



# Interrogating Sexual Harassment in Wanjiru Waithaka's *The Unbroken Spirit*

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**Abstract**— *Interrogation of Wanjiru Waithaka's The Unbroken Spirit is an exploration of a woman writer's self perspective on sexual harassment as an act of violation, which men use to display brutality on the female body. Through literary representation, sexual harassment enters into the discourse of gender power relations. Thus, Waithaka makes the image of an oppressed as well as an exploited woman accessible both to the reader and the critic. Her textual depiction of the sexually harassed female is the backdrop against which interrogation of sexual harassment is made.*

**Keywords**— *male, female, gender, power, violence, sexual harassment*



Mary Crawford and Rhoda Unger define sexual harassment as “unwelcome sexual advances, requests for sexual favours and other verbal or physical conduct of sexual nature” (461). Sexual harassment involves undesirable sexual advances. Waithaka's *The Unbroken Spirit* establishes violence inflicted in the form of sexual harassment as archetypal of gender difference. Gender difference manifests in this text in the form of conflict between males and females whereby Waithaka constructs the female as victimised. Thus, she depicts women's subjectivity in the hands of men who harass them. Consequently, the supremacy of the female narrative, in the words of Northrop Frye recognises “every work of literature, as something produced for its own time, is an ideological document” (cited in Aitken 11). The implication here is that Waithaka's literary writing is privileged as a medium for presentation and analysis of complexities of life with regard to sexual harassment towards women. It is unfortunate that even though sex drive is expected to function in an ordinary mode without resulting into aggression, Tessa is subjected to sexual harassment. It is this twisted and distorted form of sexuality that Waithaka articulates using Tessa who is sexually harassed at her place of work.

When we first meet the protagonist, Tessa, she is working for the third month at the Marketing and Social Research

Centre, Westlands, Nairobi. Being a woman she bears a great risk factor for sexual harassment in postcolonial Kenya. We witness this when Kibuchi, her workmate and boss, starts correlating power with sexuality and hence his tendency to harass Tessa sexually. This is seen when he starts making advances through suggestive remarks as he directs his male gaze at her. She feels as if he is “undressing [her] mentally” (9). Furthermore, he conveniently places his hands around her shoulders making her even more uncomfortable. Apparently, it appears that the sexual relationship that he wants to begin with her at the workplace is not likely to be voluntary or equal because he has more power in this organisation. The boss/subordinate sex relationship Kibuchi aims at is a form of sexual exploitation that would deny Tessa the enjoyment of sexual freedom.

Kibuchi meets Tessa's boyfriend and openly tells her that he wishes “he [were] in his shoes” (9). He even enquires whether they consider living together pointing out that if he were Jack, he would not let Tessa out of his sight because as far as he is concerned “There are too many men out there just waiting to grab someone like [her] (16). His verbal appraisal of Tessa is outright sexual harassment. He also enquires whether she uses condoms with her boyfriend as he makes casual sex sound as if it is the most usual thing to talk about among workmates. This disgusts Tessa, but he

maintains that "sex is natural just like eating and breathing" (16). His attitude towards sex is annoying, if not outright offensive.

Tessa is surprised that Kibuchi only thinks about sex when he comes across pretty women. As the violator he assumes that his prey is ignorant of what she wants; that he is in a position of greater power and knowledge to know better what is best for her. He attempts to deny her the right to consensual sex but she is an adamant woman who refuses to succumb to his sexual exploitation. She knows that sexual relationship between her and Kibuchi cannot be truly consensual because of the dual relationship that exists between a boss and a subordinate, and also the inherent disparity in gender power between them. Nevertheless, he consistently follows her in a bid to gratify his sexual desires. This makes her detest his oppressive and discriminatory practice towards her because he comes in her way as far as the development of her female self is concerned.

Waithaka's textual representation of sexual harassment helps us to grasp how male power can infringe on a woman's life. This is particularly so when jobs are scarce and job opportunities are few. Some men use the world of work and career advancement to sexually exploit females and hence the sexual advances and sadistic threats which Tessa receives from Kibuchi. He exercises his male power to subjugate her. This becomes particularly so as Tessa contemplates leaving her job rather than submit to sexual exploitation. Her refusal to succumb to Kibuchi's intimidation underscores women's revolt against subjectivity as well as a sense of courage; and also outrage at a society which stereotypes women as readily available to extend sexual favours to males.

Tessa spends sleepless nights when it becomes clear to her that Kibuchi wants to seduce her as he takes every opportunity to wear down her resistance by being charming, rationalising and cajoling. She also suffers low self-esteem, self blame and impaired female self-image. She is bothered by his sexual advances because he is an influential man in the company as the Director for Strategy and Client Service. She knows he can influence the direction her life takes in the organisation, positively or negatively. He is also respected by the Chairman of the company and if he so wishes he can manipulate Tessa's promotion to become the Associate Director overnight. That way, she can enjoy a six figure monthly salary, fringe benefits, bonus at the end of the year, maybe even a car. Despite Kibuchi's powerful placement in the company, she rationalises that she cannot compromise her integrity. She contemplates: "Would I actually consider having an affair with Kibuchi to help my career... it's ridiculous" (18). Her resolution marks her as a mature female who does not perpetuate female social

stereotyping. It is also suggestive of the psychological growth that she experiences in the course of harassment.

The anguish that comes with sexual harassment makes Tessa develop an unusual cheerless self since Kibuchi continues to exercise his power over her. The kind of power that he exercises on Tessa is premised on patriarchal notions which are bent on silencing women. According to Julie Rivkin and Michael Ryan, patriarchal notions silence women's voices, distort their lives, and treat that which concerns them as peripheral such that "to be a woman ... [is] in some respect not to exist at all" (765). With the patriarchal repression that has consigned women's agency in the society to the periphery of social life, Waithaka sees the need to recognise and accord women voices and hence portrays Tessa's life and experience objectively. It is on this basis that she portrays Tessa as a female who challenges gender power relations in her encounter with Kibuchi. Thus, she depicts women's subjectivity in the hands of men who harass them. Consequently, the supremacy of the female narrative, in the words of Northrop Frye recognises "every work of literature, as something produced for its own time, is an ideological document" (cited in Aitken 11). The implication here is that Waithaka's literary writing is privileged as a medium for presentation and analysis of complexities of life with regard to sexual harassment towards women.

Kibuchi holds an influential position in the organisation and hence his predisposition to sexually harass her. He becomes physical, starts "groping [her] thighs" (20). This affects her psychologically and hence the anxiety, depression and post-traumatic stress disorders that she experiences. Nevertheless, she resists submission to his advances. She does not want him to use her acceptance as a bias against which favourable employment decisions affecting her can be made. Tessa knows too well that offering her body for Kibuchi's gratification will not necessarily benefit her. He will only exploit her sexually and take advantage of her gullibility. She, therefore, refuses to fall into Kibuchi's trap. The truth is that such men use whatever is in their power as a bait to subdue women. Through textual representation, Waithaka challenges men to change their perception of women by allowing them to exercise their right to choose who they want to have an intimate relationship with instead of blackmailing them. She discredits Kibuchi as a male voice that seeks to deny women their voices in matters related to sexuality. His despicable attitude is castigated as behaviour that should not find expression in a contemporary society.

Kibuchi is forty-five years of age, married and doing well in his employment. His current status demands that he nurtures Tessa as a daughter or a sister, but he develops

monstrous tendencies. When they are travelling back to Nairobi from a workshop, he tries to take advantage of the situation. He drives into a restaurant for a drink even though she insists she does not want a drink. She refuses to get out of the car to the annoyance of Kibuchi. His contention that he cannot “stop thinking about [Tessa], how beautiful [she is] and sexy ... I keep thinking about [her] all the time and how good it would feel to be with [her]” (42) affirms his intent to continue pestering her. His talk is characteristic of the male gaze and is aimed at nothing more than bullying her to submitting to him sexually. Instead of accepting his romantic proposition, she gets irritated and develops a fragmented self that becomes obvious to everybody at her place of work.

Tessa does not underestimate the power of her molester. She seeks advice on how best to deal with the situation from Toni who suggests that she should involve Jack, her boyfriend. As far as Toni is concerned, he can give a male perspective of sexual harassment that can help her. Sensing that Jack is likely to freak out, Tessa resolves to bail herself out without involving him. She seeks help from Paul even though she is too ashamed to admit to him that she is the one being harassed. Paul advises her to organise for somebody who is respectable, one who cannot be intimidated to confront Kibuchi. He hopes that this will open Kibuchi's eyes to the realisation that she is not going to yield to his sexual advances.

As advised, Tessa enlists the help of the Managing Director, Mr Kirubi, to stop Kibuchi from harassing her. She nervously tells him:

Someone in the office is harassing me. He keeps pestering me to go out with him and keeps making offensive remarks to me about...His behaviour is beginning to affect my work. I'm unable to concentrate because of worrying about what he will do next. He makes me feel ashamed, humiliated and helpless. I want it to stop, that's all I want, for him to stop. (47)

She states that Kibuchi's intrusion to her privacy is interfering with her performance at the company since the working environment is characterised by intimidation and hostility from her boss. Kirubi empathises with her and promises to do what he can to arrest the situation but he requires proof of sexual harassment. It is disheartening that any report on sexual molestation requires substantial substantiation from the victim. This explains why most women shy away from giving information on sexual harassment; instead of getting protection, they are subjected to interrogation, all of which, in the eyes of the victim, is aimed at protecting the perpetrator of the sexual crime.

The dilemma of getting witnesses to testify about Kibuchi's amorous behaviour weighs down on Tessa's mind. In an effort to trap him, she records a flirtatious relationship between him and her. It is during this escapade that she is confronted with the naked truth that he is not likely to influence her promotion. However, “he would continue to dangle it like the proverbial carrot in order to get what he [wants] and once he [gets] bored then he [will] just dump her...” (98). As far as Tessa is concerned, Kibuchi merely wants to exploit her sexually for he is egocentric and insensitive to Tessa's career progression. He is not eager to help her since his only interest is his sexual gratification.

Armed with an audio tape, Tessa is happy that at last she has proof. However, Kibuchi rubbishes the recording saying the tape does not contain anything one can call proof. She on the other hand is convinced that it contains hints and innuendos which an intelligent person can use to draw conclusions. She hopes to use the tape as evidence of his sexual pestering to discredit him from participating in the forthcoming recruitment exercise. As long as he is there, she knows she does not stand a chance for promotion. He controls the company and the persons working there and by inference therefore controls her career prospects in the company.

Waithaka portrays Tessa as an intelligent woman. When she seeks the Chairman's protection from Kibuchi, she knows better than use the tape as evidence that there is really nothing between them. She realises the tape will convince the Chairman that there are some goings-on between them. It is therefore suicidal to use it for it records him admitting his intentions to have sexual relations with her. In other words, the tape puts her in a compromising situation and hence it is likely to strengthen his pronouncements that she is bitter about their break up.

Waithaka's narrative communicates insights into sexual harassment. Kibuchi, who is the epitome of moral decadence, not only denies the sexual harassment allegations but feigns innocence. He also has the audacity to tell her that “As far as [he is] concerned it can only have been a misunderstanding unless [she has] some malicious underhand scheme planned” (51). He suggests that her notions of sexual molestation are a fabrication. His aim is to confuse her in order to make her cultivate a negative image of herself that is not likely to be aggressive towards him. Playing into his hands would make it easy for him to exploit her.

Waithaka reveals the complexity of women's lives when they resist subjugation from sexual aggressors. Contrary to the belief that women buy their way to employment or positions of power by offering their bodies as a living sacrifice, Tessa refuses to relent. This is to the

disappointment of the likes of Kibuchi who feel that their self-worth has been undermined. The writer uses him to depict masculine construction that stops at nothing to exert power over women.

He threatens to turn tables on her saying:

Do you know how many employees I've come across who tried to seduce me in order to climb the corporate ladder, and how easy it is for me to paint you like them? Picture this Tessa, you tried to seduce me and when that failed you tried to frame me with sexual harassment. Which one of us do you think will be believed? (53)

His choice of words is meant to intimidate Tessa and thereby construct a passive and submissive female self. His intimation that women try to proposition him with a view to use their sexuality in their career progression is more of a suggestion rather than a reality. His aim is to encourage Tessa to intertwine her career progression with sexual favours in an effort to enlist his support for her.

Contrary to his expectation that she may fall prey to his manipulative power and submit to his will, she stubbornly holds her ground and deciphers that as things stand at the moment, her job is at stake. He hits back at her by making her life at the company unbearable. He influences the board to refuse Tessa promotion although she deserves it. Sam, who is not as qualified as she is, gets appointed to the post of Associate Director. Unfortunately, he dies from a grisly road accident two months later and Tessa is asked to act in his position. No sooner does she start acting the deceased's position than the job is advertised. She realises to her dismay, that the "recruitment exercise is being set up for one reason only, to find [her] replacement, because for one reason or another the board has decided that [she is] not suitable" (79-80). This is a blow that Kibuchi deals on Tessa.

When it is obvious that Tessa is not likely to consent, Kibuchi swears to influence her sacking and to also make things hard for her so that she can quit. He states: "This is the corporate world Tessa, a male world, with men's rules. For a while I thought you were an intelligent, ambitious woman but I can see I was wrong. You are naïve and foolish. If I had my way you wouldn't be working here again" (53). The verbal hostility and scheming he uses to overpower her is symbolic of the specific circumstances that some men use to punish women for stepping beyond the gendered boundaries set for them and to instil in them the fear of considering an extension of sexual favouritism to them. It is this strategy of maintaining female subordination that calls for renegotiation in postcolonial Kenya.

Kibuchi's sexual harassment is a violation of Tessa's sexual and physical autonomy and it is apparent that he is interfering with her promotion. This prompts her to seek the intervention of the Managing Director, Kirubi. As far as she is concerned, Kibuchi is intruding on her inner space and she finds it difficult to silently endure an invasion of her self. She asks Kirubi for an explanation as to why she has not been promoted to the position of Associate Director. He vouches for his innocence. He insinuates that the Director given the responsibility to brief her on the terms and conditions of taking up Sam's duties did not do it properly. He impresses on her that the decision to advertise the position was made as soon as Sam died and was not a reflection on how she was performing her job. It pains her to be informed that she is not officially the acting Associate Director and that she is just filling in temporarily until a suitable replacement is hired. She really does not require a prophet to know who is behind her tribulations. She acknowledges that he is bent on getting back at her. She remembers him saying something "about making sure she [has] no future in the company" (83). Her reflection enables her to see the futility of applying for the job.

As the head of Strategy and Client Service, Kibuchi holds the ultimate authority as far as the selection of the best candidate is concerned. The author highlights Tessa's courage when she confronts Kibuchi and tells him to the face that she knows some members of the board who wanted to confirm her and not conduct a recruitment exercise. However, he and others resisted and thus prevented the board from appointing her to the position. Her confrontational stance underpins her as a female who consistently fights against female discrimination. She exposes him for who he is, unscrupulous. Her determination not to let him have the satisfaction of firing her makes her consider resignation to save herself from further humiliation. Nevertheless, the thought of being jobless and jobs are few upsets her. The contemporary society she is living in does nothing significant to reduce female sexual harassment at work places. The society is turned into an arena of brutality and hence the neglect that results to increased sexual harassment of women.

The Chairman of the company, Kirubi, is drawn into the contest of gender power relations when Tessa reports to him that she is being harassed. Her accusations against Kibuchi are interpreted as a love affair gone sour and hence her bitterness. She points out to Kirubi that she can "never and will never solicit for promotions or any other benefits in the workplace in exchange of sexual favours. She maintains she would rather resign than do such a thing" (109). The Chairman dares her to resign, but she declines. As far as she is concerned, she has done nothing wrong to warrant her leaving the company and hence her response that that is an



option she would not want to consider. She challenges the Chairman in regard to the integrity of his organisation:

The official stand of this company is fairness to all employees. So far the company has not been very fair to me. Nobody has come to me and told me that my work is not satisfactory or I'm not performing to the expected level. Instead, all I keep getting from my managers is that my work is good and that I should keep it up. (109)

Tessa courageously makes allegations against an institution that is bent on discrediting her. This is an indication that women are coming to an awareness of their human wholeness as individuals in Kenya and have developed a sense of identification with their rights as citizens enacting nationhood. She says:

My question therefore is this: if my work is good why doesn't the company stand behind me? All I want is a fair shot at the promotion. I want to be judged based on my performance and if that is not satisfactory then I shall accept if I am denied a promotion. But I don't expect to be denied on the grounds of an individual's malicious actions simply because I refused to accept his sexual advances. (109)

Her openness exposes the precarious situation women find themselves in Kenya in the 21<sup>st</sup> Century. They are not only denied promotions, but the jobs they hold are also at stake in the face of sexual victimisation.

The defence she puts up to the Chairman leaves him convinced that she is being harassed and has been side-lined as far as career progression is concerned. She openly challenges him to make his own judgment about her performance. Behaving like a daredevil, she says: "The question should be: can [I] do the job? [Have I] performed in the post? Can [I] make a meaningful contribution...?" (110). She not only poses the questions, she also answers them saying, "And my answer is yes, I can. I have and will continue to do so. I just need a chance to prove it" (110). He is left without no option but to buy her argument. He gives her back the job even though he knows Kibuchi would not be happy and may make it difficult for her. She assures him that she is going to do her job well and challenges him to sack her the minute she fails to perform.

*The Unbroken Spirit* expresses the violent nature of male sexual power through Kibuchi. He sacks Tessa. No sooner does he sack her than he regrets his action. The Chairman asks him to explain why he had fired her. Kibuchi is shocked to realise that nothing goes on in the company without Kirubi's knowledge. He knows it is rare for the Chairman "to concern himself with a particular employee... which [means] that something [has] happened to arouse his

interest in this particular case" (113). He insinuates that he has broken up with her and that she is probably bitter. He takes refuge in lies to defend himself saying:

I had no ulterior motive in denying her the promotion. The job was given to someone more qualified. That is all there is to it but Tessa has never accepted it. I imagine she assumed that because we are having an affair I would favour her, poor kid. (114)

Such falsehood from Kibuchi is regrettable. He taints Tessa's image but the Chairman sees through his dishonesty for he knows the influence that Kibuchi has on the board's decisions. Furthermore, he knows rather too well that the phenomenon of gender-based violence in Kenya. The author credits the Chairman for showing his willingness to veto abusers and to protect the victims. He singles out Tessa as a "person of integrity" (114). He finds it difficult to reconcile the image that Kibuchi paints of her with his perceived notion of her personality. As expected, the violator insists he is not harassing her and is sorry for involving himself with her.

The confrontation Kibuchi experiences leaves him convinced that Tessa is viewed as a good worker. He is therefore not justified in sacking her since her record is clean. Furthermore, the CEO points out that he likes Tessa's positive attitude towards the company and her job. The author uses the Chairman to show men who are not victims of the general societal acceptance of violence against women. He therefore desists from behaving in a manner that devalues women. In addition, he does not agree with the notion that it would be a mistake to let Tessa have her job back. He reprimands, dismisses and tells Kibuchi:

We'll just have to wait and see. One more thing .... This whole business, an employee coming to me with complaints about you, I don't expect it to happen again. How you conduct your personal life is up to you, but I don't expect it to spill over into the business. There are some things I just will not tolerate, so in future make sure you solve such problems before they reach this level. (115)

The Chairman objectively deals with the situation and thereby denies Kibuchi the power to subjugate Tessa by dismissing her. Kibuchi feels humiliated that she succeeds in standing up to him. However, being a person who is bent on revenge, he vows he is not yet through with her, but will change tactics. His plan is to retaliate by subjecting her to more sexual harassment. He resorts to aggression towards her to gain control. His tendency to anger and aggressiveness towards Tessa shows that he lacks coping skills to deal with rejection.

When Tessa feels so weak to take in any more torment she absents herself from work for three consecutive days. Sexual molestation affects not only her female self, but also the atmosphere and climate at the Marketing and Social Research Centre. Rumours start doing rounds in the company that she is having an affair with Kibuchi and that she has even tried to blackmail him to get promoted. It is claimed that the two have fallen out even though his plans were to make her a Research Director. That, they claim, explains why Sam was promoted and his job immediately advertised after his death. As far as they are concerned, she is being reserved for a big job. The rumours can be traced back to Kibuchi. He really does not mind peddling such lies in an attempt to save himself the shame that comes with the rejection and her reinstatement after writing a letter to sack her.

Tessa receives two letters simultaneously: one sacking her from Kibuchi, the other promoting her from the Managing Director. Her appointment to the position of Team Leader Qualitative is influenced by the Chairman. Nevertheless, the letter offering her promotion prompts “a million questions, like where was Kibuchi when the board was making the decision to promote her” (105). Her promotion confirms recognition of the female self as capable of performing both selfhood and nationhood. The turn of events at the company not only surprises her but her colleagues and friends too.

Sexual harassment notwithstanding, the courage with which she challenges her detractors endorses Tessa as the female model in Kenya today. Unfortunately, no sooner does she win the battle between her and her molester than she is involved in another. The day she goes out with Kibuchi in an effort to collect evidence that he is harassing her sexually becomes her undoing. Jack's friend, Ben, sees them at Kichaka Club. He concludes she has broken up with Jack. He seeks Jack out to tell him he is sorry for the break up. Jack reacts selfishly and insensitively. He is convinced that she is cheating on him. In a desperate move to salvage the relationship, Tessa explains the circumstances under which she accompanies Kibuchi to Kichaka Club:

I [want] to trap him into admitting that he [has] been harassing me. The only way I [can] do that [is] by gaining his trust and letting him think that we [can] ..... that I [am] ready to have an affair..... I [have] a tape recorder. I [am] going to confront him with the tape ... and tell him that unless he [leaves] me alone I [will] expose him. (120)

Jack is too self-centred to listen to her and he dismisses her explanation merely because she does not tell him all that before she acts. The truth is that he would have been of no help. When Tessa previously confided in him about her confrontation with her molester, he reassured her saying he

was proud of her for standing up to him. He says, ‘it can't have been easy considering how senior he is in this company compared to you. It [takes] guts, so always remember’ (90). He commended her for her courage, but we are surprised that even in such bleak circumstances, he does not suggest a way out. He offers no assistance and we are, therefore, not surprised when she singlehandedly makes the next move to get evidence that would implicate her molester. It is not astounding that he does not absolve her even though she is sacked by the very man who is pestering her for sex. As far as Jack is concerned, if she is not having intimate relations with Kibuchi at the moment she is likely to have an affair with him in future to safeguard her job if the likes of the Chairman fail to intervene.

His sarcastic remark “Is there anything you wouldn't do to keep that job?” (121) confirms his illogical reaction to Tessa's circumstances. She scornfully challenges him for his inability to offer any help when she requires it most. She says, “When I explained the situation, why didn't you tell me that [is] how you [feel] that I should just surrender. After all I wasn't going to lose anything much, just the best job I have ever had” (122). She wonders what respect comes with his failure to tell her his true feelings at the right time. However, he castigates her for being independent and hence his fear to tell her what to do. The possible explanation is that he is cowed by a woman who can stand her own ground in the face of harassment from males. He justifies his behaviour by accusing her of shutting him out of her life and lying to him. The truth is that he is a failure as far as interpersonal relations with Tessa are concerned. He may have realised, albeit too late, that Tessa is not the kind of woman to order around and hence feels intimidated by the way she exercises her power to challenge the men who try to subjugate her.

Tessa makes an effort to salvage her love relationship with Jack without success. She begs him for another chance but he says goodbye to her. This is despite the fact that she forgave him when she found him cheating on her before. His immature, selfish disposition makes him unreasonable and he casually walks out on her. Considering the circumstances, it is Tessa who would have ended the relationship a long time ago. We blame her for binding herself to a love affair founded on shaky ground that is not likely to withstand much pressure. This may explain why she warns Toni not to tell Jack about the sexual pestering she initially experiences.

Through Tessa, Waithaka asserts women's responsibility to privately and publicly reject any form of violence towards them. She deconstructs the protagonist's female body as a site where unwelcome male advances are countered by a refusal to use sex as a form of goods to be sold or offered

for material gain. By depicting sexual harassment, the writer addresses a wider audience, both male and female in a society. If people are not being employed and promoted through proxy and nepotism, they are being hired depending on their ability to extend sexual favours to prospective employers. In the event that one already has a job, refusal to succumb to sexual pressure may result in dismissal. The writer castigates males who use job opportunities as a bait to entice females. In addition, she compliments men who protect victims from amorous men.

Through literary representation of sexual harassment, Waithaka makes a powerful statement about sexual harassment and equates the infringement of a single woman to the violation of humanity as a whole. She stresses the inescapable collective dimension of the tragic events that take place in relation to sexual harassment towards women. Her textual representation of female subjugation through sexual harassment, though unfortunate, is a record of reaction to the day-to-day reality of women's suppression. By exposing this personal and communal trauma through Tessa's experiences, Waithaka demonstrates that a profound revolution of human consciousness will most likely surface; resulting in better treatment for women and by extension, a better society.

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