

The Silhouette of the African Woman and Gender Relation in Patriarchal Communities as Displayed through Carol Ann Duffy's "Frau Freud"



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ABSTRACT: This paper purports to decipher Carol Ann Duffy's view of the role of women in the patriarchal community and gender relation in her celebrated poem "Frau Freud". It is Duffy's craftsmanship of women's voice and a nuanced portrayal that reflects women's perplexity faced in the dominant patriarchal society of the poem. The text analysis has shown that Frau Freud is the antithesis of Sigmund Freud's penis envy theory. As the poem unfolds, Frau Freud vehemently lashes out her husband about the harms done against women due to the cultural domination of patriarchy. The poem is replete with genitalia imagery: 45 items over 144 items which make the whole text are euphemisms of male intimate part. Through discourse analysis and stylistics, it has been noticed that Frau Freud is denouncing not only the males' harassment over women but she is seeking to contradict Sigmund Freud about his odd theory.

KEYWORDS: Carol Ann Duffy, Discourse-stylistics, Gender relation, Frau Freud, Patriarchal community

I. INTRODUCTION

Patriarchy and gender relation are being increasingly debated extensively and intensively by social sciences researchers. Duffy as a feminist writer has brought the issues associated with women in *The World's Wife*, her award-winning poetry collection. Likewise, many a writer, poets and novelists, have set out to examine and express their dissatisfaction of the way females are considered by their counterpart males. The former are featured negatively in literature. In exempli gratia, African writers such as Kofi Selormey have portrayed females as sorceresses and lacking in humanity. In Selormey's "The Witch", three women are accused without proof of killing Tona, for they are jealous of her great achievement at school. The trial is also unfair for the Head Judge is an aging male, like two accused women. The other woman has no chance since she does not belong to the age group of the judge who urges her to plead guilty.

Achille Mbembe quoted in Chiwengo (2014) posits that male domination derives in large measure from the power and the spectacle of the phallus. That is, males use not only their position to subjugate females but they also threat females by exposing their virility at the expense of vulnerable women. Chiwengo (Ibid.) goes on to demonstrate that, in the Great Lakes conflicts, girls and women are most certainly vulnerable to military advances because of poverty. As a result, violence and rape was the core root of vulnerability in the Great Lakes region where there are millions of known women galore. However, although these omen are recognized as casualties of violence, they are quickly forgotten in the oubliettes called "The Unknown Woman". Likewise, in the Great Lakes region, social and demographic disruption have increased the general level of vulnerability and risk, and placed highly marginalized people, in particular women and children, in position where security can only be exchanged for sexual services (Sida, 2004; Chiwengo, 2014).

Nevertheless, Ngitsi, Mukule, Vitsule and Kayisavira (2023) champion the cause of women critiquing those who still think that women are inferior to men. These scholars added that married women and unmarried ones, as educators of society, should educate their counterpart males to peace and forbid them to fight. Chinua Achebe makes a pace forward by assigning women powerful speeches in *Things Fall Apart* (1958). With regard to patriarchy and gender role, Achebe (1973) vehemently splashes mud on Okeke, a traditionalist and male-dominant character who cannot agree with his son Nnaemeka who chooses to marry Nene, a teacher. Okeke's Christian conviction has urged him to side with Saint Paul's letter to Corinthians where women are enjoined to keep silence. Such a character is also figured out in Achebe (2008). Ezeulu, the king of Umuora village exerts power on his co-wives through impositives such as: "Shut your mouth" whenever the latter would like to speak.

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Likewise, Pan and Zhong (2024) castigate Chinese textbook designers who have ignored the positive image of women in the workplace and failed to fully demonstrate the positive role played by these women in the process of social development. However, there are still many queries related to gender relation due to the inequality of sex together with the implementation of the patriarchal or male-based system. The Suffragettes, the women's campaigning for their right to vote, was women's first pace to struggle for their rights.

This paper was triggered by questions as why the persona in "Frau Freud" has set forth to hold a unilateral speech in front of a crowd of women; and does she resort to do so to seek recognition and empowerment; or does she only want to be heard by the so-called male authorities? Therefore, I concur with Widdowson (1975) who assumes that the fundamental aim of literary criticism is to interpret and evaluate literary writings as works of art or to re-work out the text in words easy to understand by those who cannot afford to understand it in its original wording.

II. METHODOLOGY

The study is qualitative paradigm by nature, for it deals with written texts revolving on poetry analysis and interpretation rather than numerical data. The study of this kind is an ex-post facto, for it does not need the manipulation of variables (Kothari 2004). For the reader to understand the literary text, they need to deconstruct it. This operation, according to deconstructivists like Jacques Derrida (1930-2004), the structuralist Roland Barthes, and others, is an approach to understanding the relationship between text and meaning.

In line with stylistics, Widdowson (1975) explains that stylistic analysis is of paramount importance, for it can provide the reader with the means whereby he/she can relate a piece of literary writing with his/her own experience and so extend that experience. As Widdowson (1989) goes on, stylistic analysis helps how resources of language are code put to use in the production real messages. To elaborate on the importance of Stylistics and its link to other critical approaches, Ngara (1982) quoted in Ngitsi (2017) argues that "This is where it parts company with literary stylistics and the traditional approach to the study of style which tends to be concerned with linguistic format to the exclusion of content." Clearly, Stylistics is concerned with both form and content without which any literary interpretation can be undertaken.

Thus the study seeks common ground between Formalism/New Criticism that is concerned with form and content (style) and discourse analysis; two disciplines that have long been alien from each other. In so doing, readers and practitioners of poetry will be equipped with literary or poetic approach that will help them analyse, interpret, and evaluate poetry effectively through Stylistics. In this respect, Tyson (2006) holds that in using stylistics, the text should be examined closely, often line by line or even word by word, in order to see how the style affects the reader in the process of reading. In fact, New Criticism is an influential formalist movement in North American literary theory from the 1930s to 1950s which emphasized the close reading of literary texts and the self-sufficiency of the literary object. Therefore, "Discourse analysis qualifies because it relies on the nature of poetry as an artistic, implicit and connoted discourse for communication and pleasure" (Ngwaba, 2013). As "discourse comprehension approach" is an eclectic approach, it takes into account all the linguistic aspects such as semantics, morphology, stylistics, pragmatics, semiotics... which stem on *signification* and *value*. The former refers to the meaning of something as it is defined in the dictionary whereas the latter deals with linguistic items as they appear in contexts of use.

In nutshell, discourse analysis, as a holistic and all-inclusive approach to literature was worth using. It incorporates the critical discourse analysis (CDA), semiotics, New Criticism, and Pragmatics. Not only it encapsulated the cited approaches but also it was also applied in relationship with other contextualized approaches such as the Feminist approach and the Psychoanalysis approaches to literature. In so doing, hereinafter, I used discourse analysis to decipher the meaning of "Frau Freud" to show how Frau Freud, the spokesperson of women, pours her emotions out to struggle against the males' repression over females.

III. ANALYSIS AND DISCUSSION

To start with, let us quote: "To engage in the study of literature is not to produce yet another interpretation ...but to advance one understands of the conventions and operations of an institution, a mode of discourse" (Culler, 1981). In other terms, to understand literature, one should take it as a text whether spoken or written discourse. In addition, discourse analysts should be aware of the fact that textual analysis means the texture of texts, their form and organization rather than long dwelling on commentaries on content of texts that ignore texture (Fairclough, 1995).

In this regard, the following analysis concentrates on both texture and style in order to taste the beauty together with the meaning of the aforementioned texts. Moreover, as "Frau Freud" deals with gender relation, discourse analysis will focus on psychoanalytic criticism and feminist criticism, as said so far. Here below is "Frau Freud" by Carol Duffy and lines are numbered for easy referencing.

- (1) Ladies, for argument's sake, let us say
- (2) that I've seen my share of a ding-a-ling member of jock,
- (3) of todger and nudger and percy and cock, of tackle,

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- (4) of three-for-a-bob, of willy and winky; in fact,
- (5) you could say, I'm as au fait with Hunt-the-Salami
- (6) as Ms M. Lewinsky –equally sick up to here
- (7) with the beef bayonet, the pork sword, the saveloy,
- (8) love-muscle, night-crawler, dong, the dick, pick,
- (9) dipstick and wick, the rammer, the slammer, the rupert,
- (10) the shlong. Don't get me wrong, I've no axe to grind
- (11) with the snake in the trousers, the wife's best friend,
- (12) the weapon, the python –I suppose what I mean is,
- (13) ladies, dear ladies, the average penis –not pretty ...
- (14) the squint of its envious solitary eye ... one's feeling of pity ...

A. Language Function through Discourse Analysis of the Poem

The data employed for this study were extracted from the poem above of Carol Ann Duffy (.....). Before the enterprising with discourse analysis of "Frau Freud" it is worth re-stating the scholar linguist Jakobson (1960) who says that:

If there are some critics who still doubt the competence of linguistics to embrace the field of poetics, I privately believe that the poetic incompetence of some bigoted linguists has been mistaken for an inadequacy of the linguistic science itself. All of us here, however, definitely realize that a linguist deaf to the poetic function of language and a literary scholar indifferent to linguistic problems and unacquainted with linguistic methods are equally flagrant anachronisms.

While raising the importance of linguistic approaches such as stylistics and discourse analysis to the reading of poetic texts, Jakobson opines that linguists and literary analysts who still not believe in the competence and importance of such approaches make a flagrant sin against science. Thus the six functions mentioned in the previous chapters are the core of the analysis of Duffy's "Frau Freud".

According to Cook (1986), the text analysis deals both with interpretation and the codes themselves; with both what the text means and why and how it means what it does. In this respect, the analyst looks at the texture, that is, the quality which binds sentences into the text regarding the register, the necessity to combine linguistic features to situational features. In addition to texture and register, cohesion is of paramount importance, for it pinpoints semantic ties between one sentence and another. Halliday and Hasan (1976) quoted by Cook (op. cit.) emphasize that ONE ELEMENT IS INTERPRETED BY REFERENCE TO ANOTHER.

Additionally, Carter (2005) argues on the fact that "discourse stylistic analysis" sounds more rigorous; and linguistically detailed and more inclusive than "Practical Criticism". The latter, as said earlier by Carter (*Ibid.*); its procedures offer an "initial method" for undertaking analysis and interpretation. In fact, discourse stylistic approach embeds some pedagogic advantages of being an established and widely practised means of assisting students with entry to literary text analysis.

1) Texture of "Frau Freud"

In order to depict meaning in Carol Ann Duffy's poem "Frau Freud", let us see how the implied author who feels loneliness in the world where males have taken over everything undertakes language: politics, economy, education... However, the following intuitive observations are to be made in order to find out truth and validity of the poem:

- Carol Ann Duffy has observed a dwarfing societal phenomenon among her people, and she cannot stand the situation either.
- As she cannot hold back her emotions, she pours them out through the lines above.
- In other terms, as she has an urgent message to the society, she has woven words, though heavy to attain, to communicate her pain.

Indeed, the statement or intuitive response to this poem could be paraphrased as follows:

"I", the speaker/persona/narrator, through a kind of lecturing, is addressing her contemporary ladies arguing on her observation about the males' mischief. She pours her emotions through heavy words describing her male-based community where females are not only abused sexually but they are also manipulated as toys, in addition to being downgraded. Thus her outcries and her lament are pleas seeking for women's unity and freedom to break the chain of subjugation which characterizes their society.

Once the paraphrase is made, the analyst should journey in the text in order to describe discourse, i.e. the way in which "linguistic elements function to communicate effects" (Widdowson, 1975). Indeed, the average analyst such as the tertiary EFL student, most of the time, would not attain such a response since they rely not only on the literary analysis that is based on traditional approaches; but, they also dwell on the literal or denotative meanings. These extrinsic approaches include, citing a few instances, the piecemeal approach, structuralism approach, author-oriented approach and so forth.

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2) Cohesion in "Frau Freud"

Most of the time, the textual function and unity are realized through cohesion which is studied at the level of form. The flow of words is linked to that of meaning which runs through a text. This can be attained when both the reader and the hearer can trace back what they are reading or hearing in order to relate it to what has happened before. The cohesive links are noticeable through repetitions, some lexical items such as pronouns, replacements of meaning, and so on. First, in "Frau Freud", unity is attained through lexical items all of them are related to the male's genitalia. Clearly, except the first, the sixth, and the fourteenth lines, the poem is scattered with items synonymous with penis. To exemplify, we have:

- In Line 2: ding-a-ling, and jock;
- In Line 3: todger, nudger, percy, and cock;
- In Line 4: willy and winky;
- In Line 5: Salami;
- In Line 7: saveloy;
- In Line 8: love-muscle, night-crawler, dong, dick, and prick;
- In Line 9: dipstick, wick, rammer, slammer, and rupert;
- In Line 10: shlong;
- In Line 11: snake;
- In Line 12: python; and
- In Line 13: average penis.

Second, cohesion is also noticeable in the repetition of the item "ladies" which is repeated three times; the consonant sound /d/ rhymes twice in Line 10 and Line 11 in "grind" and "friend"; "Ms M. Lewinsky" is implicitly repeated through "ladies" and "wife". The repetition is now of sound, at the level of substance; for example, the vowel sound /i/ rhymes four times in Line 4, Line 7, Line 13, and Line 14 respectively in "Salami", "saveloy", "pretty", and "pity". Finally, the items bayonet, sword, and weapon connect emphatically the text to its meaning. As a result, the reader is reminded of what he/she has just heard in lines earlier and the sameness of sound together with the repetitive items echoes sameness of meaning and attitude.

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Otherwise, such a cohesion-like function can be connected to the mnemonic one, since anything that reinforces the coherence of the text is an aid to memory, and cohesion itself (like rhyme) depends upon the reader's recalling what he/she has read earlier in the text (Haynes, 1989/2005:242). In other terms, mnemonic function refers to the cognitive faculty which makes a text easy to memorize or easily remembered. However, as Halliday and Matthiessen (2004) observe, the functional analysis points up how the interaction among patterns at different levels plays a significant part in the construction of meaning. This means, the combination of grammatical (functional) parallelism with phonological (rhythmic) parallelism foregrounds the grammatical pun in the word "penis" (to grind with the axe), i. e. 'to satisfy one's libido', that then urges the reader to join Sigmund Freud's theory of "penis envy".

3) Deixis in "Frau Freud"

Deixis, is an expression which locates the referent in time and space (Bühler, cited in Cruse, 2000). Still, deixis is a device which helps us understand that the speaker is addressing a set of people present with her/him through her/his use of pronouns (*I/me; you and we*) referring to her/himself and her/his listeners. There is also some verbal indication that he is monitoring the reactions of his hearers as he speaks to them. Therefore, in the following sections of this chapter, additionally to temporal and spatial deixis, focuses on person deixis, social deixis, and discourse deixis.

a) Person deixis

Deixis, is used in linguistic theory. It includes those features of language which refer directly to the personal, discourse, temporal or locational characteristics of the situation within which an utterance takes place, whose meaning is thus related to that situation; e.g. *now/then, here/there, I/you, this/that* are deictics ('deictic' or exospheric words), (Halliday, 1994; Cruse, 2000; Ward, 2004).

As far as the pronoun deixis is concerned, I/we can be accounted for according to Ward's (2004) cline of inclusiveness:

Most inclusive = = = = = Least inclusive

We we < I? > we < R > we < E >

- We < I > is Halliday's "speaker plus listener", the most inclusive and paraphrases as "you and I together"
- We < I? > infers inclusiveness but is vague
- We < R > infers the exclusive we < E > but invokes inclusiveness, paraphrased in usage as "I" similar to the royal "we" but is indexically less personal, less responsible
- We < E > is Halliday's "speaker plus other" and is exclusive and paraphrases as "our group excluding you"

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However, the "I" throughout the poem (Line 2 and Line 5) implies inclusiveness but the speaker is a bit vague in that he/she embodies the action of others through "I". On the other hand, they deny their responsibility through "me" and "I" respectively in verse 10 and verse 12.

The audience, nonetheless, might assign the poet the duty of eyewitness. For the eyewitness, the poet employs an omniscient point of view –all knowing, all seeing, all hearing persona to the credit of the account of the phenomenon under discussion. It is the eyewitness who takes, through their argumentative narration, us to the event climaxing in the rape of Lewinsky as she (Duffy) observed ("I'm au fait with...") both the rapist and the abused female from the safe distance artistically provided. The persona is not only able to see all the facets of the crime; he/she is also able to see the major scenes related to the matter in question, for instance, how the one-eyed thing envied M. Lewinsky and how, like a hungry lion, jumped on his prey.

Notwithstanding, Kiura and Ngitsi (2018) claim that "The persona is given a neutral voice not only to avoid suspicion of biases, subjectivity and personalizing of the event" despite the use of I; but also to "enhance credibility and eliminate the risk of discrediting a serious presentation". As seen earlier, the persona is not clearly identified as we wonder if she is Ms Freud or Mrs. Freud. Doing so, she is able to convince the audience due to the careful neutrality she is allotted by the poet who has shunned to be called Sigmund Freud's wife. To exemplify, the audience may not feel, suspect or argue that this is a woman who is attempting to castigate her rival's case or a man who is criticizing the leaders' carelessness toward the case of sexual abuse.

Through deixis use, the persona proves to embody discourse competence. For instance, it must be clear that the spatial location "here" in ... *equally sick up to here...* could be interpreted as having concentric relation spreading out from the speaker, i.e. the deictic centre is located where the speaker/persona is. In fact, as Stockwell (2007) comments, each speaking voice, in poetic text, is seen to speak from a particular subjective position which is located egocentrically, historically and geographically. Besides, each poetic speaker can be identified in terms of the way he/she expresses his/her view of the world. Furthermore, the reader can locate the intended addressee by considering how the deictic markers in the text are received.

In this respect, Brown and Yule (1983) argue that "Speakers, or writers, do have the option of transferring the deictic centre to the hearer's, or reader's, spatio-temporal situation in which the text will be encountered."

Additionally, he/she mutters "...*you could say...*" The 'you' is a social deixis, that is, the pointing at somebody using the so-called TV (tu/vous) pronouns as used in French. However, the "you" pronoun can fail to fall into the usage of T/V (Cruse, 2000). In this case study, 'you' does not fall properly under the heading of deixis in that it can be translated either into 'on' or 'tu', or 'vous'. Among the factors which determine whether 'tu' or 'vous' should be used we have social distance, i.e. French speakers use 'tu' to imply intimacy whereas 'vous' implies social distance between interactants. In other words, in the relation authoritor-authoritee, it is impolite to use the pronoun "tu" when addressing ones superior.

Thus, in "Frau Freud"; the variant "us" and "me" (Line 1, 10) is the "we" (R) which has the force of the royal "we" but the speaker feels less personal and less responsible. On the other level of interpretation, the use of "us/we" has the connotation of "otherism" as Wodak (2007) argues:

The discursive construction of 'US' and 'THEM' is the foundation of prejudiced, anti – Semitic and racist perception of discourses. This discursive construction starts with the labeling of social actors, proceeds to the generalization of negative attributions and then elaborate arguments to justify the exclusion of many and the inclusion of some.

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b) Discourse deixis in "Frau Freud"

The use of deixis, as Mick Short (1997) holds, is one of the ways in which writers persuade readers to imagine a fictional world when poems are read. All what can be seen in the above poem is that the speaker, like an instructor, is addressing a set of people present with him/her through his/her use of pronouns (*I/us* and *you*). As the poem unfolds, Duffy takes up the form of a lecture, i.e. an instructional speech whose attendants are all females. In addition, the phrase '*for argument's sake*' shows that it is a class debate which, however, does not favour dialogues, for the teacher has applied an ex-cathedra approach. In the same perspective, Geddes (n.d.) points out that Sigmund Freud, like the speaker in "Frau Freud", cannot welcome the arguments of other scholars concerning his penis envy which brings in the panacea of human beings' sexual desire.

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As the poem moves on, it offers a series of adjectives to describe male genitalia (envious, average, best...). A reference is made again to Frau Freud's own sexual yearnings as she asserts that her experience (I'm as au fait with...) of sexual liaison can be linked to that of M. Lewinsky, known for her sleazy relations with the then U.S. president, Bill Clinton.

B. Discourse analysis in stylistic perspectives

"Frau Freud" is a 14-line poem with no end-rhyme scheme. Despite its number of lines, it cannot be called a sonnet for these reasons: first, the verses are not written in Shakespearean iambic pentameter form (Kiura and Ngitsi, 2018). Second, the last two verses do not rhyme in **gg** scheme. However, more specifically, the poem has internal rhymes and alliterations throughout which will be the core of my discussion herein. For example, the first line and the second alliterate respectively in /s/ as in the items "us, sake, say"; and /m/ as seen in the items "my" and "member". In the third line, there is assonance of the vowel sound /ə/ as seen through the items "todger" and "nudger; which also alliterate in /dʒ/.

It can also be remarked that the poem consists of two long sentences that echo the rambling of a woman whose arrogance urges her to make an ex-cathedra technique that suggests that Frau Freud likes the sound of her own voice. However, despite this deviation, the lexical items used in it are endowed with a specific value due to their association with the rest of items and with their signification in the code (Widdowson, 1975).

As far as speech is concerned, it can be remarked that despite the use of the subordinating conjunction 'that', Duffy's speech is in direct form, a characteristic for speech of a person totally sure of himself/herself. This can be expressed by the omniscient point of view using I-narrator throughout. Indeed, so far the poem runs in narrative form where the narrator/persona argues on his/her own story. Its start can be construed as follows:

I say, [that] I've seen my fair share of ding-a-ling...
I've seen my fair share of ding-a-ling...

The above syntactic use is reinforced by colloquialism; mainly the fussy shun from the narrative report of speech acts (NRSA) to mere repetition of the word spoken by the narrator himself/herself. Leech and Short (1981) have this to say:

The possibility of a form which is more indirect than indirect speech is realized in sentences which merely report that a speech act (...) has occurred, but where the narrator does not have to commit himself entirely to giving the sense of what was said...

As observed, the narrator is not reporting, rather he/she is committed himself/herself to what is happening, that is to say, he/she tells his/her own story. Hence (1) could have been reported by the following: "He/she said, he/she saw his/her share of ding-a-ling..." In this respect, the semantic value in discourse implies the wholly immersion in speech act by the persona. In the poem "Frau Freud", the persona is involved in a number of events he/she has either seen or done. For example, he/she has:

- had a share of ding-a-ling;
- been member and jock of todger and nudger and percy and cock; of tackle...;
- witnessed with Hunt-the Salami as Ms. M. Lewinsky;
- been sick up with the beef bayonet, the pork sword...

Still, the speaker, in the second sentence (Don't get me wrong ... one's feeling of pity...) uses obliquity in his/her negation "don't get me wrong" and "I've no axe to grind..." Israel (2006) asserts that such a negation always seems to connote a suspect ontologically, epistemologically, and even morally. The above scholar goes on to mutter: "Affirmation is associated with truth, presence, plenitude, goodness; negation with falsity, absence, deprivation, and evil." Thus, it is suspected that the speaker might be involved in immorality or might talk of something he/she has not got enough evidence.

Mugair, S. kadir et al. (2018) claim that such a discourse is represented by speaker-oriented markers such as "I suppose," "I hope," "I think," "I guess," "I don't think," "I wouldn't say," etc. which emphasize the subjective attitude of the speaker towards the message. Thus, hedges, as used in the poem, denote that the speaker's utterance should not to be viewed as something universally true, but rather as a personal judgment, belief, opinion which is open to further dialogue or negotiation (Mugair, S. kadir et al., *Ibid*).

However, the speaker seems to stand in front of his/her audience teaching a lesson through an ex cathedra method. That is, no one can negotiate meaning or his/her arguments. The rhythm is varied and Duffy uses both caesura and ellipsis to convey the sense of a one-sided discussion as the woman only evaluates what she says before coming to the main point she wishes to make. In this regard, Givón, quoted in Israel (op. cit.), makes it clear that the source of the trouble in such cases is pragmatics, for most of the time the use of negation makes some sentences so vague that either they defy interpretation or fail to introduce a discourse referent where it is needed. For instance in I (have/?? don't have) an axe to grind with the snake, the reader wonders whether the persona have or don't have. Ontologically, the sentence is wrong since one cannot either use the axe to grind and the axe does not have human property to grind which urge the listener to skepticism. Yet, it is suspicious that one can grind with "the snake in the

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trousers", an immoral act done between the snake wearing trousers, i.e. a male character and a female one. Can it also mean making sex intercourse with the male wearing the jacket?

Saussure (1915), quoted in Kintsch and Mangalath (2011) argues on the fact that language is a system of interdependent terms in which the value of each term results solely from the simultaneous presence of the others. That is, no item can be meaningful when used in isolation without the others; the text embeds an association or set of ideas. For instance Hunt-the-Salami is associated with Ms. M. Lewinsky, for both characters are victimized by the strongly patriarchal world view of their time. The way beef and the pork are slaughtered by a bayonet, is associated with weapon; perhaps used by some male character to reinforce their patriarchy over females... This means that Monica Lewinsky might be a victim of sex harassment as animals are victim of human violence against them. In such a way the ambiguity is clarified.

As far as direct discourse presentation is concerned, the Free Direct modes of speech and thought presentation have been of great deal in "Frau Freud". Simpson (2004) distinguishes between Free Indirect Speech (FIS) and Free Direct Thought (FDT). To exemplify, as "Frau Freud" flows from the narrator's mind, Duffy has used FDT, i.e. the stream of consciousness technique to express her thoughts as easily as possible. Indeed, Frau Freud is making her lecture without any hindrance since she poses her material well.

In fact, due to the interdependency factor of items, and their correlation in creating meaning; "Frau Freud" is sprinkled with one imperfect rhyme, two feminine/weak rhymes and one strong rhyme. Imperfect rhyme is noticeable in fair/share and weak rhymes are remarkable in ding/ling and dick/prick whereas the strong rhyme is noticeable in rammer/slammer. Can one interpret the fact that there is preponderance of weak rhymes over strong ones? Isn't this the dominant trait that Duffy seeks to highlight?

Conversely, it is noticeable that the feminine rhyme/weak rhyme is given more value than other rhymes: 2 items over 4 items of them are good evidence. As Stephen (1991) asserts, a weak rhyme occurs in disyllabic words with a stressed followed by an unstressed syllable as in "willy" and "winky"; "todger" and "nudger". The masculine rhyme, however, occurs in monosyllabic words such as "ding" and "ling"; "sick" and "wick"; "dick" and "prick"; and "dong" and "wrong". The predominance of masculine rhyme implies suspicion and stigmatization of the female's weakness by the male. In fact, it is believed in most world patriarchal societies that females are weaker sex (Lakoff, 1973, Ngitsi, 2019). Their frailty has been castigated through language and this might have been the reason why Duffy resorted to feminine rhyme not only to denounce their silence but also to denounce whatever act might be done against their rights. Lakoff (1973) has this to say:

'Women's language' shows up in all levels of the grammar of English. We find differences in the choice and frequency of lexical items; in the situations in which certain syntactic rules are performed; in intonational and other super-segmental patterns.

The speaker in "Frau Freud" might be a female character due to the predominance of feminine rhyme; hence, "Frau Freud" might be the speaker herself. In addition, Ms. or Mrs. Freud is attempting to show that females are statistically numerous and consequently, married ones envy their husbands' penis when the latter intercourse with other women. Thus, this state of affairs urges them to outcry in order to sensitize women to fight, and say no to males' sex abuses and women's mismanagements. Males have subdued them through rape, and other forms of sexual harassment. Late President Gabriel Mugabe, in his speech at the twenty-sixth summit of the Organization of the African Unity, in Addis Ababa, 2016; cleared his throat to splash mud on women's vogues such as parity and emancipation. Nevertheless, Ngitsi (2019) has remarked that from the body or community, women seem to be marginalized since they are only mentioned twice in Mugabe's speech. In addition, they have no say in political gatherings such as the OAU and the UN. Ban-Ki-Moon (UN Secretary, 2010-2016) himself is womanized and emasculated, for he typifies a 'bad moon' who cannot shed light on the problems which overwhelm the African countries (*Ibid.*).

Still, Mugabe considers this fact as a mistake from Europe since Westerners have come in Africa to impose ideologies and policies such as democracy, parity, and emancipation when they themselves do not respect them. Cixous, quoted by Suurmond (2005) argues that the exclusion of women from writing and speaking is linked to the fact that the Western history of writing is synonymous with the history of reasoning and with the separation of the body from the text. In other words females should not be featured in texts; so should not they write and do other chores rather than cooking and laying beds.

In reaction to their ill-treatment, Duffy echoes Anna Barbauld (1743-1825) through the quotation in Croft and Cross (2004) who assert:

Yes, injured women! rise, assert thy rights!
Women! too long degraded, scorned, oppressed;
O born to rule in partial Law's despite,
Resume thy native empire o'er the breast!

Wodak (2007) claims that "Playing with names and distorting names thus has to be seen as denying and threatening the identity of a specific person." Thus the above stanza is clearly crafted and straightforward: women are sensitized to rise and break

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the barrier of subjugation made by the patriarchy. They should also awake from their sleep in order to fight for gender equality and against laws that set total rift between males and females. Ms. Michelle Bachelet (2010), former president of Chile, believes that women's consciousness-raising campaign about the equal participation in the public sphere, leadership training and transparent hiring practices are all very important. In so doing, discriminatory laws and practices should be eliminated and then participation at the highest possible level right away should also be encouraged. Thus, political parties should commit themselves to achieving gender parity within the leadership and in the list of candidates that they put up for elections.

However, Duffy's "Frau Freud" is succinctly structured through noticeable overuse of language code and panoply of sense devices such as repetition, substitution, variation, paradox, ambiguity, oxymoron, metaphor, allusion, image, analogy; ellipsis, symbol, humour, synecdoche, and personification which need scrutiny for its grasping. Besides, the title envelops an antonomastic image in that the poet opposes Frau to her husband Freud who still think that human beings are led by their sexual desires.

In order to understand discourse, Ngwaba (2013) suggests that students need to be taught these commonplace devices in order to refresh their memory to keep short, elliptical, condensed, meaningful, and coherent discourses. As remarked so far, one can raise the following question: Why does Duffy use a profusion of sense devices such as less feminine/weak rhymes than strong ones, repetitive sounds and the like? This query will find an answer through the discussion later on.

As remarked in "Frau Freud", over 18 metaphors, sex metaphor is expressed in 12 items which represent (67%); these items include, for instance, ding-ling, todger, average penis, and the like. Items related to the male sex populate the poem, which shows to which extent the speaker gives value to sex which is, according to Sigmund Freud, our daily unconscious concern. Snake metaphor and war metaphor are alluded to as well, both represent 33%. The former, which is no less important in the Freudian approach, has an effect on the speaker's psyche, although they mutter that it is dangerous to play or grind with the snake, the forked tongue beast.

Moreover, ambiguity is noticeable in the title of the poem through antonomasia, a figure of speech in which an epithet or name of an office or dignity is substituted for a proper name. As a matter of fact, the item Frau, according to Encarta 2009, means Ms. or Mrs. The former refers to a title that comes before a woman's family name or before her first name; and that can be used when one does not want to say whether she is married or not. Mrs., on the other hand, is a title that comes before a married woman's family name or before her first name and family names together. For example, Mrs. Kasoya Ngitsi means the wife of Mr. Ngitsi and her first name is Kasoya.

But the item "Frau" is ambiguous since readers are cast in the world of wonders. They do not know whether Freud is married or not, for both Ms. and Mrs. are relevant but do not have the same semantic value. Besides the item "Freud" is also paradoxical in that it does not reconcile with scientific beliefs, according to which, Freud (Sigmund) was a scholar and male psychoanalyst who said that all our desires are governed by our libido. Thus, if Frau Freud was a female character, only can the reader immediately infer that Duffy was dwelling on the characteristics of human beings by Sigmund Freud, as far as sex is concerned. If so, let us depict the images used in the poem.

Five images include the poem "Frau Freud": Freud, Ms. M Lewinsky, love-muscle, snake, and penis. First, allusions are made on Freud whose famous philosophy stems from the unconscious of a character's psyche (Greek for "soul"), which consists, according to Matsumoto (2009), of the:

- **Id** (reservoir of libido or pleasure principle in the unconscious)
- **Superego** (the moral censoring agency and repository of conscience/pride that protects society)
- **Ego** (the rational governing agent of the unconscious that protects the individual)

In so doing, Freudian critics should pinpoint the sexual implications of symbols and imagery, since Freud theorized that all human behavior derives from libido/sexual energy. In this case study, Ms. M Lewinsky, love-muscle, snake, and penis are symbols of sex, i.e. they encapsulate sexual connotation. On the other level of interpretation, Frau Freud might have been criticizing her husband's "Penis Envy Theory."

Furthermore, the items snake/python come not only to haunt the reader/listener, but they also create paradoxical hints. Not only does the snake reconcile with the Holy Scriptures in that the snake was raised on a tree in the desert to save the plagued people of Israel. However, the "snake" makes confusion with Jesus Christ whose task was to die to save the sinful humanity. In the poem under discussion, the "snake in the trousers" is associated with the "average penis" together with Monica Lewinsky and love-muscle. Surely, the snake is at one at the same time a reptile with forked tongue in relation to Monica Lewinsky in the poem, the symbol of cunningness and lie. Once this value is disclosed, one can set out to impose a more specific interpretation on the poem and suggest the following assumptions:

- The "snake in the trousers" refers to the English saying "to have the devil in the pocket" which means poverty. It is clear that money is used as an asset for the male character to seduce females but it might also connotes males; the "snake in the

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trousers", i.e. male characters are the best friends of females. In other terms, both males and females live interdependently, as far as Sigmund Freud's principle is concerned; in contrast with his "Penis Envy Theory".

- Hunt-the-Salami might be the same male character hunting a woman by the name of Salome /sæləmi/;
- The "weapon" alluded to in the poem might be the "average penis" used by males to subjugate females;
- The "beef bayonet" and the "pork sword" might also have been used with sexual connotation like "weapon".

Eros, the Greek god of love is implied in the poem. Jon Stewart, quoted in Maslo (2014) assumes that "*Eros is a very powerful and irrational passion!*" Thus, the poem steers towards erotic implications through symbolism and imagery, and ambiguities. The more striking ones are the "average penis" and all its euphemistic use such as "dick", "todger", and "night crawler" which all mean the male's intimate part. Does the poet use these items to arouse sexual desire in the reader sub-conscious or to highlight the theme? In fact, Kiura and Ngitsi (2018) provide this question with an answer muttering that a poet is an artist and therefore he/she is the voice of the people being their own voice, as well. That is, it is unambiguous that Duffy has set out to expose the world leaders who do not care of women's suffering but instead they resort to abuse them sexually.

Foregrounding is remarked through lexical reiteration and overloaded verses with the velar dry-consonant /k/ in the following items: 'jock', 'cock', 'tackle', 'winky', 'fact', 'could', 'sick', 'pork', 'crawler', 'dick', 'prick', 'wick', 'dipstick', 'axe', 'snake', and 'Lewinsky'. In so doing, the poetess does not only put much emphasis on the name Lewinsky by giving it more syllables (three syllables) than others which have either one syllable or two; but she also uses sound symbolism to invite the reader embody an affective response to the text which Simpson (2004) terms *phonaestasia*. Thus, the question might be: what's wrong with Lewinsky? In fact, Yasser Aman (2017) elaborating on the aforementioned sounds, argues that the dominant "k" sound brings about the sense of "cracking whip" which elucidate the anger of the persona in the text under study.

As far as paradox is concerned, one cannot understand why the persona needs "an axe to grind with the snake in trousers". However, context neutralizes the paradox and conditions "axe" and "snake" to human genitals and the material process "grind" expresses the copulation act. The evidence is that the poem is remarkable with a great range of synecdoche shown in items such as todger, nudger, dick, love muscle, average penis... all of which meaning "the male character".

The poem is replete with humor which is attained by the use of paronomasia through puns. A pun, according to *Cambridge Advanced Learner's Dictionary* (1997), is a humorous use of a word or phrase that has several meanings or sounds like another word. For instance, we grind wheat, cassava... but "grind" in the poem under discussion might have been used as a joke to make the hearer/audience laugh. In addition, "axe" is a tool used to cut trees, but the item has been used to express the male intimate part. Yet sex is hyperbolically depicted as a big snake in the pocket ready to bite some mindless woman.

Finally, in the last line, Duffy ironically gives her viewpoint, as far as sex desire is concerned. She blatantly personifies the penis as a one-eyed-awkward-ugly-being, "the squint of its envious solitary eye." Doing so, she might be criticizing Sigmund Freud's theory of female penis envy, thinking that both women and men envy each other's sex; for even males suffer from the castration complex. Moreover, she pities people who are obsessed with sex even if the natural order can urge people to be so. As for her, one should control one's sexual emotions, for it is "not pretty" one to behave like the village cock running after all the chickens at the sight of everybody and which finally yield in after a hard struggle.

5.2 Deontic modality and Epistemic modality

In addition to deixis, as depicted above, there is overuse of modality. Modal auxiliary verbs, according to Leech (2009), refers to a class of verbs that have meanings relating to such concepts as possibility or permission (can, may), obligation, necessity or likelihood (must, should), prediction, necessity or hypothesis (will, would). Portner (2009) distinguishes between deontic or root (volition, obligation, permission) modality and epistemic (concerned with certainty, possibility, and probability) modality. Halliday's (1982) model quoted by Weber (1989) distinguishes, nonetheless, between two basic systems of modality and modulation; the former being the speaker's judgment of probability and the latter the speaker's assessment of obligation. In order to understand better the speaker's personality in "Frau Freud", let us analyse modal expressions in the following utterances.

- (i) "I've seen my share of a ding-a-ling member of jock..."
- (ii) "I'm as au fait with Hunt-the-Salami..."
- (iii) "You could say..."
- (iv) "Don't get me wrong, I've no axe to grind..."
- (v) "I'm as au fait with... I'm equally sick up here with..."
- (vi) "I suppose what I mean..."

It can be remarked that the speaker intertwines her speech with both epistemic and deontic expressions. To exemplify, clauses (i), (ii), (v), and (vi) are, of course, declarative, with high-affinity of epistemic (or probability) modalities. These utterances carry important information about the attitude of the speaker, which are concerned with her assertion and commitment.² On the other

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hand, clauses (iii) and (iv) are instances of deontic (or obligational) modality. For instance, in (i) the speaker is certain or sure of what she says. This high-value modality is also lexicalized in (ii) and (v).

The deontic modality is concerned with the logic of obligation and permission, e.g. the use of the modals in the phrase such as "you could say"; that is to say, it is obligatory that we be equal partners in households. Deontic modality thus contrasts with alethic and epistemic modality, which would interpret this phrase respectively as it is metaphysically necessary for us (the speaker plus the hearers) to be equally considered in the in society, as far as gender relation is concerned. Thus females should break the chains of inferiority complex, which is due to their counterpart males who feel they are the referees alone to control the game and females to play. Therefore, despite this irony, Portner (*op. cit.*) claims that deontic "could" entails deontic "should" and vice-versa. Thus the persona's proposition "You could say" implicates an indirect impositive and hence, she is impolite towards her audience even she uses the hedge "could". That is, she would like to say, "You must say... (it fearlessly)."

The utterance "You could say, I'm au fait with Hunt-the-Salami", according to Watts quoted in (Weber, 2005, p. 100) sets an opposition between the world of Fact and the people of Fancy, mainly the Frau Freuds (struggling women) versus the Sigmund Freuds (oppressors of women). "You could say" is thus Low-Value (Weber, *op. cit.*, p. 98); hence, it is ironic that the speaker sides with the system established to underestimate females. Indeed, the word "salami" in this utterance is somehow deviant since it has double meaning. First, "salami" means a large sausage made from meat and spices that have strong taste and are usually eaten cold in slices; and the speaker/persona clearly says, like Monica Lewinsky, they are au fait or familiar with eating such a sausage. On the other level of interpretation, Salami is an appellative or eponym, i.e. "the name of a person after whom something is named" (Crystal, 2008). Therefore, a person by the name of Hunt-the-Salami is not only familiar with eating salami (sausage) with Lewinsky; but he/she is also keen on hunting salami with Ms. M. Lewinski. Thus, for the narrator, it can be suggested: the eating of the salamis amounts to the same thing as the hunting the Salami that implies erotic activity such as picking and eating the snake's fruit in the Eden garden.

"Don't get me wrong, ..." is a deontic modality which implies an impositive. Therefore, the juxtaposition of *Don't get me wrong* deontic modality and *I suppose* epistemic modality clearly shows us that, in the persona's case, the external source of obligation has created in her heart, like a sauce pan on fire, a hot and boiling situation. The speaker, who is involved in the matter, regrets but cannot be rescued. Israel (2006, p. 705) points out that "Negation, it seems, is always suspect –ontologically, epistemologically, and even morally." Thus, the reader can infer that the speaker and Lewinsky are suspected to have done something unethical and thus they are guilty for involving in immorality.

Once more in "I'm au fait with... I'm equally sick up here with..." we read two contradictory propositions by nature. It is ironic that Hunt-the Salami and Ms M. Lewinsky who are familiar with each other are also sick up with the bayonet and the pork sword. Their familiarity can culminate in whatever action such as eating the salamis gluttonously without the consent of the other, as most rapist do.

Briefly, the personality of the speaker is reflected through her speech; and one can infer that Frau Freud is pouring out her boiling inner. Doing so, her thought are projected to enlighten the audience about the matter under discussion. Halliday and Matthiessen (2004) who posit that interpersonal projection always involves the speaker or addressee as projector using metaphorical realizations of modals like "I suppose", "I think", and "I say" clarify this viewpoint...

C. Structure and Coherence

The poem will not be explored by reference only to literary co-ordinates such as metaphor, irony, symbolism, paradox, or synecdoche. However, a number of features about text's discourse or linguistic structure will be accounted for herein. Among these features we have, for instance, cohesion and coherence, repetition; the functions of narrative device such as direct speech, indirect speech, and free indirect speech. More particularly the focus in "Frau Freud" is to sort out the stylistic effects found in the structure of nominal groups and how they are interwoven among them.

Carter (1982) defines a nominal group as linguistic features which are related to nouns, and which are divided conveniently into three main fields of exploration: Nominal Group Structure; Verbal Structure and Free Indirect Speech; and Cohesion, Repetition and Ambiguity.

D. Nominal Group Structure

After dealing with sense devices, it is worth exploring grammatical stances such as articles or generics, adjectives, and so forth. First, let us analyse nominal group structure. The nominal groups consist of definite articles (d), headwords (h), epithets (e), and the modifiers (m) together with the qualifiers of the same headwords. Particularly, the definite article (d) and headword (h) are the most repeated (thirteen times) in the following Nominal Groups: The-salami (d/h); The beef bayonet (d/h); The pork sword (d/h); The saveloy (d/h); The dick (d/h); The slammer (d/h); The rupert (d/h); The snake (d/h); The trousers (d/h); The wife's best friend (d/e/h); The weapon (d/h); The python (d/h); and The average penis (d/e/h).

Looking at the nominal groups above, one notices what Carter (*Ibid*) terms "familiarity" which comes in a way from knowing what one is referring to. The occurrence of hundred percent for definite articles and headwords each proves to which extent the

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poetess has used a limited range of adjectives. Actually, in hearing of the bayonet, the pork sword, the weapon, and the salami; one feels to have heard or read in a book or magazine such a similar style. One needs not to be told more about salamis, how they are made, how pigs and cows should be slaughtered first in order to get sausages. In addition, it needs no elaboration to know about wives and husbands due to the fact that in such relationship the wife is her husband's best friend. In one word, Duffy is saying that those situations and aspects of life are familiar to the listeners or readers.

As far as reference is concerned, Leech and Short (1981) have termed the recurring definite article "cross-reference". For example "the weapon" co-refers to "the beef bayonet" and "the pork sword", and "the wife's best friend" co-refers to "the trousers", "the snake" and "the average penis". As a result, in a related way, one might infer that Ms M. Lewinsky is eager to hunt the salamis that she likes so much. Like Hunt-the-Salami, one's expectation can also urge them to infer that women's fair share is to adhere to the membership of "dodger" and "nudger" and "percy" and "cock".

E. Verbal Structures; Direct and Indirect Speech

The previous section has dealt with nominal groups, how they related to each other in order to make sense. It has been remarked that the article "the" is preponderantly used. Its preponderance has an effect of familiarity to the everyday life's phenomena.

This section is about verbal group organization within the poem "Frau Freud". Here it is worth dealing with grammar to see how the speaker makes sense in relation to verbal group structure and the meaning conveyed. Doing so, it is an attempt for the reader to find out the relationship between the different items of the text and their relationship with meaning. Thus the following question can be raised for further clarity of the text: is there any relationship between the average penis and the rest of items used in the poem?

It can be realised that Duffy has used a limited range of structures in her two-sentence-poem. To exemplify, the following set of pattern of verb group is employed in the poem:

- (1) let us say ...
- (2) I've seen ...
- (3) you could say ...
- (4) I'm...
- (5) don't get ...
- (6) I've no ...
- (7) I suppose ... I mean ...

Clearly, seven verbs are condensed in two sentences; two in imperative mood (1) and (5), and the rest is either in simple present tense (4), (6) and (7) or present perfect tense (2). However to mitigate the imposition to their hearers (the ladies), the speaker has employed the modal auxiliary 'could' (3); and this adds some communicative import in the process of the poem. The repetitive use of the present tense might be due to the coincidence with the climax of the situation which is being tackled in the poem; and which is aroused by the fact that somebody, perhaps Lewinsky, has been slammed or violently put down by Hunt-the-Salami.

Indeed, images of disorder, violence and irresponsibility are noticeable here: women's unawareness is highlighted, for they have taken it for granted that they are their males' counterparts and that they are "au fait" (Line 5) with sex. The explanation of 'speech' is worth dealing with as well. The following speech acts are remarkable in the ladies' debate, though it is unilateral one:

- (i) Let us say that I've seen my fair share...
- (ii) You could say, I'm au fait with Hunt-the-salami as Ms. M. Lewinsky...
- (iii) Don't get me wrong...
- (iv) I suppose what I mean is...

These utterances include an assertive (ii), two directives (i) and (iii). In (ii), the speaker is committed to the truth of the expressed proposition whereas (i) and (iii) have the intention of eliciting some sort of action on the part of the hearers (the ladies).

F. Cohesion, Repetition and Ambiguity

As said so far, Halliday and Hasan, quoted in Brown and Yule (1983) posit that the primary determinant of whether a set of sentences do or do not constitute a text depends upon cohesive relationships within and between the sentences. Such cohesive relationships set up, as Brown and Yule (*op. cit.*), confirm, texture which is set in turn where the interpretation of some element in the discourse is interrelated and dependent on that of another. In exempli gratia, cohesion within "Frau Freud" is, of course, provided by relationships as:

- (a) Hyponymy (*love-muscle* is hyponym of *sex*),
- (b) Pars-pro-toto or part-whole (*average penis* is part of a *man*),
- (c) Collocability or contiguity (the snake in the trousers is related to the wife's best friend),
- (d) Syntactic repetition (the referent "I" and its variant are repeated six times),

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- (e) Co-referential chains (Frau – ladies – Ms. M. Lewinsky – wife – ladies – ladies),
- (f) Chains of lexical collocation (ding-a-ling – jock – todger – nudger – percy – cock – willy – winky – love-muscle – night-crawler – shlong – average penis)
- (g) The effect of punctuation marks (,); (...); and (-): the commas are used twenty-one times. They indicate a relationship between what has been said and what to be said; the (...) also indicate that something related to what is said has been omitted. Likewise, the dash indicates the link between items; it is often used in the place of a comma or a colon to highlight the relationship between what is said and what is to be said.

The connections that enable us to follow the discourse are established by a variety of linking devices: the use of pronouns and demonstratives are good examples; the repetition of a particular given item or synonym may mark a connection; and syntactic parallels or equivalences may also play a part. For example, the word "penis" is repeated seven times through its synonyms such as togder, nudger, willy, percy, dick, pick, and love-muscle. Likewise, the definite pronoun is repeatedly used as with "the bayonet, the pork sword, the saveloy, the wife's best friend, the weapon, the python, the slammer, and the rupert." These devices may be described as anaphoric, and in this study, the work of the analyst has been to identify anaphoric expressions and to discover their references or antecedents in order to find out devices effect namely that of holding a text together.

G. Discourse and Gender Difference

As women increasingly reach the highest positions in politics, government institutions and Non-Governmental Organizations, it is worth examining critically claims that these women are well treated by males at workplace. In Duffy's setting, a meeting is held by the spokesperson whose voice is that of a woman addressing others women about something wrong that has happened to her and a certain Ms. M Lewinsky. The reader's background knowledge (world schemata) soon reminds them about the event that took place in White House.

In fact, Monica Samille Lewinsky, a 22 years old lady (born July 23, 1973, San Francisco, California, U.S.), American activist, public speaker, and writer. Her mouth was waxed by "a system of male authority which oppresses women through its social, political and economic institutions" (Makama, 2023). In this respect, she had an affair with U.S. Pres. Bill Clinton while she was a White House intern in 1995–96. This became a scandal (see Wikipedia Free Encyclopedia). In the poem, Ms. M Lewinsky's mouth is so muffled that she cannot speak about her problem.

As a result, the poetess gives her powerful words to denounce and describe the former President Bill Clinton's abuse. Thus women together with responsible governments need to play an important role in fighting against sexual abuse and sex inequality. Several meetings of ladies have taken place in different areas: the suffragettes in England, for women who struggled for their voting right; the meeting where the speaker in the poem under discussion is arguing, to cite only these few instances.

In order to reach her goal, the poetess advocates the "systemic power" which, according to Holmes (2007) "typically goes unquestioned because it is firmly based in conventional wisdom; its incontestable status is simply one of the taken-for-granted, self-evident truths or background assumptions of our everyday talk in which it is constantly instantiated." In other words, power is exerted to people who have taken it for granted that the authoritor should dominate the authoritee; and that it is wise to keep silent or yield in before one's superior.

Brown and Levinson (1987) quoted by Ngitsi (2019:) say that the so-called powerful people perform bald/on-record impoliteness, i.e. the face-threatening act (FTA) in a direct, clear, unambiguous and concise way in circumstances where face is not irrelevant or minimized. The form of directives, for instance, included unmodified imperatives such as *bring that file, don't fail to book it, come and sit beside*. In addition, epistemic modals 'need' and 'must' are used in statements, such as *I need to see you, you must always put the files here, you need to get here on time ...*

In this regard, Lewinsky might have taken it for granted that the boss has authority over all their office subordinate workers including herself. However, Duffy pities such an attitude since, as far as she is concerned, the "average penis" should not take over in the females' sphere. In so doing, she contrasts the middle class represented by the aforementioned item, with the high class of powerful people. This class includes the aristocratic people who perform whatever acts and wherever. By, contrast, common people, if they are found guilty of a wrongdoing, they are immediately indicted.

As far as the ladies' meeting is concerned, one notices that it is unilateral: only the speaker has the floor. Additionally, the meeting purports to be informal in that the agenda was transmitted orally to the audience. Still, the speaker used a familiar language and they were too humorous. Once the topic "Frau Freud" is given, the speaker tackles the matter to describe Ms. or Mrs. Freud. This way of doing is also a way of exerting power on others. One can ask: Did the speaker give floor to the listeners for them to ask questions?

Moreover, we may be able to infer what the message of this text is, namely that the persona or speaker who might be a male feminist or a female non-extremist, like Ms. M. Lewinsky was attempting to cause women to struggle for their emancipation in order to reduce their counterparts' prejudices. Though we may be able to see what a text like this is about, there is little doubt that we would follow what was happening more readily if the text looked more like this: "Ms. M Lewinsky, a powerless lady, attempts

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to denounce and describe the former President Bill Clinton's abuse. Thus women together with responsible governments need to play an important role in fighting against sexual abuse and sex inequality. Several meetings of ladies have taken place in different areas: the suffragettes in England, for women who struggled for their voting right; the meeting where the speaker in the poem under discussion is arguing, to cite only these few instances.

To conclude with, Duffy and too many other feminist writers including Virginia Woolf and Shawalter assert their right and are not afraid to raise the voice of triumph before they achieve it. For example, Virginia Woolf's *A Room of One's Own* (1929) is a step forward to denounce males' mismanagement towards females. Her room metaphor, as Plain and Sellers (2007) argue, "*not only signifies the declaration of political and cultural space for women, private and public, but the intrusion of women into spaces previously considered the spheres of men.*"

Moore (2002), to discourage males who think they will always be top officials, has this to say: "Sooner or later, women are going to figure out how to seize power –and when that happens, let's pray for mercy. After all, they are the stronger gender. [...] We don't live as long as women."

Indeed, postcolonial feminist writing and criticism emerges from socially specific struggles, and until Western feminism learns to listen to these voices it is unlikely to move beyond an appropriative position. However, while writing might indeed be a way to achieve new modes of understanding difference, this potential is limited by the familiar problem of finding a position from which to speak. (*op. cit.*, p. 212).

H. Structure and Tone

The structure of the poem under study is characterised by a series of internal rhymes and pararhymes. These linguistic features serve to develop the humour of the poem and draw the reader's attention to the multi-various and often self-indulgent terms that have been given to the male character in a male-based setting (patriarchy). As said earlier, the tone throughout "Frau Freud" is conversational although ultimately didactic as Frau Freud appropriates her husband's teaching style to expose the arrogance of his theory on penis envy. Not only the tone is authoritative, but also it encapsulates a sense of humour and satire. Maslo (2014) claims that satire serves as comedic and pedagogic form uniquely suited to provoking critical reflection. However, this thinker posits that humor is not the goal of satire but a "positive side-effect" of it (*Ibid*).

IV. CONCLUSION AND RECOMMENDATIONS

The analysis of "Frau Freud" has highlighted women's struggle for their rights in a male-dominated world. Through the discourse-stylistic outlook, it has been observed that the speaker is a female who has adopted an ex-cathedra method to address her listeners. She is instructing women urging them to cast fear away for them to break the chain of subjugation by their counterpart males. Duffy sides with Longwe's (2000) claim about which empowerment cannot be given but grabbed. Nonetheless, the African women, particularly the Congolese, are not ready to grab such an opportunity, for they mutter that their sisters politicians are not serious and besides, these politicians prefer to stay under the hegemony of males. To exemplify, currently the elect President Felix Tshisekedi has appointed Her Excellency Judith Suminua, the first female Prime Minister in DRC, to promote women; but only 17 women over 54 posts have been appointed ministers.

Duffy, through her overuse of the male genitalia, clearly undermines both the Freudian concept of female penis envy and the male obsession with its powers. With regard to gender role, Geddes (n.d.) reflects to mutter that Duffy has used a series of colloquial terms to describe the male attribute, terms often used by men to suggest power, energy and vitality. All of these are ultimately negated by the authoritative voice of Frau Freud who decries her husband's arrogance and apparent obsession with the 'love-muscle'.

Due to the aforementioned observations, the following recommendations are given forward:

- At the aesthetic stage, the analyst should find out, at all levels (phonetic and phonological, semantic, syntactic, metaphoric, and thematic) that the structure of the poem expresses the paradox of females' silence towards their subjugation by their counterpart males. More importantly, Carol Duffy is criticizing both women and men for their misdeeds towards each others.
- Besides, Duffy, the mouthpiece of women, claims: "The World's Wife" is utopia since women have ballooned from mere kitchen wives to hold great positions like writers, office managers and the like.
- At school the teacher should train the learners discover the message conveyed by Carol Ann Duffy through the imagery she used. Therefore, he/she will show that the poetess did not portray the pessimistic attitude of women in their struggle for freedom and equality; but she opts to surrealism (*an early 20th-century movement in art and literature that tried to represent the subconscious mind by creating fantastic imagery and juxtaposing ideas that seem to contradict each other*).
- However, feminist learners/readers should, like the poetess, embody optimism, for the one-eyed squinty thing is already belittled, denounced and ridiculed.

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- Enlightened males and females together with the government should empower women by training them to leadership. In so doing, voters need to be educated to accept women in politics rather than seeing them as mere mothers (wives) and caretakers (Abdela, 2000).
- Finally, the African governments should punish severely rape and pass laws that will reduce violence together with the arrogance of males towards their counterpart females. Still they should restore peace and eradicate war, for males take war as a tool to exert power on women through rape and other types of violence.

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