



Gender Representation in Abi Dare's *The Girl With the Louding Voice*

Olanike, Olaleru¹ & Awobajo Temiloluwa Deborah

Department of English and Literary Studies, Kwara State University, Malete, Nigeria

Corresponding email: Olanike.olaleru@kwasu.edu.ng / awobajotemiloluwa@gmail.com

Abstract

Gender is a complex and fluid notion that has evolved beyond the traditional understanding of male and female, encompassing a broader spectrum of identities and performances. In contemporary literature, gender is not just a fixed trait but a dynamic performance shaped by societal expectations, cultural norms, and personal experiences. The idea of gender representation suggests that gender identity is not inherent but is continuously produced and reproduced through actions, behaviours, and roles that individuals adopt in their social environments. This research explores the fluidity of gender roles in contemporary literature, analysing how characters navigate, challenge, or conform to the expectations imposed upon them by society. By focusing on gender presentation, the study aims to understand how literature reflects and critiques the cultural scripts that define gender while revealing the possibilities for resistance and transformation within these scripts. Using strategies of narrative probe, character development, and thematic focus, the paper intensely scrutinises how gender performance interconnects with problems of authority, identity, and support systems within the contemporary space.

Keywords: Gender Roles, Cultural Norms, Social Expectation, Contemporary Realities

Introduction

One of the prominent aspects of traditional gender roles in Nigeria is the expectation that women and girls primarily assume domestic responsibilities. These responsibilities encompass various tasks, including cooking, cleaning, and childcare. Such expectations are often framed within the context of women being the "homemakers" and men being "breadwinners." This division of labour is deeply embedded in cultural practices and has historically been associated with the agrarian nature of many Nigerian societies. At the heart of these roles is "womanhood" in Nigeria, which is closely tied to nurturing and sustaining the family. Women are seen as the primary caregivers, responsible for raising children and ensuring the well-being of the household. This role is not limited to the immediate family but extends to the extended family network, emphasizing the importance of kinship and community support.

In many Nigerian communities, the respect and value placed on motherhood are paramount, with mothers celebrated for their sacrifices and contributions to the family unit. These traditional gender roles are deeply rooted in cultural practices and beliefs. In Yoruba culture, for instance, there is a

¹ Dr Olanike Olaleru lectures at the Department of English and Linguistics, Kwara State University, Malete, Nigeria with research areas of African performance poetry traditions, and emergent digital developments.



strong emphasis on the concept of "Omoluabi," which encompasses virtues like respect, responsibility, and hard work. In this context, women are expected to exhibit these virtues by fulfilling their roles as caregivers and custodians of culture. These traditional gender roles are reinforced through various rites of passage, ceremonies, and oral traditions, ensuring they are passed down through generations. This study is aimed at exploring the concept of gender representation in *The Girl with The Louding Voice* by Abi Daré.

Literature Review and Conceptual Framework

This section reviews relevant literature and discusses concepts central to this paper. Discussions will revolve around gender representation and feminist ideology.

What is Gender Representation?

Gender representation highlights the concepts of gender identity, constructed and enforced through repeated performances of gendered behaviours. It offers a lens through which an exploration of gender identity, complexities of expression, and power dynamics within diverse cultural contexts takes place. African literary authors continue to explore ways in which gender roles and expectations are constructed, contested, and negotiated, shedding light on the performative nature of gender and its intersections with other aspects of identity. Traditional gender roles in Nigeria are deeply ingrained in the societal fabric and continue to exert significant influence on the lives of women across the country.

Gender representation refers to how individuals are portrayed in terms of gender in language, media, literature, politics, education, and other societal domains. It involves the visibility and characteristics attributed to men, women, and non-binary people, often reflecting or reinforcing power relations and social norms. Gender representation operates at both symbolic and structural levels. Symbolically, it refers to how gender is visually and narratively depicted. Structurally, it relates to who holds power or visibility in decision-making and institutions (Makhunga, 2015).

In politics, descriptive representation refers to the presence of women in political offices, while substantive representation assesses whether these representatives actively advocate for gender-equitable policies (Celis, 2007), (Galligan, 2007). Studies on textbooks show persistent gender bias where males are depicted in dominant and intellectual roles and females in supportive or emotional roles. These representations shape gender perceptions from a young age (Mustapha, 2012), (Santika, 2023). Media and film frequently perpetuate gender stereotypes, portraying men as powerful and women as passive or sexualised, which affects societal views and expectations of gender roles (Sachar, 2024). Gender representation is a powerful societal mechanism that reflects and shapes norms, identities, and inequalities. It is critical in socialisation, political participation, and access to opportunities.

Gender roles and representation have remained pivotal themes in Nigerian literature, reflecting shifting ideologies about masculinity, femininity, and societal structure. Nigerian writers—both male and female—have shaped, questioned, and redefined gender narratives through literature over time.

Early Nigerian literature by male authors such as Chinua Achebe and Cyprian Ekwensi reinforced patriarchal norms, often portraying women in subservient roles and glorifying male dominance. Authors like Buchi Emecheta, Flora Nwapa, and Zaynab Alkali began resisting these tropes by



presenting more complex, empowered female characters. Their works marked a significant shift from passivity to agency in female characterisation (Ogunyemi, 2018). Recent works by Chimamanda Ngozi Adichie, Lola Shoneyin, and Chika Unigwe explore gender through intersectional lenses—combining feminism with class, postcolonialism, and global identity. These authors emphasise bodily autonomy, gender fluidity, and political agency (Tugba, 2014).

Literature has also explored the masculine ideal. Children's narratives often glorify traits such as virility and dominance, reinforcing rigid gender norms for boys, which can lead to societal pressures on men (Ayodabo, 2023). The rise of social media has influenced how gender is represented in contemporary literature. Digital platforms have enabled broader conversations and alternative portrayals that disrupt traditional narratives (Ogunyemi, 2023). Literature often mirrors Nigeria's political space, where women are underrepresented despite being politically active. This gap is a common theme in political commentaries and fictional narratives (Idike et al., 2020), (Karubi & Wasudawan, 2020). Outside traditional books, gender roles are still stereotyped in Nigerian media, including TV ads and music. This impacts youth identity, especially girls, by limiting role models and reinforcing subservience (Anweh, 2019), (Omolabi, 2023). Nigerian literature has evolved from patriarchal storytelling to a more inclusive and critical engagement with gender. While early texts marginalised women, contemporary works challenge these norms and broaden our understanding of gender roles and identities.

In urban centres, women often have greater opportunities to engage in formal employment and contribute to their family's financial well-being. This economic shift has changed the former dynamics within families, where the clear distinction between men as sole breadwinners and women as mainly homemakers is becoming old-fashioned. The Nigerian education landscape also reflects the changing nature of customary gender roles. While there were historical disparities in girls' access to education, governments are constantly making efforts to bridge this gap. There is a growing recognition of the importance of educating girls, and girls' enrollment in schools is increasing. This change in attitude towards female education is partly due to a broader recognition of women's pivotal role in shaping the future of their communities and the nation.

Feminism at a Glance

The feminist theoretical framework describes the socio-political construct that seeks to challenge and dismantle gender-based oppression and inequality. Rooted in the belief in the equality of all genders, feminism advocates for the recognition and valorisation of women's rights and experiences, as well as the interrogation of patriarchal power structures that perpetuate gender inequality. Feminist theory encompasses many perspectives and approaches, including liberal feminism, intersectional feminism, and postcolonial feminism. Feminist theorists analyse various aspects of gender, including gender roles, stereotypes, power dynamics, and systems of oppression, to achieve social, political, and economic justice for all genders (Marshall, 2020).

Feminism as an approach to evaluating gender-related issues in texts provides a critical looking glass through which gender norms, inequalities, and injustices are critically examined, making it a valuable theoretical framework for understanding and addressing issues related to gender performativity in literature and society. Barbara L. Marshall's (2013) *Engendering Modernity* critically examines how feminist theory intersects with broader sociological debates on modernity and social change. Drawing on key feminist thinkers and sociological traditions, Marshall challenges the male-centric narratives of modernity by highlighting how gender relations shape and



are shaped by processes of modernization. The book introduces the concept of *gendered communication expertise* to explore how women's voices and experiences have been marginalized yet are essential for understanding contemporary social transformations. It is a foundational text for feminist sociology, offering a nuanced critique of classical and postmodern theory from a gendered lens.

Agger (1998) argues that feminism is concerned with more issues than the politics of sex and gender or the mere understanding of gender politics and oppression. For him, feminist discussion also examines social roles and the politics around them, aiming to address women's oppression and how they might attain social equality. In this light, feminism is closely associated with gender conflicts and aims to help people understand the nature of inequities in society. It examines the dual roles of both sexes and their experiences and interests in gender conflict. Commonly featured thematic approaches in feminist discussion include gender discrimination, patriarchy, and stereotyping (Fletcher, 1998).

Featured approaches to feminism theoretically discussed, which include liberal feminism, radical feminism, and radical feminism, among others, frequently offer unique insights into the ways in which gender intersects or intersects with other forms of female oppression and privilege. These approaches also emphasise, in their own ways, different strategies for challenging and transforming systems of inequality in society.

This study is anchored in feminist theory, a socio-political and literary framework that seeks to challenge and dismantle gender-based oppression and inequality structures. Feminism, at its core, advocates for the recognition, valuation, and inclusion of women's experiences, rights, and agency while interrogating the patriarchal systems that sustain gender disparities (Agger, 1998). In literature, feminist criticism enables a deeper exploration of how gender roles, power dynamics, and societal expectations are represented, resisted, or reinforced.

Daré's *The Girl with the Louding Voice* provides fertile ground for such analysis, particularly through the lens of intersectional and postcolonial feminism. Intersectional feminism, as coined by Kimberlé Crenshaw, emphasises the overlapping systems of oppression that shape women's lived realities—such as race, class, and age—alongside gender. In the case of Daré's protagonist, Adunni, these intersecting factors exacerbate her vulnerability within a patriarchal Nigerian society that suppresses female agency, primarily through child marriage, lack of education, and class-based silencing.

Methodology

This paper adopts the radical approach of the feminist theoretical framework to conduct a comprehensive analysis of gender representation in the chosen text. Radical feminism's core tenets, such as exposing patriarchy as a system of pervasive male dominance permeating the fabric of traditional society, will be employed. Furthermore, radical feminism's opposition to female objectification, as well as its rejection of strict conventional gender roles, which tend to erase women's individuality and identity, will be used as analytical tools. These methods will facilitate a deep exploration of the novel's themes, character portrayals, and societal implications related to gender roles and identity. From the literary perspective, a close reading of the text will be carried out to identify key themes, character developments, and narrative strategies. This will provide a nuanced understanding of the characters' roles in the text's exploration of gender representation.



Data Synopsis

The plot of *The Girl with the Louding Voice* revolves around the plight of Adunni, a teenage girl forced to be sold into marriage to a much older man, Morufu, against her will. Pathetically, the young girl is married in a place where she's the third wife of the older man. At the hands of Morufu, a habitual tyrant, and his other wives, Labake and Khadija, Adunni faces resentment, cruelty and, ironically, some kindness. Like Adunni, the storyline also sheds light on the plights of other women in Morufu's compound and other women in the novel. Other female characters who play essential roles in the evolving scenario include Adunni's mother, Ms. Tia, Chisom, Rebecca and Big Madam.

Result and Discussion

The novel's plot reveals complications surrounding girl-child education in a country like Nigeria, where child marriage is permitted. This issue constitutes a major preoccupation of the text. Among the complications mentioned above are poverty, child trafficking, early marriage and gender-based oppression.

Adunni is the protagonist of the novel, who, even though denied Western education due to sociocultural circumstances, is determined to make an impact that outlives her. She states thus:

Adunni, God knows I will use my last sweat to be sending you to school because I want you to have chance at life. I am wanting you to speak good English, because in Nigeria, everybody is understanding English and the better your speaking English, the better for you to be getting good job. In this village, if you go to school, no one will be forcing you to marry any man. But if you didn't go to school, they will marry you to any man once you are reaching fifteen years old. Your schooling is your voice, child. It will be speaking for you even if you didn't open your mouth to talk. It will be speaking till the day God is calling you come." That day, I tell myself that even if I am not getting anything in this life, I will go to school. I will finish my primary and secondary and university schooling and become teacher because I don't just want to be having any kind voice.... I want a louding voice (p. 23-24)

Child trafficking is a major issue examined in the text. Mr. Kola has an agency that is involved in this atrocity. He involves girls in domestic duties in towns and cities. Through his agency, Adunni works with Big Madam and was never paid. Instead of being an avenue for the girl's development, the migration of the girls to the city only turns out to rip-off the girls of their rights, including the right to life and good living till they come to terms with their unfortunate situation.

I have one brother; Kola is his name. We share the same father but not the same mother. He is doing job of helping girls like you.... Can you find her job like all those girls you use to help? Adunni is very good girl. She even knows book. She is speaking good English. There is one girl that is supposed to be starting work for me in Lagos today." he says. "Maybe I can put Adunni instead. She seems to be what my boss is looking for. The right age. Can she travel to somewhere far like Lagos?" (p. 92)



Another major issue militating against the existence of a girl child in Nigeria and Africa at large is early marriage. Abi Dare exposes several challenges faced by women in our society. In the text, the girls are sent out in marriage between ages of 13-15 to men old enough to be their fathers. Usually, these are men who already have a harem of wives with multitudes of children. Tragically, some of these innocent young girls are even married off to men in exchange for necessities of life such as cash or items. This was the plight of Adunni, and other girls who have the misfortune of falling into the wrong hands. Morufu, the serial polygamist says the following of his own young daughter: “I have already find Kike a husband. I will use her bride price to repair my car window...” (*Louding Voice*, 23)”

Declarations such as above reveal that the girl-child is obviously not valued, and that generally, young girls are reduced to mere chattels or other articles of trade. Morufu’s boastful words reveal this much:

Khadija is carrying a new baby. I have warned her that if it is not a boy-child inside that stomach, her family will not collect food from me again. I swear I will kick her back to her hungry father’s house... (*Louding Voice*, 35).

Morufu says to his first daughter, Kike, by way of giving her orientation about marriage: “Girls are only good for marriage, cooking food, and bedroom work...” (p. 50)

Apart from early marriage, domestic violence is another characteristic of female oppression that the novel strongly emphasises. In the work, the author, through the characters, highlights how women are thoroughly relegated to men as mere objects or personal possessions. This reality is exemplified when Adunni’s father, Morufu, while handing his daughter over to her husband, whom he chose for her without any input from the poor girl: “This is your wife now, from today till forever, she is your own. Do her anyhow you want. Use her till she is useless...” (*Louding Voice*, 45).

What examples such as those above reveal is that marriage for girls is prioritised over education. This comes from a mentality of attaching low value to girls’ education, without a thought of what becomes of their future when they have not been equipped for personal issues of their own lives apart from simply being the breeder of children and a man’s sexual pleasure. Parents conveniently blame their own failure to equip their girls on financial lack educationally. This inadequate thought process is entrenched into cultural practice over time and becomes a societal belief system. The end result is prospective candidates for developing society and improving quality of life end up in some man’s home, cooking, warming his bed, fulfilling his lusts, and breeding equally endangered children born into generational poverty.

In *The Girl with the Louding Voice*, this pathetic situation is the reality of Adunni, Kike and Khadija. It is so bad that even the non-educational but visionary desires of these girls will be denied because of the wrong thought processes of their parents. It should be noted that it is only men who make these decisions because, in traditionally patriarchal systems, even mothers cannot say anything about decisions regarding their own daughters. For instance, even though denied education, Kike, Morufu’s first daughter, desires to become a fashion designer, but her father truncates this dream for his own immediate need. He needed money to repair his old taxi, and the solution was to put his first daughter up for marriage to the highest bidder. His justification for this despicable action is that he must keep the home front running with money from his taxi business. Therefore, the way to solve the domestic problem he created by marrying three wives is to mortgage the future of his first daughter on the altar



of a precarious marriage. He arranged everything by himself alone. Neither the mother of Kike nor the girl herself were involved in the entire process. This is how emasculated women can be in traditional patriarchal systems. Women are just as mere chattels, without a voice of their own.

However, in the reverse, Morufu speaks fondly of equipping boys and even educating them:

If I have my boys, I will send them to school. They will become English-speaking taxi driver and make plenty money. Girls are only good for marriage, cooking food, and bedroom work. Have already found Kike a husband, I will use her bride-price to repair my car window, maybe buy more chickens for my farm (*Louding Voice*, 38).

Another vexing issue around gender representations pointed out by Abi Dare in this novel is the oppression of women by women. This aspect is exemplified through the character of Rebecca, who served Big Madam as a housemaid before Adunni. Her lifetime desire was to have a Western education, which her previous employer before Big Madam had promised her. However, due to her last mistress's unexpected death, she ends up employed by Big Madam. Unfortunately, not only does Big Madam kill this dream by turning Rebecca into a relentless domestic machine, doing endless home chores, but she also becomes a sexual victim of her madam's lecherous husband, Big Daddy. Such oppressed girls, such as Rebecca, are subjugated to a perpetual cycle of poverty due to a lack of opportunity to break free. Oppression is also strongly signified in the novel.

The Girl with the Louding Voice also strongly depicts the acute oppression of vulnerable girls. We did this in Adunni. She, just like Rebecca and even Kike, represents the less privileged who are helplessly at the mercy of cultural imperialism. This comes in the forms of domestic and sexual violence, marginalisation and deprivation, among other human rights denials.

Powerlessness is the first type of oppression experienced by Adunni. We see this in her conversation with her friend:

Why I am not wanting to marry Morufu. One time she hear me talking to my fears of marrying any man with Enitan, she pull my ears and tell me to eat my words of fear and be thanking God that I am having a man to care for me (p.23).

From the above discussion, it is evident that Enitan, Adunni's friend, is already a captive of the cultural narrative of women's helplessness. Enitan believes that Adunni should even be grateful that some man is interested in marrying her at such a young age! She says: "And so? Look you. You are having the luck to be marrying! Be thanking God for this good thing and stop all this nonsense crying" (p.33).

On the contrary, men and their husbands only value the sexuality and reproductive abilities of the girls in marriage. This is what Kike's father says:

I want two boys,...

If I have my boys, I will send them to school. They will become English-speaking taxi driver and make plenty money.

Girls are only good for marriage, cooking food, and bedroom work.
(p.44)



Adunni's father believes, prioritises and values a male-child over a female. He said:

God forbid, my sons will care for me. Born-boy is learning mechanic work at Kassim Motors. Very soon, Kayus will follow him. What will I do with you? Nothing. Fourteen years going fifteen is a very good age to marry (p.30).

Whereas boys are portrayed as the pride of the home and the society at large. They are not this badly treated as the girls. Morufu, in spite of being illiterate and treating his wives and daughters shabbily, believes only in the male child: "Just yesterday, Morufu tell me that if you manage and give him a Boy as first born, he will give me ten thousand naira." (p.31).

For virtually all the male characters, oppression is inherent in their behaviour and thought patterns towards the female gender. Adunni almost became a victim of Kola. He seemingly helped her by bringing her to Big Madam's home in Lagos to get a housemaid job. But rather than help her, he tries to cheat her by tricks, proposing to help keep her salary in the bank. He had successfully cheated other girls in Big Madam's employ before her, particularly, Rebecca. However, Adunni's smartness relieves her of this aspect of oppression by the privileged.

She also successfully escaped the oppressive tendencies of the privileged Big Daddy and his wife, Big Madam. Their plan also was to take advantage of her vulnerability:

Next time, I will make sure I crack your skull open so that when give an instruction, you will store it in the right compartment. ...

You know I have zero tolerance for rubbish. I said stay outside when I have visitors. Don't come into my parlor. Do. Not. Enter.

My. Parlor. What part of that didn't you understand? (p.184).

Kofi, a mere chef in the house even presumes to oppress Adunni, comparing her brain to that of fried fish (p.82).

The doctor mama say to Ms. Tia,
We are here. Here is a scarf for you to cover your head with. This is a holy ground. You could give this newspaper to that one in front. She also needs to cover her hair. Why you' bring a stranger, your neighbor's housemaid, along to something so sacred, so personal, is completely beyond me. I cannot understand it at all." (p.26).

Conclusion

Through a thorough textual analysis, the paper has unveiled different portrayals of gender representations, as presented by the authorial characterisation. The protagonist, particularly Adunni, serves as a poignant embodiment of the struggles faced by many young Nigerian girls as she navigates the oppressive patriarchal structures that seek to confine and silence her voice. However, the author's final message is that with determination and conscious actions, oppressed and marginalised girls can break free. Abi Dare shows this in Adunni. Despite all the challenges she faced, she never gave up. Believing that education is her key to freedom from oppression, she persists in fighting her way through. She took it upon herself to talk her father into helping her, seeking assistance and even participating in a scholarship scheme with hopes of being selected. In



her bid to actualise her dream, she dared to run away from her forced marriage to avoid getting pregnant. This surely would have ruined her chances in life. Through this character, Abi Dare makes a strong statement about women's emancipation by confronting society's stereotypes of female representations. Adunni's resilience, courage, and unwavering determination challenge conventional narratives of victimhood and helplessness, portraying her as a beacon of hope and agency in the face of adversity.

As we examined Adunni, the central character, and other female characters such as Rebecca, Kike, and even Big Madam, it became evident that *The Girl with the Louding Voice* intricately explores the societal constructs and expectations surrounding gender roles in contemporary Nigerian society. Furthermore, the textual analysis revealed how *The Girl with the Louding Voice* is a critical platform for critiquing patriarchal norms and value systems.

From Adunni's experiences and interactions with other characters, the novel exposes the inherent injustices and inequalities perpetuated by patriarchal systems. It underscores the urgent need for societal change and collective action to dismantle these oppressive structures and create a more equitable and inclusive society. The textual analysis has also made evident that literary works can serve as powerful vehicles for exploring and challenging traditional gender norms and stereotypes in our society.

References

- Agger, B. (1998). *Gender, Culture, and Power: Toward a Feminist Postmodern Critical Theory*. Rowman & Littlefield.
- Anweh, G. I. (2019). Gender roles representation in television advertisements: Implications for the Nigerian girl-child and role modelling. *Athens Journal of Mass Media and Communications*, 6(1), 43–64. <https://doi.org/10.30958/ajmmc.6-1-3>
- Ayodabo, S. J. (2023). Constructing Nigerian manhood: Gender symbols and tropes in children's narratives. *International Journal of Research in Social Science and Humanities*. <https://doi.org/10.47505/ijrss.2023.v4.12.1>
- Celis, K. (2007). *Gendering political representation*. Presented at the American Political Science Annual Meeting, Chicago. Retrieved from: <http://hdl.handle.net/1854/LU-699309>
- Dare, A. (2020). *The Girl with the Louding Voice*. Dutton, U.S.A: Penguin Random House.
- Fletcher, J. K. (1998). Relational practice: A feminist reconstruction of work. *Journal of management inquiry*, 7(2), 163-186.
- Galligan, Y. (2007). Gender and political representation: Current empirical perspectives. *International Political Science Review*, 28(5), 557–570. <https://doi.org/10.1177/0192512107082100>
- Idike, A., Okeke, R., Okorie, C. O., Ogba, F., & Ugodulunwa, C. (2020). Gender, democracy, and national development in Nigeria. *SAGE Open*, 10(2). <https://doi.org/10.1177/2158244020922836>



- Karubi, N. P., & Wasudawan, K. (2020). Gender, political participation and representation: The Nigeria story. *African Journal of Economics and Sustainable Development*, 9(4), 17–28. <https://doi.org/10.9734/ajess/2020/v9i430252>
- Makhunga, L. D. (2015). Book review: The symbolic representation of gender: A discursive approach. *Journal of International Women's Studies*, 16(3), 338–341.
- Marshall, C. (2020). Dismantling and reconstructing policy analysis. In *Feminist Critical Policy Analysis I* (pp. 1-39). Routledge.
- Marshall, B. L. (2013). *Engendering modernity: Feminism, social theory and social change*. John Wiley & Sons.
- Mustapha, A. (2012). Dynamics of gender representations in learning materials and gender equality. *Multidisciplinary Journal of Gender Studies*. <https://doi.org/10.4471/GENEROS.2012.12>
- Ogunyemi, C. (2018). Gender (Re)configuration in Nigerian literature through time and space. *Journal of Literary Studies*, 34(1), 122–134. <https://doi.org/10.1080/02564718.2018.1538084>
- Ogunyemi, C. (2023). The instrumentality of social media in the representation of gender in Nigerian literature. *Southern Semiotic Review*, 17(4). <https://doi.org/10.33234/ssr.17.4>
- Omolabi, I. (2023). A critical-pragmatic study of the representation of female gender in Nigerian hip-hop music. *Journal of African History, Culture and Arts*, 3(2). <https://doi.org/10.57040/jahca.v3i2.464>
- Sachar, S. (2024). Gender representation in film and media. *Research Invention Journal of Research in Education*. <https://doi.org/10.59298/rijre/2024/433336>
- Santika, P. (2023). The representation of gender in English textbooks. *Journal of English for Specific Purposes in Indonesia*. <https://doi.org/10.33369/espindonesia.v1i2.25787>
- Tugba, L. (2014). *Shifting perspectives in gender representation: A corporeal study of women's roles in contemporary Nigerian fiction* [Thesis].