

The Role of Prostitutes in the Political Economy of Corruption in Ben Mtobwa's *Pesa Zako Zinanuka* and *Dares Salaam Usiku*

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Summary

Corruption is a vice that continues to afflict many countries in the world, those of Africa inclusive. It is inimical to the rule of law, honesty and integrity. Those involved in corruption subvert honesty while privileging depravity. In the final analysis, the moral fibre of a people becomes eroded as corruption takes the centre stage. Corruption has been a common subject matter in many literary works. Such works have depicted the ruling class and their henchmen involving themselves in the morass, eventually bringing nations economies to their knees. While literary critics have focused on the role of politicians and tycoons in corruption in literary works, little attention has been given to a number of minorities in the malfeasance. This article, which is hinged on African feminism as espoused by Gwendolyn Mikell and Oreyonke Oyewumi reports the findings of an investigation into the role of the prostitutes in the political economy of corruption in Tanzania's Ben Mtobwa's *Pesa Zako Zinanuka* (Your Money Stinks) and *Dares Salaam Usiku* (Dares Salaam by Night). The article argues that prostitution is hierarchical and asymmetrical in male-female relations. Male clients exert power and domination over the female prostitutes, and little wonder that harlots accrue any significant benefit from the trade. The article demonstrates that prostitutes are integral to corruption as they cavort with politicians and tycoons, where they are used as sidekicks, while in other instances they play the role of conduits in scams. They are also used as covert security operators for the corrupt, while playing stumbling blocks to the anticorruption crusaders. The article argues that this is evidence of the subordination of women as a section of menfolk thrive in corruption.

Opsomming

Korrupsie is 'n misdaad wat steeds vele lande in die wêreld teister, ook Afrikalande, en wetsgehoorsaamheid, eerlikheid en integriteit teëwerk. Mense wat by korrupsie betrokke is, ondermyn eerlikheid en laat verdorwenheid floreer. 'n Land se innerlike krag erodeer namate korrupsie toeneem. Korrupsie is 'n algemene tema in vele literêre werke. Sulke werke beeld leiers en hulle handlangers se betrokkenheid by korrupsie uit, en illustreer dat korrupte karakters hulle land se ondergang kan veroorsaak en die ekonomie kan verwoes. Literêre kritici fokus op politici en magnate se korrupsie, maar hulle skenk nie veel aandag aan die rol wat minderhede in korrupsie speel nie. Hierdie studie draai om Afrika-feminisme soos verwoord deur Gwendolyn Mikell en Oreyonke Oyewumi, en doen verslag oor die bevindinge van 'n

ondersoek na die rol van prostitute in die politieke ekonomie van korrupsie in *Pesa Zako Zinanuka* (*Jou geld stink*) and *Dares Salaam Usiku* (*Dar Es Salaam in die nag*) deur die Tanzaniese skrywer Ben Mtobwa. Daar word aangevoer dat prostitusie hiërargies en asimmetries in die verhoudinge tussen mans en vroue is. Manlike kliënte oefen mag uit oor vroulike prostitute en domineer hulle, en dit is 'n wonder dat prostitute enigsins 'n beduidende voordeel uit die beroep trek. Die studie toon dat prostitute 'n integrale rol in korrupsie speel as gevolg van hulle noue kontak met politici en magnate, wat hulle gebruik as handlangers of tussengangers in skelmstreke. Prostitute word ook in die geheim deur korrupte persone gebruik as sekuriteitsoperateurs en om strikke te stel vir strydere teen korrupsie. Hierdie artikel voer aan dat dit bewys is van die onderdrukking van vroue, terwyl 'n korrupte groepie mans van krag tot krag gaan.

Introduction

There are many ways of defining a prostitute (Khamis 2017; Monto 2010; Muindi 1992). It would therefore be wrong to view prostitution as monolithic. This is because its definition can be based on one's education, religion, beliefs, ideological inclinations, socialisation or even geographical location. The domains of prostitution are diverse. Porter and Bonilla (2010) state that they can be the street, massage parlours, drinking pubs, brothels, strip shows, lodging and outcall services. There are scholars who are uneasy to use the term prostitute since it tends to stigmatise those who engage in sex for monetary gains. It is as a result of this that there are suggestions that prostitutes need to be called sex workers as a way of destigmatising their trade. However for this study, the term prostitute has been maintained considering that it is what Ben Mtobwa used in his works. In addition, though Muindi (1990) states that there both male and female prostitutes, in this article, only female prostitutes are addressed as appears in the novels.

People such as the clergy, politicians, medics and sociologists have discussed the question of prostitution. However, it is feminists who have given a lot of attention to the trade. O'Neil (2001) avers that there has been debate among feminists regarding prostitution. She says that there are those who view prostitution as a form of exploitation by the proprietors of the trade, while there are others who view it as a patriarchal establishment that disadvantages women. In fact Ward and Wylie (2017) state that there have been moves by some governments to criminalise buying of sex, as a step towards abolishing the trade all together. Yet there are those who see prostitution as a free enterprise made by women themselves just as any other form of vocation.

However, Mikell (1997) and Oyewumi (2003) argue that whenever there is talk of feminism, there is tendency to generalise Western feminism for the rest of the world. The duo show that though there are instances when feminists share the same concerns the world over, in other cases, their affairs are totally different. Mikell (1997: 2) avers that African feminism entails women fighting to attain high levels of education, participation in economic

activities such as agriculture, elimination of malnutrition, maternal and infant mortality, gender asymmetry and inequality, and general female subordination. Her argument is buttressed by Oyewumi (2003) who catalogues the different types of feminism. African feminists hold that in indigenous Africa, gender roles and relations were based on African culture and ideologies hence, women were able to manipulate and negotiate their place and space at the local, national and even global levels (Mikell 1997: 7). Nonetheless, with the advent of slavery and colonialism, the order in gender relations was disrupted as individualism, capitalism and bourgeoisie culture took root.

This article focuses on the political economy of prostitution in Tanzania's Ben Mtobwa's *Dares Salaam Usiku* and *Pesa Zako Zinanuka*. Based on African feminism, the article argues that prostitution is a capitalist and bourgeois attribute which instigates the subordination of women. It argues that prostitution is inimical to the indigenous gender relations and roles, which were based on African culture. It shows that women involved in prostitution recognise fidelity in relations between male and female couples, but they nonetheless involve themselves in illicit love affairs not only for want, but because the selfish bourgeois culture has become the norm.

Pesa Zako Zinanuka revolves around Kandili who leads a life of paucity as a child. He lives among seven siblings in a shanty and is brought up by a widowed mother. The children are starved, are usually sent home for lack of school fees and their school uniform is mainly tattered. Kandili studies up to upper primary and is forced to curtail his education in order to support his siblings since the mother is weakly. He is employed at TOKO, a public company that makes oxton drugs, as a storekeeper. Oxton drugs combat *palala*, a disease that is deadly to children. As a worker, he is attracted to a lady colleague Maua, who nonetheless rejects his love overtures. He later realises that Maua doubles up as a prostitute, while working in cahoots with tycoons to steal oxton drugs from TOKO Company. There are however a few people who have resisted corruption such as Kanda wa Kamkanda who tells Bon-Kolo that, *pesa zako zinanuka* (your money stinks).

Dares Salaam Usiku focuses on the life of a young prostitute called Rukia. Her mother Nunu has been bringing food on the table from her commercial sex work, but when Rukia turns ten, the mum is embarrassed to continue with the trade under the same roof, and she therefore disappears. Considering that Rukia has a sense of how her mother has been making a living, she goes to different towns in Tanzania before settling in Dares Salaam hotels at night with a view to selling sex. Her tribulations as a young woman are a replica of those of her mother who is once betrothed to a man sixty five years older than her. The man suffers from erectile dysfunction and somewhat makes up for this by battering Nunu every evening. Afterwards, Madam Pambo comes to her rescue and takes her to Tabora. This is where she is introduced to prostitution as Pambo runs a brothel.

Nunu is involved with an impotent tycoon, Peter. She cavorts with Kaipute, one of Peter's cooks and delivers a child by the name of Peterson, who Peter believes is his biological son. She vacates Peter's residence when she has a second pregnancy thanks to another worker. The second child is Rukia. Rukia does prostitution in various towns in Tanzania and Kenya, before meeting Peter, the mother's former lover. Peter pampers and ensconces her in luxury. However, Rukia is not attracted to Peter since she misses Hasara, one of her contemporaries in her former drudgery. Matters come to a head when Rukia invites Hasara to her new house only for Peter to find them in. A fight ensues and Peter is wounded. It is in the mix of this that Kaipute arrives with Nunu, now an old woman. It turns out that besides Rukia, Nunu is also a mother to Peterson and Hasara, who all have been involved in a love triangle.

The Political Economy of Prostitution in a Bourgeoisie Culture

Although there is a school of thought that women engage in prostitution as a result of poverty, this is not always the case (Thukral, Ditmore & Murphy 2005). This is because there are people who find the trade flexible and as offering autonomy, while there are those who prefer it to other types of work. There are also people who involve themselves in prostitution as a part-time in order to supplement the earnings that they make from other vocations. In addition, there are also those who engage in prostitution in order to lead luxurious lifestyles including that of drug consumption.

It is no wonder that there have been attempts to professionalise the trade through demands that it is done in an overt manner and recognised as labour. This has especially been advocated by rights activists heralding the question of political economy in prostitution. It would nonetheless be dishonesty to equate prostitution with other professional jobs such as teaching, engineering, surgery or journalism. Thukral, Ditmore and Murphy (2005) argue that sex work is a chore equivalent to vocations like those of morticians and ablution workers. It is stigmatised, profiled and even pathologised. Thukral, Ditmore and Murphy (2005) stress that it therefore becomes crucial to acknowledge sex work with a view to according the prostitute the attention that she deserves in terms of working conditions and remuneration.

Prostitution is a "new" method of eking out a living not only in Tanzania, but in most of Africa. Mikell (1997) while focusing on African feminism rightly argues that before slavery and colonialism in Africa, women could be involved in "corporate" or dual sex. This is understandable considering that in polygamous institutions; a man could sleep with several wives. This type of relationship was corporate in the sense that the women shared their

husband. Mikell goes on to state that this type of marriage was discouraged by Western feminists, basing their standpoint on Christianity, yet they did not understand how polygamy used to work in traditional Africa. However, this sharing of men was not as a result of making a living as prostitutes do, because both men and women participated in economic activities such as agriculture to earn a living.

There is evidence that prostitution is driven by bourgeoisie's capitalism in *Dares Salaam Usiku*. Grace, Peterson's office secretary is a married woman but does not stop to woo her boss with the intention of sleeping with him. She gyrates her hips in the office hoping to entice Peterson. There is also an instance when the two nearly engage in physical coitus in the office as a result of Grace's temptations. When Peterson starts to arrive late in the office as a result of his night trysts with Rukia, Grace becomes jealous and wants to know the woman who could be having an affair with him. Grace's flirtatious behaviour is neither driven by love nor indigence. It is instigated by a consumerist desire in order to enjoy administrative favours from the boss. Grace succeeds in imploring Peterson to take her along in one of his business trips abroad. Her agenda is simply to have a chance to sleep with him when they are alone outside the country, now that it has proved difficult to do so within the country.

In *Pesa Zako Zinanuka*, Kandili is attracted to Maua, his workmate at TOKO Company. Maua accepts his entreaties and they agree to meet at Metropole Hotel for amusement. Maua arrives and no sooner has she exchanged greetings with Kandili, a Mercedes Benz arrives into which she hops leaving Kandili heartbroken. The owner of the Mercedes Benz is Bon-Kolo, a tycoon who has acquired his wealth through corruption. Maua is not needy since she is an employee of TOKO Company. Her choice to abandon Kandili for Bon-Kolo is therefore not driven by love, but lust for money, definitely a bourgeoisie mannerism. Kandili is aggrieved and hatches a plan to attack Bon-Kolo when he is having fun with Maua in his house. However, his scheme does not work in his favour as he receives a savage beating from Bon-Kolo. Intriguingly, Bon-Kolo surrenders Maua to Kandili as he goes to spend the night elsewhere. On the one hand it can be argued that Maua is resisting domestication as an African woman, which Mikell (1997) asserts that was propped up during colonialism by choosing to go out with Bon-Kolo, not only to a public hotel, but also into his house for the night.

On the other hand, Maua's deed is not short of subordination since she engages in bourgeoisie's economy. While in the production of commodities there exists a relationship between different producers, the prostitution apparent in *Pesa Zako Zinanuka* manifests a contradiction in the relationship between the male client and the female prostitute since after negotiations, the prostitute is turned into a commodity. Prostitutes like Maua are downgraded from their human status to sheer commodities. This happens to Maua who is philandering with Bon-Kolo, but is instantaneously foisted off

for similar pleasure with Kandili, with little regard to her view on the matter. It is not every other day a man will willingly allow his girlfriend to entertain his adversary, but this is exactly what Bon-Kolo does to Kandili. Later, it emerges that Bon-Kolo does not forfeit Maua to Kandili in the spirit of aiding a fellow man, but because he wants to keep Kandili close for some surreptitious economic benefits. In this instance, while it is evident that Bon-Kolo wants Maua for sexual gratification, the bigger picture is that she is being used as a decoy to entrap Kandili for some nefarious economic gains. Maua has little to gain from the heist in spite of her efforts to fight domesticity since she is used as stepping stone to Bon-Kolo's wealth build up.

The role of Maua in the political economy of prostitution is further evident in regard to the activities taking place at TOKO Company. The Workers Union Secretary General at TOKO Kanda wa Kamkanda is against corruption that is rife at the company. He hides under sacks of oxton drugs which are being smuggled to Kenya with a view to making public the scam. He is discovered in the sacks along the Kenya-Tanzania border. A scuffle ensues between him and the smugglers, and he is left badly injured. He is taken to hospital for treatment, where he holds a press conference to reveal the corruption that is prevalent at the TOKO Company. Nonetheless, the leadership of TOKO bribes journalists who twist Kanda wa Kamkanda's story. However, since the corrupt do not want him alive lest he spills more beans, Maua is used as a conduit to bribe the doctor treating Kanda wa Kamkanda to kill him.

She invites the doctor in a hotel room, strips naked and demands that he kills Kanda so that he can in turn sleep with her. The doctor does as he is bid by Maua who uses her beautiful body as ware. The behaviour of Maua to woo the doctor into a hotel room in a way defies her domesticity as an African woman. She is able to earn some money after hoodwinking Kanda's doctor to kill him. The financial gain notwithstanding, she willingly or unwillingly buttresses the behemoth of corruption that is prevalent at TOKO Company. The corruption lords such as Bon-Kolo and Idrisa mint millions of shillings, while Maua is paid a mere one hundred thousand Tanzanian shillings. The bourgeoisie system apparent in *Pesa Zako Zinanuka* is unjust and immoral as the prostitute does not receive justice. To complicate the matter, she lets the crooked doctor fulfil his sexual desires on her body, just as the corruption kingpins do to her and to many girls. This speaks volumes about the subordination of prostitutes like Maua in a corrupt and capitalistic economy.

Out of own volition, prostitutes like Maua use trickery to buttress corruption. Maua uses her beauty to befriend a senior police officer who is involved in the investigation of corruption. The officer has been making advances on Maua, only to be rejected. However, when the fight against corruption intensifies, Maua suddenly turns friendly to the officer. They

meet at a pub for debauchery, and she is able to garner information on the way police are fighting sleaze. She learns that Kandili who has since been immersed in corruption earning a lot of wealth is facing imminent arrest. Maua makes a dash to Kandili's house to warn him about the arrest.

The police arrive before Kandili can escape and Maua uses trickery to let Kandili make his flight using the rear door. She removes her clothes and ties a towel loosely just below her shoulders. She opens the front door where the police officers are waiting and lets the towel drop to the ground, while pretending that it has fallen accidentally. The police officers are awed by this occurrence and take several moments to gawk at her naked body. This allows Kandili to flee and by the time the police officers enter his house, he is nowhere to be seen. This incident is evidence of the manner in which prostitutes cushion the corruption magnates thereby reinforcing corruption. However in terms of economics, they have little to gain from such, and therefore, they are used to foolishly support rip-offs. They are used to bolster a bourgeoisie culture, a matter that gained ground during colonialism, and a behaviour that is contrary to their gender roles in the indigenous Africa as Mikell (1997) argues.

There are nonetheless occasions when women become victims of treachery from their menfolk. In *Dares Salaam Usiku*, Rukia drinks off the night with a man until she becomes soggy. The man pays her for the room services and they proceed to sleep. The following day she wakes up only to find the man plus the money that she had received as payment gone. In this political economy, there is evidence that the man enjoys the prostitute's services without breaking a sweat. This would be a crime in other fields, but since the world of prostitution is clandestine, Rukia does not have a means of making recourse to justice. Webster and Robins (1986) and Martin (2002) argue that generally women become vulnerable in the lowly workforce owing to the fact that they do jobs that do not require skills and which are not unionised. This is not only exploitation of a woman, but also her debasement in a consumerist dogma.

A similar occurrence takes place when Madam Pambo tricks Rukia into leaving her frustrating marriage for greener pastures. Eventually, she takes Rukia to her residence in Tabora, which doubles up as a brothel. Rukia finds other young girls in the residence, and shortly, she is immersed in prostitution. Besides all the body services she offers to different men, she earns no money since Madam Pambo is the recipient of all the payments. Muindi (1990) argues that prostitution is a business and in some quarters, it is viewed as an industry. Female prostitutes sell their bodies as commodities and receive payments from the male clients. However in such trade, sexual abuse of women is rife. The cruelty is covert and could involve drudgery whereby the woman has to remain silent as she is exploited. This is the harsh labour and servitude that Madam Pambo subjects Rukia to as she runs her prostitution business covertly.

Prostitution and Consumerism Culture

Mikell (1997: 3) states that in Africa, male and female relationships take place in “corporate” and dual sex patterns that Africans have generated over time. She adds that colonialism distorted some of these relations and therefore it would be fallacious to claim that all are based on African mores. When rich men accumulate wealth, especially through untoward means, they seek every type of satisfaction as the case of Bon-Kolo manifests in *Pesa Zako Zinanuka*. He is the talk of the Arusha Town as a result of his riches, which have been accumulated within a short span. He has an imposing house, which is bedecked with a forest of beautiful flowers. He has two expensive cars and is reputed for not showing sympathy to wads of money whenever he chooses to entertain beautiful girls, who are sometimes in droves. He attracts girls the way flowers attract butterflies. However, the love that such rich men show to women is bogus, since it is informed by capitalism and patriarchy where selfish men want to satisfy their sexual and monetary cravings. For example, Bon-Kolo advises Kandili to pretend to love Maua, because after all, they still require her for their warped entrepreneurship.

It is arguable that when Bon-Kolo impregnates Dora when both are in Form Three, he is driven by similar sexual desires and it is no wonder that he does not bother to look for her when she drops out of school. Yet, when they meet many years later at Dora’s shanty, the same desire drives him to sleep with her leading to Dora’s second pregnancy. Bon-Kolo oppresses Dora in two crucial instances through pregnancy: First when she is forced to drop out of school for pregnancy and secondly, when she gets his pregnancy a second time and is left to fend for herself and the unborn child. Going by Mikell (1997) and Oyewumi (2003) assertions, it is arguable that an African man who impregnates a woman and leaves her destitute is out of order. This behaviour is not in line with the indigenous African culture as it is based on bourgeois individualism and consumerist desires.

Kandili is not aghast to flaunt his wealth accumulated through corruption. Despite stopping his education early and acquiring a clerical job at TOKO Company, he becomes rich in only a fortnight after falling into Bon-Kolo’s and Idrisa’s ruse. Alongside Bon-Kolo, he is not shy to exhibit his immorally-earned riches to twilight girls at Arusha Hotel. An enchanted girl attempts to entice him as follows in *Pesa Zako Zinanuka*:

I think that beer took the better part of you yesterday... We slept like sister and brother [never had sex]. I was not happy to take your money for no reason. Therefore I suggest we go early tonight. Didn’t I tell you that I would offer you First Aid yesterday? If I didn’t say so, well, I now promise you that. You will always have this night engraved in your memory. (p. 117)

When all this is happening, female bartenders and other twilight girls in the bar are staring at Kandili praying that he invites them so that they can win some little money from him. The twilight girls and female bartenders admire Kandili for his wealth not necessarily because they are needy, but because they are immersed in the capitalist practice where there is lust to accumulate a lot of money and eventually lead a flashy lifestyle. Else, if the co-existence between men and women was stuck to the indigenous African mores, both sexes would work and toil for the good of each other.

In *Dares Salaam Usiku*, Peterson uses Rukia for his sexual appetite. He has a wife, Mama Sony, who is ailing but neglects her. He generally spends a lot of time with Rukia at the expense of his family. He buys Rukia golden jewellery, an expensive car and a house. He mainly does this because of Rukia's arresting beauty, which he wants to devour in terms of physical liaison. This beauty is evident when Rukia admires herself in the mirror:

She envied her thin fingers, smooth legs which were supported by chubby thighs at the top, and was gratified by the flesh that had built behind the thighs. A thin waist just like the one which any man would want, made her smile; full breasts which spread on the chest as if to ridicule her tender age, making her self-compliment, beautiful face with signs of an innocent girl, which made her laugh, and long, smooth hair which flanked her face like a black garden (p. 1)

Prostitution is a big business as is manifest in the relationship between Rukia and Peterson. Peterson finds Rukia physically attractive and wonderful in bed. After offering prodigious services to Peterson in-and-out-of-bed, she earns herself a lot of lavishness. Notwithstanding all this pampering, Rukia does not love Peterson though she loves his money. It is for this reason that she has escapades with Hasara, a man she shared neighbourhoods in the shanties when she was growing up. Peterson is able to dupe and (ab)use Rukia as a result of his stinking riches. The relationship between the two does not derive from mutual love, but from lust and fetishism on the part of Peterson, and from love for money on the part of Rukia. This is not genuine love since it is a relationship anchored on monetary benefits and gratification of sexual craving in the consumerist society. This is materialism, an ideology that is contrary to the indigenous male-female relations as Mikell (1997) argues elsewhere.

Rukia moves to different East African towns such as Singida, Bahati, Arusha, Tanga, Mombasa, Dares Salaam, Tabora and Nairobi to engage in sex trade. In Arusha, a house is rented for her by her man friend where she is also offered money for her upkeep. In Moshi, she is hosted by a Chaga man who is reputed for having had no pain in spending money with her. In Tanga, she sleeps with a man of Arab origin who pays her peanuts, after which she beats him up. She also sleeps with rich men in hotels like New Arusha, Mt. Meru, Seven, Safari and so forth. In Nairobi, she sleeps with a

pilot, while in Mombasa she has a foursome with sailors, eventually earning a nickname, Litter Bin. Rukia's behaviour can be said to be emancipatory because she refuses to be domesticated, an aspect that Mikell (1997) and Oyewumi (2003) state tends to characterise the contemporary African woman. However, she is subordinated as she merchandises her body to different men. This is evidence of how capitalism and greed has transformed the African woman through sex work, yet she has little to accrue from the ideology. Men and women are engaging in relations not out of love, but for individualised, selfish and materialistic gains.

Hierarchy and Individualism in Prostitution

As Hirschman and Stern (1994) argue, women, and in this case female prostitutes, appear as passive in the political economy of prostitution in *Pesa Zako Zinanuka*, but this is not actually the case. This is because they do not have money unlike the male entrepreneurs, and therefore, they may not call shots. However, Maua tells Kandili that as women, they always know what they are looking for in men. They look for:

Those who love girls in sincerity whether in glory or gloom, those who want beautiful girls to show off among other men, and the ugly old men like Bon-Kolo who have a lot of wealth which they strive for. (p. 28)

The foregoing quotation may suggest that the prostitutes operate in equal measure as their male clients since they know what they want in different types of men. However, the scales appear turned against women considering that in most cases, it is the male clients who use women for social, economic and political gains; while women have little gains to make from the relationships.

In *Dares Salaam Usiku*, Rukia goes to restaurants at the age of ten with a view to sell her body for money. She has been deserted by her prostitute mother Nunu, but men are reluctant to sleep with her as a result of her tender age. However, Rukia does not view herself as a child because she has been involved with a neighbour's child where they would practise whatever they saw their mothers do with their male clients. In addition, Rukia has already been gang raped by five men in a dark alley and wonders why men do not want to accept her as an adult. The gang of men that abuses her is driven by lust and chauvinism, and exerts patriarchal and physical control over her. They create a hierarchical relationship of domination versus subordination. There is further hierarchy and jaggedness when men refuse to have sex with her since she is underage, yet in other circumstances, the same men would have little qualms to gang-rape her. The foregoing cases manifest the power that men employ on women in sexual relations contrary to the male-female relations that Mikell (1997) argues were mainly egalitarian in indigenous

Africa. In a like vein, Nunu's behavior to abandon Rukia as a child is driven by individualism that has encroached African societies since the advent of slavery and colonialism.

In *Dares Salaam Usiku*, Peterson strives to treat Rukia as his wife. However, Rukia is not comfortable in her new life of lavishness that she has been introduced to. She has lived freely in the streets and would not wish to lead a life of confinement. It is for this reason that she leaves her luxurious home for the slums to seek out Hasara, her former boyfriend. In Hasara, she finds a real man unlike Peterson. This is why she remains subservient when she is slapped by him, but fights Peterson as an equal. Though there is evidence of domination of women when Hasara slaps Rukia, it is interesting to find that Rukia does not fight back because she thinks that in Hasara she finds genuine love which is not founded on capitalistic encumbrances such as money and luxury. Nonetheless, she fights Peterson as an equal because his love is anchored on consumerist underpinnings, contrary to gender relations that thrived in traditional Africa. Rukia's fight with Peterson is emancipatory because she refuses to be subordinated on the basis of her sex.

There is also an emancipatory act that attempts to dismantle the hierarchy that there is between men and women when Nunu betrays her husband by sleeping with Kaipute, the house cook. Peter is impotent and she is normally forced to employ every trick in the book to make him rise up to the occasion for only a short lived sexual exploit. Worse still, such chances are rare and can occur even after months. However, just like Peter, Nunu requires a child and also sexual satisfaction. Her action to seek physical pleasure from the house cook though a betrayal, is emancipatory since she refuses to suffer in silence. She declines to have her body controlled by the husband and charts a course for her own life. When Peter discovers her trickery, she elects to leave his homestead and disappear in the countryside for good. Her decision to depart from Peter's life and live a quiet life in the rural area is liberating since she is able to make decisions about her life. The desertions of marriages by the two women are a defiance against bourgeoisie's culture where the interests of women are suppressed at the altar of materialism. This is unlike in traditional Africa where there was egalitarianism in the relations.

The two women's behaviour is incongruent to that of Mama Sony in *Dares Salaam Usiku*, who chooses to suffer in silence. Her husband Peterson is involved in regular escapades with the likes of Rukia, but she suffers quietly rather than seek emancipation. She is neglected by her husband causing her a slow death thanks to depression. The husband cannot take her to hospital as he is busy wining and dining with Rukia. She lands in the Intensive Care Unit, where doctors pronounce her prognosis as bad. She acquiesces to her tribulations by stating that: "A man is always as naughty as a child" (p. 73). Mama Sony is reflective of a conservative who appears to cling to a slavish tradition where a man has a right to mistreat a woman the way he wants. This is an unfortunate asymmetry in relations because the woman is

oppressed in silence, as selfishness and individualism rule at the expense of genuine love and fidelity

Concluding Remarks

This article has presented results of an analysis on the role of prostitutes in the political economy of corruption in Ben Mtobwa's *Pesa Zako Zinanuka* and *Dares Salaam Usiku*. Basing itself on African feminism, the article has demonstrated how political economy of prostitution is constructed on hierarchy, consumerism and individualism. It has argued that the foregoing attributes are based on bourgeoisie's culture, which was introduced to Africa during slavery and colonialism. The article has demonstrated that prostitutes are used both as decoys and conduits in corruption, and as commodities for sexual gratification of corruption honchos in the bourgeoisie ideology. It has also revealed that there is inequality and trickery in the business of prostitution and that some acts of prostitution are indices of women's emancipation, especially from domesticity. However the article has demonstrated that while prostitutes are crucial ingredients to the vice of corruption, their economic gains from it are negligible. This is because in the final analysis, it is only their male clients who make colossal wealth from the vice. The article has therefore argued that prostitutes are nothing more than intermediaries in the political economy of corruption which is governed and regulated by men, an asymmetry that calls for spotlighting and discussion, with a view to redressing it.

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