

AFRICAN SOCIAL CONCEPT OF BEAUTY: IT'S RELEVANCY TO LITERARY CRITICISM

Vimbai Moreblessing Matiza

Department of African Languages and Culture, Midlands State University,
Gweru, ZIMBABWE.

matizavm@msu.ac.zw, matizavimbo@gmail.com

ABSTRACT

The article seeks to bring out the idea of African social concept of beauty and how it informs the canon of literary criticism. It is at pains to analyse how the beauty of an African person or social group enlightens African and Diasporan critics in literary criticism. The concept of beauty is relative; it is related to the prevailing culture which is perpetuated by print and visual media. By beauty, the article is going to look at various attributes which results in the beauty of a person. Say for example there is internal and external beauty of a person. This beauty is viewed differently by different people but the bottom line is that what matters most? The paper therefore is going to deduce if that concept of beauty has managed to guide these works in as far as literature is concerned. Rather form and content of the works from an African perspective are going to be analysed to find out how much have they taken or they have been informed by this concept.

Keywords: African, concept of beauty, literary criticism, form, content, Afro-centric view

INTRODUCTION

The concept of beauty from the African perspective is quite a broad concept as it points to both the internal and external qualities in and of an object. What or who is considered beautiful varies among cultures. What remains consistent is that many notions of beauty are rooted in hegemonically defined expectations. While definitions of beauty affect the identities of everyone, this article seeks to analyse how the African social concept of beauty has informed literary critics in their works. With reference to a person, “*kunaka*” (beauty) may mean good character and beauty on the face. Thus the concept refers both to the physical qualities as well as attributes of character in the sense of good heart and self-control. The significance of this concept to this paper is applied to the work of art or rather to literature. The paper seeks to bring out the relevance of this concept when it comes to literary criticism. This therefore means that when beauty is conversed of from the internal and external perspective then an equivalence of the same to the work of art can be deduced in terms of content and form respectively. The theoretical framework which will guide the paper is the Afro-centric view, thus the paper will discuss the relevancy of this concept of beauty to literary criticism.

THEORETICAL FRAMEWORK

The theoretical framework that informs this paper is the Afro-centric theory as it relates to Africa. Afro-centric standpoint is being used in this paper as it allows for a centering of Black people and Black experiences. It also allows room for acts of oppression and resistance to be exposed. The theory is quite advantageous in the article as it puts the Black beauty at the centre and counter hegemonic experiences to be exposed. It is another way to redefine and confront the marginalization and racist beauty standards felt by all women. Asante's Afro-

centric theory has allowed for a centering of Africans and the African Diaspora in research and practice. This move is important since African experiences in communication have often been analyzed through a European framework (Asante 1998). The Afro-centric standpoint in the context in which it is being used here is quite significant as it allows one to see the diversity among Black women in terms of body image, body size, hair and skin colour because of the focus on valuing the personal experiences, allowing one to name and define her own experiences. It is against this diversity of beauty among black women that the paper is going to use in analyzing its relevancy to literary criticism.

The Afro-centric theory "rejects the notions and practices of hegemonic or alleged universal tendencies and practices of a given paradigm" (Berkie 1994, 136–7). Additionally, Afro-centric theory seeks to develop agency through collective consciousness (Asante 1998). As Berkie (1994) stated, Afro-centricity is an intellectual pursuit that endorses humanistic mission. This mission is pursued by first affirming our own humanity. It is pursued by defining and naming phenomena that emanate from our own experience. . . . It is about exercising one's agency. It is a theory that seeks to empower, free the mind, and ring the bell of harmony. Thus the theory is used in the paper as it puts Africa at the centre and the African values have to be respected in this case as they are the ones which are used to judge and compare the concept of beauty as it is used in various works of art.

It is against the above argument that Afro-centricity therefore is not to be placed above other perspectives but equally besides other cultural theories and historical contexts. Afro-centric theory challenges hegemony by moving the Euro standard from a hierarchical norm to a horizontal equalizer. Afro-centricity also allows for a performative nature of beauty. With its focus on humanity, the diversity one can find through Afro-centric theory is transformative. The theory is quite relevant as it is important because it "embraces an alternative set of realities, experiences, and identities" (Delgado 1998: 423). One need not necessarily be African or African American to embrace Afro-centricity and conduct Afro-centric research (Asante 1991). A woman cannot only exercise agency with her beauty choices, but Afro-centricity creates a performative space of creativity and acceptance that has room for all types of beauty because it is no longer in the context of a Euro-supremacist framework. There is not an adherence to any beauty standard but a celebration of the self.

Beauty among the Shona /African People

Beauty is subject to the hegemonic standards of the ruling class. Because of this, "beauty is an elusive commodity" (Saltzberg and Chrisler 1997: 135) and definitions of beauty vary among cultures and historical periods. Beauty issues and subjection to dominant standards are not the sole domain of Black and White women. For example, while all cultures have had, and continue to have, various standards of beauty and body decoration, the Chinese practice of foot binding was one that forced women to conform to beauty ideals that reified patriarchal privilege and domination. "The Chinese may have been the first to develop the concept that the female body can and should be altered from its natural state. Coming closer home the concept of beauty has to be looked at from the African perspective. The African people's approach to the concept of beauty is holistic. Gelfand (1973:146) analyses the word beauty as it is used amongst the Shona. For him, the word can be rendered as *runako* or *kunaka*. The word *kunaka* "has a very wide meaning, being predicated not only of persons but also of animals, things, circumstances and actions" (Gelfand 1973:61). *Munhu akanaka* (A beautiful person) therefore is one who generally has appeal to others in terms of his/her good character and outward appearance. Gelfand (1982:7) also uses "*munhu chaiye*" (the good man) to refer to '*munhu akanaka*' meaning a person who is kind, humble and ready to help.

The African people had a number of basic virtues upon which 'runako' could be judged. What this means is that one's 'runako' could not be decided independently of the social and cultural contexts, and mere outward appearance would not guarantee one's beauty. The same applies to various works of art a person need not to look at the outward cover of a text so as to conclude what is inside thus the saying, 'Do not judge a book by its cover'. This clearly shows that the African social concept of beauty has played a role in informing the literary critics some of the basic virtues discussed by Gelfand (1982) include truthfulness, humility, love, sympathy, self-discipline, pity, patience, courage and hard work. Beauty was not only physical as the Shona emphasis the distinction between, '*kunaka kwepachiso*' (the facial beauty) which is physical and '*kunaka kwepamoyo*' (the internal moral goodness as expressed by one's character). It is the combination of these two that were considered especially in females and usually the later for men.

More so in the African context, the woman whose beauty was extreme was looked at suspiciously as she could have some "dark spots" on her personality thus the saying, "*mukadzi mutsvuku akasaroya anoba*" (If a light woman cannot be a witch she should be a thief). This entails that nobody is perfect that is why even these literary critics good as they may sound but they have their own weaknesses. The underlying assumption being that there is no one who can be perfect in all regards hence the need to be suspicious and to be careful on those whose bodily beauty may not match the inner beauty.

Relevancy of African Concept of Beauty to Literary Criticism

The African social concept of beauty is relative. It goes by who you are where do you come from and so forth. In other words it applies differently to different cultures because people grow up in different times, cultures, values and perceptions. The concept of beauty is related to the prevailing culture which is perpetrated by print and visual media. By beauty, the paper is going to look at various attributes which results in the beauty of a person or social group. For example there is internal beauty and external beauty of a person. This beauty is viewed differently by different people but the bottom line of all is that, what matters most? In other words the article has to assess how this concept of beauty informs the canon of literary criticism proposed by African and Diasporan critics. It is therefore going to deduce if that concept of beauty has managed to guide these works in as far as literature is concerned. Rather form and content of the works from an African perspective is going to be analysed to find out how much have they taken or have they been informed by this concept.

Beauty from the African point of view entails functionalism, communalism/collectiveness and commitment. These three aspects encompass the beauty of Africa in every circle since from the European point of view beauty is said to lie in the eyes of the beholder. Instead from the African perspective, the concept of beauty has to have a purpose which it fulfils. In the African contexts there are two ways about it, there is the internal beauty which is usually seen through someone's deeds and the external beauty of which is seen by physical eyes thus the saying, "*Chinogutsa chinotanga meso*" (What is good is first seen by eyes). Also the concept of beauty from an African point of view encompasses the use of language itself. Language plays a very important role in the culture of a people thus Ngugi (1986) asserts that language carries culture. It is through this beauty of a language which they derive from nature which informs the behavior of the people and thus internal beauty. The morals, norms and values which the Africans have are enshrined in their use of language and that is also beauty in as far as Africans are concerned. In light of this explanation then, the paper is going to look at these concepts in relation to literature, that is, in artistic terms one can equate the beauty of man art to social beauty whereby one is looking at the external and internal beauty in literature one can talk of form and content respectively.

Functionality of Beauty

In African context beauty should be functional. The performance of beauty comes to us through a variety of mediated images that we are bombarded with daily. From the European point of view, a slim, tall and light woman is considered to be a very beautiful lady and a model. Instead in the African sense it is not the like that, a huge woman with big breasts and big buttocks is considered to be an ideal beautiful African woman. Of course the saying that beauty lies in the eyes of the beholder may apply because Africans will be looking at beauty from the internal and external and yet with the Europeans the internal part does not matter. In social circles beauty may also be looked at from the black skin itself thus 'Black is Beautiful'. The phrase black is beautiful maybe a reactionary statement to correct the myths which were associated with the black person in West Indian countries. This movement to correct or to regenerate pride in Africa was through the works of Leopold Sedor Sengor, Aime Cesaire and others. The Negritude movement began in the 1930s in France by Léopold Sédar Senghor (1906–2001) and Aimé Césaire among others, sought to define and represent the essential core of African values as embodied in African spirituality and experience. They realized that they are not useless as they had accepted from slavery that is why they had to return to their native land in Martinique. In Senghor's case, this took the form of a preoccupation with the representation of the ancestral presence in literature and a positive revalorization of black identity. Additionally, for Senghor, African art is conceived as inherently committed because it is intrinsically social and communal, as opposed to the individualism of European art. In this regard, art is functional because he sets out to deconstruct colonialism through his language use and that is found in content.

Karenga (1968) has contributed a lot to the issue of analyzing art or literature from an African point of view. He proposes that art plays the role it should play in Black survival and not bog itself down to copy the Western view of literature. He goes on to say that in order to avoid this madness, black artists and those who wish to be artists must accept the fact that what is needed is an aesthetic, a black aesthetic, that is a criteria for judging the validity or the beauty of a work of art, this therefore means that Karenga is proposing the way in which African art should be analysed from the point of view of what is considered to be beauty by Africans themselves. In light of this then all art can be judged on two levels, on the social level and on the artistic level.

The artistic level involves a consideration of form. This is not sufficient though, what completes the criteria is the social part of it of which that is the most important criteria since a work of art has to support the social life of a people. To this idea, Karenga (1968) in Gayle (1972:31) proposes that, "all art must reflect and support the Black Revolution, and any art that does not discuss and contribute to the revolution is invalid, no matter how many times and spaces are produced in proportion...". This is in support of the idea that art should not be judged from one angle. It proposes a new criteria therefore that a work of art should not be looked at in isolation of the social background where the artist comes from. This also applies to Cesaire's poem; people have to understand it from his background. That is the reason why Achebe (1989) says the role of the writer is to re-educate the masses on the true record of the African continent. He says:

...to help my society regain belief in itself and put away the complexes of the years of denigration and self abasement

This means that the writers should march right in front of their audience thus they will be writing from the background they all know and will be fighting the same struggle.

Gayle (1972) asserts that African art has at least three characteristics, that is, it is functional, collective and committing. This point of view is actually emanating from the concept of beauty of African. Thus Karenga (1968) says since it is traditionally valid it stands to reason that we should attempt to use it as the foundation for a rational construction to meet our present day needs, that is to critic African literature from that angle. This view of judging literature from an African concept of beauty explains the reason why p'Bitek (1986) has to include the chapter on African Aesthetics of the Acholi people in his text *Artist the Ruler*. He discusses the beauty of a woman from the Acholi people's perspective but this social beauty is not beauty for the sake of being beautiful. It has its own purpose, for example, a well developed body in the case of a woman means having rounded buttocks and stiff and big breasts suggesting fertility. This means that a big body of a woman in African context means that she will bear children in marriage and that is the functionality of beauty from the social point of view. Even in case of men, he condemns the cowards that they should go back in their mother's womb. Basically one can deduce that this aspect is on the external part of beauty which might be equated to form on artistic level. The inclusion of this chapter also proves the point that literature can be analysed from different levels, that is, from the artistic and social.

Basing on the above mentioned three characteristics to which literature can be judged, the functionality of the work of art can be equated to content. This means that a work of art should not be produced for the sake of having it. In African context there is no art for art's sake as condemned by Achebe (1989) as a piece of deodorized dog shit. It therefore means that art should be produced for a purpose. Karenga (1968) also supports the same idea that art should be functional for we cannot accept the false doctrine of 'art for art's sake'. All art reflects the value systems from which it comes. This simply means that a work of art should be functional for it attracts the attention of many people. This is in sense that the artist or writer will publish his/ her work and 'invites' everyone else to comment then the comment will not be in his/ her favour if that piece of work is not useful. This therefore in as far as the concept of beauty is concerned means that content is very powerful when creating a piece of work. On content also Ngugi (1986) talks of its importance when he discusses the role of language in literature. He says:

I had resolved not to make any concession to the language,

I would not avoid any subject, science, technology, philosophy, religion, music, provided it carries naturally in the development of the character, theme, story, but content and not language, and technique would determine the eventual form of the novel.

And the content, the people's struggles against neo-colonial foreign and state imperialism.

The idea is that content should be the primary component when creating a piece of work. It should supersede style and it is content that determines the language to be used therefore language is dependent on content. This is not to say form is not important but it is secondary to content.

Achebe (1989) argues that African literature is 'functional' such that it would be easy to identify it in action. This idea places literature at the centre of people's activities in a society which has a hand in producing it. He believes that African literature has always been there as demonstrated by its close connection with the oral traditional literature where it was functional in passing on values, norms, culture as well as morals of society from one generation to another as drawn from the part played by folktales and other genres. This

therefore means that it is not form which matters on this genre of folktales which is being referred to by Achebe. The ideas which are carried in the content of these folktales, that is, the norms, values and morals are the ones which prove the functionality of literature. Furthermore, for Achebe the functionality of the work of art is also reflected by its realism. Achebe's fiction is regarded as the supreme example of African literary realism, especially his novel *Things Fall Apart* (1958). Achebe's fiction can also be described as historical realism, especially when he seeks to recover the African past from its suppression in colonial discourse. He describes himself as practicing "applied art," suggesting that realism is also a politically committed and transformative form as opposed to the tradition of "art for art's sake."

For Irele (1981), it is this concern with historical and sociological reality that makes African literature a more accurate and comprehensive account of contemporary African reality than sociological or political documents. However, some critics such as Dan Izevbaye see that as the very fault of contemporary African writing, with its emphasis on the social function of literature constricting its formal possibilities. Izevbaye hopes that "as the literature becomes less preoccupied with social or national problems and more concerned with the problems of men as individuals in an African society, the considerations which influence critical judgement will be more human and literary than social ones" (Haywood 1971: 30) Izevbaye is perhaps the closest to a universalist Platonic idealism in African literary criticism and aesthetics. His concept of humanity seems to be based on a transcendence of the experiential and the contingent thus the functionality of the work of art.

It has been proved that critics like p' Bitek also was informed by this concept of beauty from the African perspective. It can be deduced that in his poem the Song of Lawino he is influenced by this beauty to portray the aesthetic value of African at the expense of the European. Lawino is lamenting the behavior of his husband Ocol when he is discarding the roots of his African origins.

Listen Ocol, my old friend
The way of your ancestors
Are good
Their customs are solid
And not hollow
They are not thin, not easily breakable
They cannot be blown away
By the winds
Because their roots reach deep into the soil.

In this instance, Lawino is at pains to make it clear to her husband that the way of life he has chosen is not good for him he will not understand it because it is not what he has been used to. In other words the author is not against the Western culture but to her every culture is valid to the community and conditions that created it. In this case what p' Bitek has done shows that he is informed by this African concept of beauty which sees literature as a work of art which should be relevant to the people who created it.

Communalism of Beauty to Literary Criticism

Another characteristic of African literature in relation to the social concept of beauty is collectiveness. In the African context communism is at the centre of life. This entails that the beauty of the African society is in it working together. In other words individualism is condoned in African context. A person cannot do anything on his own hence the saying,

‘*Chara chimwe hachitswanyinda*’. In support of the same view, Karenga (1968) avers that individualism is a luxury that we cannot afford, moreover is in fact non-existent. So in African context a person has to participate in various activities in a society thus p’Bitek (1986:86) proposes that” ...it is by participation alone that life is made meaningful”. There is no virtue in a false independence, but there is value in a real interdependent. The concept of collective art can best be expressed in the African proverb showing the independent of all by saying “One hand washes the other” (*Izanhla ziyagezana*). This shows that the concept of communism is quite relevant to these critics and it has informed their works.

More so since there is no individualism in the social life of Africans an artist should be accountable to the people of that context. This is evidenced in p’Bitek’s (1986) work where he is presenting the culture of the Acholi people. He mentions that if every member or each individual plays his numerous roles and thus participates fully, to the best of his ability, then there is no danger, whatsoever of societal disintegration. This shows that in whatever they do the Acholi people do it together thus at the end of it all, p’Bitek asserts that in that scenario everyone is an artist but it is only their talents which are different. One might be better than the other or maybe good on a particular thing but the idea is that when people work together it is for the good of the community. This also applies to the work of art, artists should also work together with their audience/ community/ society to produce beautiful works. In support of the same view, Ngugi (1981:5) posits that:

Literature results from conscious acts of men in society. At the level of the individual artist, the very act of writing implies a social relationship, one is writing about somebody. At the collective level, literature as a product of men’s intellectual and imaginative activity embodies in words and images, the emotions in words and images, the tensions, conflicts, contradictions at the heart of a community’s being and process of becoming.

This therefore means that in a bid to come up with a work of art, the artist should worry much about content before anything else. It is quite important to write something which will be of value to the person whom you represent and that is content which should matter. In this case if literature is judged from this collective point of view, it should be used as a means of reducing the people and being educated by them thus a mutual exchange rather than a one way communication.

Commitment of beauty to literary critics

African art should commit its people to a future which is theirs. It must commit them to all that is yesterday, today and the sunrise of tomorrow Karenga (1968). In other words literature should carry in itself content which should reflect on a people’s past so that they will not forget where they are coming from for a meaningful revolution. The role of the African writer should be that of a social transformer and revolutionary. A good example maybe of Chirikure’s poem in Rukuvhute titled Zuro, Nhasi neMangwana (Yesterday, Today and Tomorrow):

Zuro:

Taisangana siku nesikati,

Tichisoropodza kumira kwezvinhu,

Vanotsvetera ruzhinji, vanoda pfuma,

Tichivatoropodza kunze nomukati...

Nhasi:

Ndava kushanda, pachikorondakabva,
Ndotungidza mudzanga seri kwebhiriji,
Ndichironga upenyu hwekambani,
Nekufunga zuva richawedzerwa mari,
Manhery ndichazopfuura nomubhawa,
Zvegutsaruzhinji ingano chete,
Chikuru iwhisky nabrandy,
Mimhanzi ichibva kune vanoshupika!
Long live the struggle
The struggle to fight bhabharasi!
Yesterday:
We used to meet night and day,
Criticizing the state of affairs,
Those who cheat the masses, those who embezzle wealth
Criticizing them in and out....
Today:
I am employed, I left school, I light cigarette behind a desk,
Planning the life of a company,
Thinking about the next salary increase,
In the evening I shall pass through a beer-hall
Talk of satisfying the majority is mere make-belief
What's important is whisky and brandy,
While music is produced by suffering!
Long live the struggle,
The struggle to fight hangover!

The poem mocks the way intellectuals become caricatures of themselves once they have left the University. The poem ironically traces the path of a revolutionary class of students from the university days, to the days of joining companies thus becoming a watchdog of company profit which makes alliance with the suffering majority hard to sustain (Chiwome 1996:109). This is the kind of literature which shows commitment to the struggles of the society thus conforming to the African social concept of beauty whereby people should be committed to their work.

Another good example is of Aime Cesaire's poem (1995) whereby the poet is very realistic in committing himself to a revolutionary change of the black people in France. He is showing how these people have been looked down upon when they were in slavery up to the time they have discovered that they should return to their homes. The poem is quite revolutionary in nature and it is supporting the concept of total commitment to work. African literature in this context must commit us to the fact that the earth is ours and the fullness thereof. Art will revive us, inspire us, gives us enough courage to face another disappointing day. True African art must not teach its people to resign rather it should give people solutions to problems as Achebe (1969) propounds that we cannot accept hopelessness in African community. For all our art must contribute to revolutionary change and if it does not, it is

invalid. Gayle (1972:37) asserts that let our art remind us of our distaste for the enemy, our love for each other and our commitment to the revolution art struggle that will be fought with rhythmic reality of a permanent revolution. All this can be portrayed through the use of content in literature hence showing how these critics are informed by the African concept of beauty.

Moreover on the African social concept of beauty virginity matters. In an African setup virginity is valued the most important component when a girl/boy is growing up. Aschwanden (1982:192) says 'virginity is upheld in the African culture'. A girl unsoiled by any man's *svina* is deemed originally pure and thus anyone who touches her for the first time enjoys. This is at social level but when equating this to artistic level, we are talking of the originality of the work of art. A good work of art should be original, it should bring a new idea to the recipients or society and the audience should enjoy the work as well. This is supported by Ngugi's *Decolonising the African Mind* (1986) when he is making an attempt of grounding African literature and culture in the historical worldview of Africa, in the belief that the only way this can be done effectively is by producing literature in African languages instead of the received colonial languages. Ngugi argues that language is bound up with a people's being; it "is a carrier of the history and culture of a [given community], ... a collective memory bank of a people (1993:15). Ngugi uses the reflectionist view of language, seeing it as a mirror of a people's belief system. In light of this, the idea that a work of art should be original goes hand in hand with language and culture. When the recipients of the work are addressed in a foreign language then that work is not original and they will fail to enjoy it as they will need to be grounded in the culture of the language that would have been used. This therefore brings to the conclusion that the African social concept of beauty is quite relevant and has informed various literary critics as discussed above.

CONCLUSION

In conclusion therefore, it can be concluded that to a greater extent, the African social concept of beauty played a very important role in informing both African and Diasporan critics in as far as the aspect of content and form is concerned. It is content which brings out ideas to the people and which gives value to the work of art unlike form. Form is also of importance when we are looking at it from the African social point of view because it is form which impresses the eyes first before one sees the 'inside' part. Thus form is secondary to content.

REFERENCES

- Achebe, C. (1975). *Morning Yet On Creation Day*. New York: Anchor Press,
- Achebe, C. (1989). *Hopes and Impediments*. Doubleday: Anchor Books
- Aschwanden, H. (1982). *Symbols of life: An Analysis of the Consciousness of the Karanga*. Gweru: Mambo Press
- Asante, M. K. (1998). *Afrocentricity*. Trenton, NJ: Africa World Press.
- Berkie, A. (1994). The Four Corners of a Circle: Afrocentricity as a Model of Synthesis. *Journal of Black Studies*, 25, 131–49.
- Cesaire, A. (1995). *A Notebook of a Return to my Native Land*. Newcastle: Bloodaxe Bk Ltd
- Chirikure, C. (1990). *Rukuvhute*. Harare: College Press
- Chiwome, E. M (1996). *A Critical History of the Shona Poetry*. Harare: UZ Publications
- Delgado, F. P. (1998). When the Silenced Speak: The Textualization and Complications of Latino/a Identity. *Western Journal of Communication* 62(4), 420–38.
- Gayle, A. Jr (1972). *The Black Aesthetic*. Doubleday: Anchor Books
- Gelfand, M. (1973). *The Genuine Shona*. Gweru: Mambo Press.
- Gelfand, M. (1982). *Ukama: Reflections on Shona and Western cultures in Zimbabwe*. Gweru: Mambo Press
- Haywood, C. ed. (1971). *Perspectives on African Literature*. London: Heinemann.
- Irele, A. (1981). *The African Experience in Literature and Ideology*. London: Heinemann.
- Karenga, R. (1968). *Black Cultural Nationalism* in Gayle, A. ed (1972) *The Black Aesthetic*. Doubleday: Anchor Books
- Ngugi waThiongo (1972). *Homecoming: Essays on African and Caribbean Literature, Culture and Politics*. London: Heinemann
- Ngugi waThiongo (1981). *Writers in Politics: Essays*. London: Heinemann
- Ngugi waThiongo (1986). *Decolonising the Mind. The Politics of Language in African Literature*. London: Heinemann
- p' Bitek, O. (1967). *Song of Lawino*. Nairobi: East African Publishing House
- p' Bitek, O. (1986). *Artist the Ruler: Essays on Art, Culture and Values*. Nairobi: Heinemann
- Saltzberg, E. A. & Chrisler, J. C. (1997). Beauty Is the Beast: Psychological Effects of the Pursuit of the Perfect Female Body. In *Reconstructing Gender: A Multicultural Anthology*, ed. Estelle Disch, 134–45. Mountain View, CA: Mayfield Publishing.