a girl child early enough so that it gets stuck in her brain. With this, women are put in a weaker position which sometimes leads to their underrepresentations as men always see them as inferior people as compared to them.

Chapter Three of this study recognises the positive image of women in the society that can hardly be applauded considering what they are and the good work they do especially in the present times. This chapter has looked at the effects of education which has enabled women to get knowledge, learn different skills for survival, be at the same footing with men and sometimes, be better than men. This is through taking children to school, buying food and taking care of the different financial requirements in their families whether their husbands are there or not. Men have abandoned their responsibilities; so, women chose to change their mindsets in the hard way since this is the way to go. Men have adapted to the changes and the fact that women have taken on their roles doesnot matter to them. Whether this is the reality is the question of debate, but we have seen it happening in real life and it has been transferred to film through castings that portray women as hardworking, intelligent, enterprising, patient and supportive, all of which indicate that women are fighters and want the best for themselves and the people around them.

This chapter has also concentrated on the awareness of women and their change of mindset which has given them a better platform to fight for their rights and also live happily in the male dominated society after choosing to do what is right at the expense of what they are forced to do even when it is wrong.This study also found out that despite the fact that today the media increasingly associates femininity with independent and powerful women, qualities informed by sexuality continue to play a dominant role in shaping of femininity(Anna Dartyan 2016). It is hard for women to overcome their femininity with traits like being inferior to men, patient, emotional, and very kind which are in-born. These give them positive representation. However, when they

try to differ from them, they are seen unwomanly in society which expects them to be very tender.

It has also been found out that women film directors, represented by Allen Kakooza for the selected films have given women more positive representations in their creations than the negative ones and the vice versa is true for male film makers who have seriously underrepresented women in their works.

This study focused and made an analysis of the representation of women in the selected Ugandan films using post-structural feminism and with its ideologies, the findings are discussed below. Post-structural feminists believe in power being everywhere, it being preasurable, its ability to shift from one person to another or from one place to another, and it being never ensnared. Post-structural feminism also believes that we are all defined by our discourse. Still, according to the post-structural theory used in this study, it is believed that one's gender is determined by the roles they do and one's gender cannot only be determined by his or her body so we are supposed to perceive gender independently without considering external factors.

Post-structural feminists also believe that our discourse is very important and we are defined by it. It is advisable that the resistant subject adopts a language of subjectivity to be directed to the dominant binary. This research has shown the language used by women who are considered as the weak binary which we see either calming these men down, thus, bringing about the positive attributes we see, like women being hardworking, enterprising, helpful, rich because of the good platform and support they get for, Junior's Mother in *Omukyala (Struggle of A Mother)* applauds her husband after attaining success. This is an affirmation that her spouse gave a platform which helped her attain it, or making them bitter, thus, the neagative representations characterized by suffering of these women as they are beaten, insulted, divorced, killed, and assaulted . For instance, in *Superglue*, Angellah resorts to bewitching the husband, because of the way he speaks to and treats her.

According to this theory, Women in the selected Ugandan films are seen to be powerful in some situations and powerless in others, for instance when they become more superior than men in terms of finances. For example, In *Omukyala (Struggle of a Mother)* Junior's mother becomes richer than her husband yet this was not the situation earlier. So she becomes powerful, in

Superglue, Angella becomes powerful when she bewitches her husband, Masanda, who now changes his ways for better. At this moment she controls her husband. The situations when women are more intelligent than their husbands are also proven powerful. Just like in *Omukyala (Struggle of a Mother)* where Junior's mother is presented as a very intelligent woman compared to Junior's father when she explains to the husband what the landlady meant when she said that she needed detergent and waterguard.

In the selected Ugandan films for this study, women are also powerful when they are very enterprising and are even in position to support their husbands where need arises. However, women are also portrayed as very powerless especially when they are negatively represented. They are powerless when they fail to win their husband's hearts that they have to resort to witchcraft, just like we see Angella in *Superglue*, women are also commodified, hence, making them powerless, In *Ngude mu Nsobi* Ndagire, has suffered a childless marriage, but she feels it is not right to get out of it since her husband Busulwa, paid bride price, she also has a mandate to keep her husband's secret of being impotent as Busulwa puts a price for her keeping quiet. Women are also represented as sex objects and this makes them very powerless. Masanda in *Super Glue* uses and dumps very many women without anyone accusing him since, according to the African culture, a man can have any number of women and it is taken as prestige.

In the selected Ugandan films for this study it has also been proven that power shifts from one individual to another. It cannot be permanent, the person who has it today can be powerless tomorrow. It is very true in *Omukyala (Struggle of A Mother)* when Junior's father is more powerful than Junior's mother at the commencing of the film but we see this changing over time when towards the end of the film Junior's mother is more powerful. At the end of Part One Junior's father offers himself to do the house chores, like cooking when Junior's mother proposes to bring a house helper, as we hear in the dialogue. Also in *Struggle* another film selected for this study, we see the shift of power from Richard who has it at the beginning of the film when we see him chasing away his wife, Rena. Things turn around and he becomes powerless at the end of the film seeking forgiveness from her and requesting for at least one room of the house which now is no longer his. This shows the shift of power.

Still we see change of power in *Superglue*. Angella, the wife to Masanda, loses her power as the rightful wife to Masanda to Annet, but after her practising witchcraft she regains power and gets

back her husband. The husband who had once denounced her becomes a very loving one and confesses that he cannot live without her. So, Masanda, who had been so powerful reaching an extent of chasing away Angellah is now so much in love with her considering all the crazy things he does so that Angellah is his alone. This makes him powerless. In *Ngudde mu Nsobi* Busulwa who once has power over Ndagire as his wife loses it to Makula because he cannot make her pregnant. He even reaches an extent of paying Makula and also accepting to return the land title because it is Makula who can help him with his problem of infertility. This loss of power is so painful to Busulwa, whom we see later kill his wife because he cannot handle it anymore. However, he later regains it when he sits on the exhibit which confirms that it is actually he who killed Ndagire, and not Makula. Busulwa has all the powers to prove Makula's innocence of not killing Ndagire, but he hides the entire evidence no matter what Makula's people do to get him out of the prison. Mukiibi, Makula's uncle even loses his life on the verge of finding evidence to rescue his son.

Still with help of the post-structural feminism Theory, the study has found out that one can never be defined by their bodies. In *Struggle*, Cathy is seen as the head of the family because she is the one who pays rent and caters for all the home necessities when her partner, Moses, is on the receiving side. Cathy is a woman and Moses is a man. Their roles do not match with their bodies. The same situation is in *Omukyala (Struggle of a Mother)* where Junior's mother builds a house and brings developments in his home when her husband is just looking on. Towards the end of the film, Junior's father offers to cook for the children when the wife hints at getting a maid. This shows shift of roles. According to post-structuralist feminists, we may consider Junior's mother a male and the husband female because of this shift of gender roles.

Unfortunately, because of their physical appearance and beliefs that they are meant to be below men, men never understand them when they use the resistant language and very many times they label them names and refer to them as social distresses. This is intensified when they are bartered, divorced and, sometimes killed. Fortunately, with this research, there is great possibility of changing the representation of women for better and this can only be done now through film.

4.2. Conclusion

The visual analysis of the *Ngudde Mu Nsobi*, *Superglue*, *Zalwango*, *Omukyala (The struggle of a mother)* and *Struggle* has displayed the different categories of a woman in Ugandan film. Women are represented in the negative and positive categories. From this pragmatic study, the way women are presented in fiction by film makers is largely discussed with explicit illustrations in the two categories of women laid down by this study. The category of women as sufferers and the category of women as activists/ fighters have provided enough evidence and clarity of how society perceives women through fiction. Women's roles are practically pointed out though a disclaimer is put for the modern changes where roles are shared by the males and the females. However, the assumption that known gender roles like women giving birth and men taking care of their families in case of male headed families has been maintained for this study not to contradict with the central query.

Ugandan film to a greater extent still represent women in a negative way however, because of the current trend where women are uplifted with the help of education, exposure and awareness, many things are changing along and among those is that women are now given better representation in fiction especially in films written and directed by women. "Since the media are powerful instruments for creating and reinforcing images of reality, which according to Gerbner et al, rivals and supersedes religion in its power to change perceptions, a positive change in media content will send the right signal to society at large"(Gerbner, 1989: 302) Considering the power that media has on society, its contribution in giving positive and right representations will change people's perception. This study believes that when media, represented by film produce the real life happenings, women will get sincere and better representation.

CHAPTER FIVE: RECOMMENDATIONS

The Social Role Perspective argues that the “Observed distribution” of women and men into social roles, such as the interpersonal and work roles underlines gender stereotypes. (Eagly and Steffen, 1984:799). This simply explains that these roles are naturally distributed and no one has powers to change them. However, in the changing society some people are intervening, but still no sense is made out of it. These natural roles have been a centre of concern, so researchers and imitators of life through films, advertisement, and presentations, have based on these roles to represent women. Since they rely on what they see and experience, they have always continued representing women in the negative way even in the fictitious world hence, it has not solved problems of women underrepresentation and gender stereotypes. However, this research has sought to recognise the importance of women in society all shaped by culture, economy, and religion whereby we can all easily agree that society is made much better with the presence of women. We all ask ourselves this question. How can the world be without these women? This question can easily be answered using the roles of women in society which are later transferred to fiction and in films. These assumed domestic roles of women in society are as outlined below;

- Women give birth to children and take care of them
- Women are entitled to ensuring peace in their homes.
- Preparing food in homes is a role of women.
- Women are taken as home managers, since their parents and husbands count on them to see that everything is moving on well in their homes.
- When we come to religion, women are expected to be more religious as compared to men. But in a special way, when it comes to mothers, they are considered the best Biblical teachers to their children and all those people around them.
- Similar to the previous role, women are moral teachers to their children, siblings and all the other people around them and Banjul charter takes African women as the custodians of morals and traditional values

The list of women roles is extensive and it is really important to appreciate. In fact, a woman has what it takes for every human being, whether male or female, to be a complete, successful and an admirable person in society. Well, we can talk about the roles of men in society and try to weigh

which side really makes an excellent human being in society. Below are the roles of men in society:

- Men take care of their homes and provide security to them.
- Men are responsible for heading people in their homes.
- Men are entitled to providing all the necessities in their families, for example, shelter, education, medication, and clothing.

Looking at the above list, though some have not been included, we realise that the roles of women are more necessary than those of men. For example, the teaching of morals is expected to be done by women, so we may imagine how many thieves, rapists, murderers, imposters the society would have if it was not the tireless effort made by women in nurturing their children and those around them into becoming better people in future.

So, considering these precious and sustainable roles of women which affect all human beings in life, this research requests film makers, including script writers, producers, and directors to minimize the negative representation of women which keeps on discouraging the female viewers and also impact on them negatively as they think this is actually how things are meant to be done and this is how they are supposed to behave. For example, in most of the selected Ugandan films, women are represented as husband snatchers. So when a female person watches different films having husband snatchers, witches, and traitors among are the traits given to women in Ugandan films, it comes to her notice that indeed this is the way to go and find it normal to act the same way, just as such women are portrayed in the imitated world. This is because, by nature people admire what is bad and the the situation worsens when it seems promoted through the castings.

The study encourages women to be involved in film making as they are well versed and familiar with what they really are, Just like most of the researchers encourage them to do. For example, Amobi advises:

women should be involved in film production as directors and producers instead of allowing men to dominate the industry, their own side of the story will always give the type of representation they want.(Amobi 2013).

Amobi, the Nigerian researcher, advocates for this change because he believes that women can give their cast a better image than what men can do. This is because men find it normal to give women these representations in their cast at the beginning of the film industry in Uganda, it was dominated by male film makers, for example Ashraf Ssemogerere and Osmane. We realise that this is the time of serious negative representations of women. However, this seems to change when female film writers, for example, Mariam Ndagire and Allen Kakooza are emerging and we realise that these are giving positive representation of women in their casts.

This research appreciates the efforts of these women film makers and calls upon the ministry of gender to empower and recognize the efforts of women who come up to take lead roles in the film industry as script writers and film directors. It also encourages more women in the film industry to get involved in active film making other than just taking roles in those films so that they can better their representation based on the true happening in society. As a matter of fact, now we see most women taking on professional jobs, taking care of their children, being heads of the families, being intelligent, hardworking, and enterprising which attributes they did not have or were associated with only men in the past. So, female film makers can imitate and expound on this reality to give women better representation.

These Ugandan women film makers should also make an initiative to create scripts that are outside the emotional box which they are more attached to as Seger asserts:

Another specific strategy enabling women writers and creators to blend in with the male dominated culture of television or film industries suggests that women excel at writing about certain topics, such as relationships, but have difficulty writing action and science fiction (Seger, 1996) .

This research advises film makers to make further research into the changing trends of women roles in society and not to rely on the past, cultural and religious constructed roles. They should be dynamic enough through the research they must do and make sure that they give their viewers what is really happening in the present time, as Amobi advises

A devotion of quality time to research on the cultures in the country and a reflection of the present trend existing in the country will help in a more balanced approach to representation of women in Nigerian films. Stereotypes

can be both positive and negative.(Amobi,2013).

Though this research was done in Nigeria, Uganda is not an exception. Reality is black and white. We do not have anything that is completely negative or positive, so it is really unfair for the film makers to give only the negative image to women or just positive representation to the females because this will seem unrealistic. However, film makers should rely on their findings in society about gender stereotypes to get an explicit and vivid picture which they can give to their viewers through their movies. Viewers, especially the females, who are the centre of emphasis in this research will be in better position to appreciate these films and agree that indeed they have been represented well without any biases but depending on what society presents.

The Ugandan film industry can also borrow a leaf from other industries like Hollywood, Bollywood, through their films as this is what is presumed to be happening in reality. Women are now made film stars. They are casted as heroines and we realise that with this positive representation we are sure of the changed mindset of the viewers, especially the male viewers with the way they look at women, how they perceive them, and the way they associate with them. Hence this will give us a better view of women as powerful even in situations that paint women as inferior to men.

This study also advocates for the the liberation of women from the oppressive and exploitative ways that are constructed by culture, religion and society where men are over-elevated in the patriachal society as compared to women who are meant to be under men. Religious and cultural leaders are urged to preach better women representation and all this should be displayed in film since it can be the number one path for this great move. There is nothing wrong with women being equal to men since they are also human beings. The negative representations characterised by their suffering should be discouraged or even erased completely.

People and different groupings still giving women poor images should be detested and this is the only way these negative representations will cease being a problem to women. They also desire freedom and this is not hard to get. We only need to overcome the adamancy of all those opinion groups like culture which take women as the weak binary as compared to men as Sylvia Tamale affirms “We need to creatively discard the oppressive aspects of culture and embrace the liberatory ones (Sylvia Tamale). This does not only apply to cuture but even other groupings that

dictate the way of life for men and women. Women advocates and activists should also take on this because chances are high that they will be given a better platform as they will be only discouraging what is bad about culture and encouraging what is good about it.

Prior research suggests that when located in such male- dominated work environments, women use a number of psychological coping strategies intended to “manage the contradictions they face” (Cassel and Walsh 1997: 227). This is because women are always seen to be inferior in the eyes of men and very many times they are not taken seriously. These gender management strategies moderate women’s behavior “in order to compensate for their femaleness in a male dominated organization” (Cassel & Walsh 1997). For reasons of wanting to live peacefully in a male dominated society which wants them to be inferior to men, they need these defence mechanisms which are referred to in this study as psychological coping strategies. Steppard (1989:225) “identified a number of gender management strategies including blending in.” Blending in being one of the defence mechanisms for women to live peacefully in male dominated societies, female film makers have also adapted it

Using the ‘blend in’ strategy women attempt to balance being simultaneously business-like enough and feminine enough (Cassel and Walsh). This strategy is counter to right place in which women remain “ever vigilant against the possible exploitation they may endure as a result of being female”. Just like Steppard, Cassel and Walsh assert. In this study it is realised that some of the female film makers adapt to the blending in strategy just to keep it safe for themselves. That is why, though they give more positive female representations than the negative ones. They do not neglect negative representations completely and sometimes they exaggerate them not wanting to cause any disagreements from men, whose minds are largely corrupted and see women as bad. This gives us the confirmation as to why men’s literary works give more negative representations to women as compared to the positive ones.

This study believes this can change. Women film makers should stop considering these defence mechanisms because they want to have peace in the male dominated society. They are now empowered. Through their works, they can better the image of women, hence, putting them in a place where men can look at them as vitally important, equal to men, worth living in a male dominated society freely without being under represented. It is the female film makers to solicit

for this change since it is quite hard for men, whom society has elevated and been given an adorable position to do so.

The study also recommends that women in the media have the mandate to bring about a diversion of some stereotypes held on women which are pointless that, even when they are not considered, no harm is caused. This can be through fiction and later in real life when viewers get to know the other side of the world where women are better represented, as Davis advise:

I feel the easiest way to bring change in our culture is on-screen representation. And if you make it happen there, it will happen in real life. (Davis, 2019).

Different scholars go ahead to offer remedies on how fiction can be used to enable women attain their rights. Abdullah, An Na'im and Jeffrey Hammond make a persuasive argument for the dynamic concept of internal "Cultural transformation" as the most practical guarantee of entrenching human rights in African societies. They argue that culture has a significant impact on human rights paradigms around the world and it is the best suited vehicle for protecting rights. (A. An na'im and Jeffrey Hammond, 2002). An Na'im has, further, challenged the cultural and religious obstacles to women's rights through a reconceptualization of the opposition of culture and rights in theory and bridging their difference in practice (An Na'im, 1990). Since culture and religion are considered to be the best reknown obstacles to the observation of women's rights. It is also perceived that they can be used to observe and stop their violation. So, this study supports cultural transformation and finds it possible to lead to the better representation of women, first in reality and later, in fiction.

This will actually be giving room for change of certain things that culture has ben blinded about or even does not make sense of or even add any value to the culture, instead, makes the victims of these practices suffer silently as they lack power to change what has lasted time immemorial. If this happens, cultural leaders will look at things differently, hence calling for change, which change will also reach the film industry, hence, the better representation of women.

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