

**THEME AND PROTEST IN THE SOUTH AFRICAN POST-
APARTHEID NOVEL: A CASE STUDY OF THE WRITINGS
OF THREE BLACK SOUTH AFRICAN NOVELISTS**

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University of Fort Hare
Together in Excellence

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CASE STUDY OF THE WRITINGS OF THREE BLACK SOUTH AFRICAN
NOVELISTS**

By

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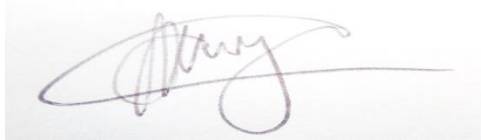
Supervisor: Professor C.R Botha

Date submitted: 09/06/21

DECLARATION

I, Mbongeni Moyo declare that the work contained in this thesis is entirely my own, with the exception of such quotations or references which have been duly attributed to their authors or to other sources.

Signed:



Date: 20/05/21

Mbongeni Moyo

DEDICATION

Education is generally regarded as the key to success in life. I therefore dedicate this work to my parents, Lot and Harriet Moyo. You have been my pillar of strength in my life and you will always be. I promise that I will make you the proudest parents in the world.

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All Glory goes to the Almighty who has helped me throughout this entire academic journey and may his name be lifted high. He surely is the Alpha and Omega. The path towards this study was not an easy one, thus many people were involved and contributed in generating data for this study and the author is highly indebted to them.

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ABSTRACT

This study analyses a selected cohort of black South African novelists' depiction of the real burning issues of the post-Apartheid South Africa. The ideas that the study are concerned with in the novel under study, are based on the aspect of theme and how it is utilised by the respective authors to address the social, economic and political issues in the post-Apartheid South Africa. The study is an investigation of the extent to which black South African novelists have depicted the aforementioned issues. The research highlights those issues that the novels under study addressed and continues by revealing how the authors depict these issues in their texts. Moreover, the study concludes that literature has a role to play in the society and recommends that it should be reliable and useful to the society. It further recommends that literature should not ignore societal issues and should be corrective in its approach.

The study is comprised of six chapters:

Chapter One functions as an introduction to the study. It provides information on the aims and objectives of the study, the background information on the novels under study and South African literature itself. The chapter also outlines the method and the theories, which will be used in the study. It concludes by addressing the significance of the study.

Chapter Two provides a detailed analysis of the theories, which will be used in the study. This includes the Marxism and Realism theory, Afrocentric theory and the Feminist Literary theory. It also defines the concept of theme and outlines its characteristics. It discusses post-colonial literature and its development in Africa. The chapter will conclude with a disclosure of the role of theme and of the author in the African novel.

Chapter Three addresses the depiction of burning issues in Mpe's novel "Welcome to Our Hillbrow". It discusses the real post-colonial challenges confronting the society

during the post-Apartheid South Africa. It determines whether the novel under study adequately addresses these issues.

Chapter Four identifies and addresses the depiction of burning post-colonial issues in Magona's novel "Beauty's Gift". It unveils the themes that are dealt with in the novel under study thereby linking them effectively to the current situation in the new South Africa.

Chapter Five unveils the central themes in Mahala's Novel "When a Man Cries" and it illustrates how the author protests against the ills of post-Apartheid South Africa.

Chapter Six serves as the conclusion of the study and brings out the findings and recommendations of the study.

Keywords: post-apartheid, post-colonial, South African literature, African literature, theme, protest, novel, author, disillusionment, feminism, Afrocentrism.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

The collapse of the Apartheid state and the emergence of democratic rule in 1994 introduced a new phase for the people of South Africa and for those of the Southern African region. In post-colonial Africa, there were widespread expectations and hopes that the introduction of democratic institutions would generate policies that would progressively alleviate poverty and eradicate inequality. Unfortunately, these expectations were seldom met. In the Post-Apartheid South Africa, questions are being raised pertaining to the success of the country's transition. Taking into consideration its under-performance in meeting the targets laid down in its own macro-economic programmes in terms of alleviation of poverty and the abolishment of inequality, it is clear that the expectations of most South Africans have not yet been met.

There are indications that Post-Apartheid South Africa is facing challenges such as high inequality levels, rising unemployment, the HIV/AIDS pandemic, an escalating crime rate, poverty, poor service delivery, and a high rate of rural-urban migration. Altbeker (2007:5) regards South Africa as "a country at war with itself". In 1994, South Africa's democratic government was entrusted with a difficult task and responsibility of job creation, wealth, health care, better housing and the provision of services for the people. However, in this study it will be argued that the majority of these goals have not yet been achieved, thereby causing unrest and increased community protests that have sought to challenge the government on its slow pace of service delivery.

Post-Apartheid literature is constituted of works written by South African authors, both black and white, during the last decade of the twentieth century and beyond. In the past the South African literary community, including authors such as Nadine Gordimer, J.M Coetzee, Athol Fugard and Alan Paton has been instrumental in focusing worldwide attention on the legacy of colonialism and the unfair Apartheid laws and practices in their native country. What distinguishes Post-Apartheid literature from Apartheid literature is primarily its thematic focus, (Fai 2014:155). Post-Apartheid writers have

focused on such contemporary issues as violence, crime, homosexuality, HIV/AIDS pandemic, poverty, unemployment, western-influenced materialism, nation-building and socio-cultural changes in the South African population. The decline of Apartheid has also produced a flowering of activities in other genres than the novel, including drama, short stories, biographies and historical non-fiction.

As many writers and artists returned to South Africa after seeking exile from Apartheid, they encountered challenges of adapting to a culture, far different from the one they originally left behind. The literary community has also noted a certain degree of tension between the older and the younger generations of Post-Apartheid writers. This is caused by socio-economic, political and cultural changes that mark the transition from the Apartheid period to the Post-Apartheid period.

1.2 Problem Statement

Since 1994, a considerable amount of research has been carried out to reveal the ills of the Post-Apartheid South Africa. Unfortunately, the researchers have largely side-lined the method that is used by literature to articulate its concerns. Whilst researchers have acknowledged the concept of literature being the mirror of society, they have largely ignored the fact that there are methods used by literature to disseminate these burning issues. The resulting vacuum, which was also the cause for concern in this research, is that the methods that are used by literature to disclose important information to its readers have not been fully investigated yet. Therefore, this study gives recognition to the concept of theme that may be used by novelists in order to articulate certain challenges that exist in society today. The gap that will be filled by this research is that the concept of theme must be used more extensively as an analytical tool in the literary world. This research is also meant to serve as a manual for the readership in terms of identifying certain themes in novels.

Moreover, the research brings out the articulation of social challenges by the black African Post-Apartheid writers in South Africa. The South African country is facing significant disillusionment politically, socially and economically. Literature as a voice of the voiceless seems to be weak in terms of satisfactorily addressing the real critical

issues of the Post-Apartheid South Africa. There are issues, which cannot be side-lined in Post-Apartheid South African literature, and this research is meant to address those issues. This problem is addressed by this research in the midst of discussing the themes that were identified in the primary texts of this research.

In this particular research, another problem that will be addressed is the failure of post-Apartheid South Africa to listen to its women's voices. Too often, women are left in a vacuum and they are oppressed by systems of patriarchy and neo-colonisation. They are rendered voiceless in the society, which is a predicament that needs to be addressed by Post-Apartheid literature as a voice of the voiceless. The vacuum that will be filled by this research is that of addressing the problem in question by investigating the thematic elements of Post-Apartheid literature on how it addresses the plight of women in South Africa.

1.3 Preliminary Literature Review

In order for one to have an understanding of a people, a culture or a country, a conducive paradigm to begin with is by reading its literature. Literature functions as a mirror of any subject in question. It peels off the layers of human nature and arranges them in a manner in which the reader sees him/herself in his/her fellow human beings as they really are. Moreover, literature can have a political or practical function. It can also do the documentation of history as one of its main functions. Literature can be a profound and brave act of protest. It can address oppression and be the hand that slides back the curtain obscuring the ills of its society. In this part of the study, there will be reference to some of the scholars and texts, which have used literature to protest against the Post-Apartheid crisis in South Africa.

This part of the study deals with some of the scholars who studied the texts of those authors who have used literature to protest against the Post-Apartheid crisis in South Africa. Mkhize (2000:180) is one of the scholars who raises a concern that Post-Apartheid writers are not in touch with the current political situation in the Post-Apartheid South Africa. He says:

Now that the political situation has changed, one wonders

why black writers do not produce texts that bestow the so-called freedom on the readers. They have freedom to produce meaning rather than to become mere consumers.

This standpoint poses the argument that post-Apartheid literature should address real political issues of the current South Africa without side-lining them. Literature has a role to play in the society, which emphasises that it should interrogate every issue that it deems fit to address. Omission of these issues eventually affects the development of the society. The issue of disillusionment is a cause for concern in the Post-Apartheid South Africa. Post-Apartheid literature has a role to play in order to rectify this predicament in South Africa. Karodia (1995:13) states that:

The whites have returned to their complacency, secure in the knowledge that they are still a dominant group. Now the election is over, life has ostensibly returned to normal. The rules have changed, but the game goes on as before. The election was merely a hiccup.

In this instance, Karodia is addressing the issue of neo-Apartheid in the Post-Apartheid South Africa. This implies that the people of South Africa are facing disillusionment and they cannot render themselves successful as a post-Apartheid society because of the social, political and economic challenges the nation is facing.

There are indications that some Post-Apartheid writers did respond favourably to this call. For instance, the views that were presented by prominent authors such as J.M Coetzee in his novel "Disgrace" and Zakes Mda in "Ways of dying" were a revelation regarding the state of South African society as well as that of the world in general. As the South African literary community, some authors (both black and white) took it upon themselves to deal with these issues in a formal manner and not to push them under the rug. These novels were produced immediately after Apartheid and they act as an after-action report or debriefing of the suffering and injustices mostly inherent to the post-Apartheid era of South Africa. These writers use the concept of theme to articulate all the concerns brought out to the readership, which is the aim of this investigation to validate the concept. Oppression rips away, scratches the humanity of both the

oppressor and oppressed. The South African literary community both black and white took it that it should be thoroughly dealt with and not sidelined.

Moreover, Jeniffer Wenzel (2000) alludes to the Post-Apartheid transitions of South Africa executed by Coetzee's "Memoir, Boyhood: Scenes From Provincial Life" (1997). This text was Coetzee's first publication in the post-Apartheid era, which addresses the situation of post-colonialism, which he explored in his study of ideological classifications in South African Literature. Coetzee's Post-Apartheid work was aimed at addressing the crisis of the ongoing murdering of white farmers and the urgency of the introduction of a land reform program in the post-Apartheid South Africa. One can pose that Coetzee's text advocates for a connection between South African fiction and a land reform programme.

Furthermore, amongst the South African literary practitioners, 'History from the Inside' is the subtitle of Clingman's 1986 study of the Nobel laureate, Nadine Gordimer. He explores the social and historical perspectives of Gordimer's fiction, using the theory of realism ('typification') drawn from the Hungarian Marxist Goerge Lukacs. He also examines the narrative voices of Gordimer's novels and suggests that she is one of the authors who has an aim of addressing the Post-Apartheid situation of South Africa, (Jeffers, 1991:32).

Furthermore, Marais (2000) focuses on Coetzee's work and closely interrogates the writer's text, "Disgrace" (1999). He suggests that the novel's thematic concerns are based on the social and economic situation of the post-apartheid South Africa and also addresses the elements of class, age and gender, (Marais 2000:34). Attwell and Harlow (2000) allude to Mda's work, "Ways of Dying" (1995) and they suggest that it addresses the political instability during the transition stage of the new South Africa. It also brings out the issue of disillusionment in the post-Apartheid society of South Africa. In this particular work one of the themes he raises is "Mourning the Post-Apartheid State Already?" which unveils the history of Apartheid and explains the issue of disillusionment in South Africa.

Samuelson (2000) alludes to Magona's "To my Children's Children" (2006) and "Mother to Mother" (2000) suggesting that she uses the voices of motherhood in her works. The aforementioned scholar poses that she (Magona) is a feminist writer who produces her work in a bid to advocate for African women, as they are rendered voiceless in the African society. Samuelson asserts that:

The articulating subject in "To my children's Children" is disputed, covering displacement and guilt, and revealing innocently a self which is diverse to the notions of a community that is pleasant in a political culture marked by black consciousness, (Samuelson 2000: 227).

She goes on to pose that "'Mother to Mother' uses the voice of motherhood to 'cross over and transgress' rather than 'seal off and conserve' ", (Samuelson 2000: 227).

Moreover, Zinn's (2000) essay "rediscovery of the magical" records the feministic attitudes in the post-Apartheid South African literature. She suggests that some post-Apartheid writings in South Africa should direct their energies away from what she terms the "spectacular". This is the broad and dramatic presentation of the maladministration of the Apartheid system instead of "rediscovering the ordinary," focusing their attention on the details of the Post-Apartheid contemporary lives of the South African people, thereby producing literature that can "break down the barriers of the obvious in order to reveal new possibilities of understanding and action", (Zinn 2000:246). While terms such as the 'ordinary' and the 'spectacular' are often attributed to Zinn, they are in fact seminal concepts in South African criticism developed by Njabulo Ndebele in his essay 'Turkish Tales' and elsewhere. This assertion poses the idea that Post-Apartheid writers are still stuck in the past and they need to regroup themselves and be level with the contemporary South Africa.

Post-colonial literature has undertaken the role of contributing towards the building of a new culture. Racism and some of the ethnic issues persist. The decline of Apartheid has produced new responsibilities, new issues which must be attended to. This includes poverty, the HIV/AIDS pandemic and the contradiction between western capitalism and

native cultural traditions. All these are critical issues which literature should address using the concept of theme. This study aims at disclosing the role of Post-Apartheid writers in addressing the critical issues of the society using the concept of theme.

South Africa was re-born in the mid-90s and its literature continues to emerge in its role of being the voice of the voiceless South Africans. Writers both young and old, black and white have begun their dream of telling the story of a new South Africa. Niq Mhlongo, Breyten Breytenbach, Alan Paton, Zakes Mda, J.M Coetzee and Nadine Gordimer are just a sample of the writers that have re-enforced the South African literary community. For a reader to identify the issues addressed by each writer, he/she should first identify the themes brought out by the text, which is the main area of interest of this particular study.

1.4 Research Questions

The study is based upon the following research questions:

- What are the critical issues in Post-Apartheid South Africa, which need to be addressed by the novelists?
- Are the Post-Apartheid writers truly committed to the depiction of these challenges facing South Africa?
- How do writers use theme to protest against the South African Post-Apartheid crisis?
- What are the strengths and weaknesses of contemporary South African novelists in the field of protest literature?

1.4.1 Aims of the study

The aims of this study as listed below are:

- To make a critical analysis of a set of contemporary, Post-Apartheid novels written by black novelists within the context of a particular theoretical framework.
- To determine the importance of Post-Apartheid novels in creating awareness of the South African socio-economic crisis using the concept of theme.

- To analyse Post-Apartheid novels based on social, political and economic issues of South Africa.
- To analyse how the Post-Apartheid novels utilise the thematic component to draw the attention to the disillusionment of the South African nation.

1.4.2 Objectives

The objectives of this study are:

- To investigate how Post-Apartheid novels create awareness of the critical issues of South Africa.
- To assess black writers' social, political and economic consciousness of commitment and their articulation of the challenges facing the Post-Apartheid South African state.
- To analyse how writers use the concept of theme to voice their disillusionment with the Post-Apartheid South African society.
- To analyse the strengths and weaknesses of the novelists based upon their successes and failures in the field of protest literature.
- To provide guidelines for emerging authors of creative texts within the context of the post-colonial literary tradition.

1.5 Methodology

There are various approaches to research methodology that may be followed and these include the quantitative approach, qualitative approach, mixed method and historical approach. Quantitative research can best be explained as a methodology that provides the researcher with the opportunity to collect numerical data that is analysed using mathematically based methods (Aliaga and Gunderson, 2000:43). Qualitative research on the other hand is a scientific approach that attempts to give meaning to certain experiences by describing human behaviour, belief systems and cultural phenomena (Langren, 2008:72). Historical research as put across by Borg (1963:37) is “the

systematic and objective location, evaluation and synthesis of evidence in order to establish facts and draw conclusions about past events”.

This study consists out of a critical analysis of literary texts. There is use of primary sources that consist of selected Post-Apartheid novels written by black authors. The primary focus is on themes of protest with specific reference to the burning issues in South Africa. The selected novels are; “Welcome to our Hillbrow” (Phaswane Mpe:2001), “Beauty’s Gift” (Sindisiwe Magona:2008) and “When a man cries” (Siphiwo Mahala:2007). The intention behind the interrogation of these aforementioned novels is to unveil the South African writer’s level of effectiveness in addressing burning issues of the new South Africa. Examples from these texts will be used to illustrate the hypothesis of this research and to substantiate the researcher’s findings. Where possible, cross-referencing will be used with other African novelists such as Buchi Emencheta (Nigeria), Charles Mungoshi (Zimbabwe), Miriama Ba (Senegal), Alain Mabanckou(D.R.C) and other South African novelists. This approach will be vital in establishing the recurring patterns of this type of literature. Since this is officially a post-colonial study, the selected texts are limited to those written by black authors, because they are the individuals who were primarily discriminated against during the colonial period. Furthermore, in order to provide a balanced representation of the literature of this period, the works of both male and female authors were selected for study and analysis.

The researcher intends to make use of media reports, unpublished and published articles and dissertations and online articles to re-enforce the arguments that are raised. It is anticipated that the utilisation of these resources will lead to accurate observations and statistics that will contribute towards the accuracy of the research. There is also use of quantitative data in the form of graphs etc. related to social issues such as HIV AIDS statistics, corruption, gender based violence, crime and so on. This brings out accurate discussions and statistics that have to be referred to thereby aiding in accuracy of the research. For the purposes of this study, the sources that are available in the University of Fort Hare library as well as NAHECS (National Heritage and Cultural Studies Centre) and Howard Pim Archives on the Fort Hare campus will be consulted. The library will

provide the researcher with relevant texts, which will be of great use in the analytic part of the research. Moreover, the library will also provide the researcher with inter-library loan facilities, which will assist him to obtain access to some of the books that are not available at the University of Fort Hare. Internet resources such as Google Scholar as well as literary journals that are available in electronic format such as *Litnet* will also be utilised for the purposes of the study.

1.6 Significance of study

The significance of this study emanates from the fact that the selected novels significantly influence the current South African situation in the Post-Apartheid era. They are also of importance as they address the social, political and economic status of the current South Africa using their respective thematic elements. This study seeks to widen the field of post-colonial analysis of neo-colonialism by providing a broader and holistic perspective of literary analysis. Moreover, it will also contribute towards the study of literary post-colonial literature, as it will act as a manual for the process of analysing other literary texts that belong to this tradition. In this context, this study will not only be of importance to South Africa only, but to every country in Africa which is facing the same predicament of neo-colonialism, as the issues it raises are relevant to them.

Furthermore, the study provides a guideline for community leaders as a whole, who would like to bring about transformation and change in the post-colonial society. The post-colonial challenges that will be identified in this study will give the leaders in different contexts, a hint on the concerns, which are not always voiced pertinently by the society but need immediate attention. The thematic findings of this study will highlight the consequences of bad leadership, be it in a country, society or a household.

South African literary critics and researchers have given much attention to literature that functions as a voice for the voiceless. Prior to this study, scholars have studied protest literature and have concentrated on disillusionment and its causes without an attempt to show how the artists use the concept of theme to articulate the ills of the society. Less attention has been given to the 'how' part of literature being the voice the voice of the voiceless. This particular study unveils the missing link as it dwells on how literature is

the social commentator using the concept of theme. The study will be of assistance to creative writers by giving them a way forward on how to address the socio-economic issues of the Post-Apartheid South Africa using theme. It is an attempt to build on the existing ground-breaking critical works and it is an attempt to look at the value of literature in all spheres of our lives and how it uses theme to voice out the crisis of the Post-Apartheid South African society.

1.7 Ethical considerations

This research was entirely of a desktop nature, which means that the procedures that are followed consist of the analysis of literary texts. This researcher undertook research on material that was available in the library and on the internet. This means that no human beings were consulted or involved in this research and this eliminates the need for completion of an ethical clearance procedure.

Limitations of the study

This study has only dealt with works written in English, though Mahala's work has been translated into isiXhosa.

CHAPTER TWO

THEORETICAL FRAMEWORK

2.1 Introduction

This chapter deals with the theoretical framework of this study, which is aimed at providing the basis for the researcher's literary analysis. The researcher's perspective is effected in the choice of his theories in this particular study. In the midst of elaborating upon the theories under study, the chapter will be linking the theories to the problem identified initially in the introductory stage of the study. This study will employ three theories namely post-colonial literary theory, Afrocentric theory and post-colonial feminist literary theory. This particular chapter will discuss and extrapolate the aforementioned theories and models, which will be employed in this study. There will also be a brief discussion on the notion of the theory of the novel and the development of African literature in a bid to trace where African literature emanated from.

2.1.1 Protest literature

This section deals with the issue of protest literature which is one of the main aspects of this study. The researcher suggests that the three texts under study belong to the category of protest literature as they are addressing the ills of the Post-Apartheid South Africa. When one is examining a sub-category in the field of literature such as protest literature, it is possible for one to overlook that it tends to dwell on the demarcations that exist between it and other sub-categories. In this instance, Howe suggests that 'we are hardly speaking of genres at all when we employ such loose terms as the political or psychological novel, since these do not mark any fundamental distinctions of literary form'(Howe, 1967:18).

Categories like these can be rightfully situated if one can understand that the demarcations which define them are more subtle than they appear to be in literature. In his foreword to *American Protest Literature*, John Stauffer states:

I define protest literature broadly to mean the uses of language to transform the self and change society. By language I refer not only to words, but to visual art, music, and film. Protest literature functions as a catalyst, guide or mirror of social change. It not only critiques some aspect of society, but also suggests, either implicitly or explicitly, a solution to society's ills (Stauffer 2006:23).

Moreover, one can define protest literature as a sub-category of literature whereby the relevant literary works emphasise protest unambiguously, either as a metaphor, a recurring motive, a structuring device or as a major theme.

Akingbe states that "It is a literature which is characterised by the existence of a clearly-defined viewpoint, strong moral convictions, an often-strident tone, a pronounced sense of outrage, a clear perception of the issues at stake, and a usually optimistic belief in the ultimate triumph of justice", (Akingbe, 2012:1). The researcher's point of view is that protest literature dwells much on advocating for a smooth running of a given society thereby correcting the issues that arise on a daily basis. This is one of the objectives of this study which is to identify Post-Apartheid issues in the novels under study which address issues in a protesting manner.

This sub-category of literature tends to use the same literary techniques which are also used by other categories of literature. However, other sub-categories differ in the combination of the techniques used by protest literature, which makes it unique from others. Such techniques entail a re-enforced emphasis on realism, satire, irony, defamiliarization strategies, paradox, the utilization of anti-heroic characters, the unique methods of plot construction, structure and the narrative perspective.

Moreover, the effects of protest literature can include pity, anger, disgust and social awareness which separates it from other sub-categories of literature. Considering the fact that the main gist of protest literature is that of increasing awareness of the readership, many works in this category use techniques of demystification that are designed to eliminate instilled assumptions and attitudes of the audience. The Russian formalist Victor Shklovsky identifies such techniques as embedded upon the capacity of art to demarcate reality by disrupting the 'automatism of perception' in several ways. Shklovsky also states that some protest writers use the technique of 'seeing things out

of their normal context'; others deploy unexpected symbols and imagery, and the use of archaisms or dialect forms in the language of poetry (Shklovsky, 1965:17-23). Bertolt Brecht's alienation theory of which he tried to deny his audience the usual immersion in and identification with what was being enacted, is also used by writers of protest literature (Iji, 1991:58).

Furthermore, in protest literature, the aspect of ideology is of paramount importance. The strength of this sub-category is obtained from the adoption of ideological viewpoints. Many works of protest literature have significantly adopted the radical outlook of Marxism and socialism. Akingbe postulates that 'Ideology helps protest writers to offer a coherent understanding of the issues they portray, and enables them to combine such understanding with a clear vision of the way in which they can be effectively resolved' (Akingbe, 2012:4). Nevertheless, there are some occasions whereby the sub-category in question is subscribed to all particular social conditions which affect a preferred ideology, even when they do not seem appropriate for the cause entailed. Some writers who are categorized in protest literature may not embrace a particular ideology tending to subscribe to liberal humanism which focuses more on moral dimensions of the issues than pursuing the specific political agenda. The strength of this approach is that it sidelines the drawbacks of political ideology and can be closely attached to the peculiarities of specific issues. Moreover, such an approach may lack the clear focus and inclusiveness of an outlook that characterizes more ideological approaches.

Furthermore, the researcher analyses the concept of protest literature as an advocacy movement by the writers as they gave it upon themselves that they ought to bring out the real bread and butter issues in the society. Akingbe elaborates on protest literature that it can be analysed by stating that:

One of the ways in which protest literature can be understood is by assessing its aims, its features and its techniques. Regardless of differences of culture, time and place, all protest literature seeks a three-fold objective: to testify, to indict and to seek redress. In testifying, protest literature consciously aims to

remember and commemorate acts of injustice perpetrated against particular persons or groups. The act of remembering to honour those who suffered, celebrates those who endured, and enables future generations to have a proper understanding of their roots, (Akingbe 2012:23).

The act of protest brings out issues which need to be addressed in the society. This thesis brings out the way in which the authors protest against the ills of the society in a confrontational manner. The texts under study confront the bread and butter issues using their themes as identified by the researcher. Akingbe also states that 'The act of indictment is a central purpose of protest literature, and in doing so, it exposes those implicated in acts of oppression and injustice, identifies, analyses and characterises the acts of oppression of which they are guilty, as well as outlining the social, political and economic factors which facilitate such oppression', (Akingbe, 2012:23). The novels under study will be analysed within this particular framework thereby identifying the ills of the Post-Apartheid South Africa, socially, politically and economically.

Protest literature has a goal which is to symbolically and literary 'name' injustice and the offenders, such that they stay condemned by the ones on the other side. Protest literature tends to seek redress thereby ending injustices which it portrays and advocating for the punishment of the perpetrators and the provision of compensation to the victims. This act often entails physical and psychological effects as it tries to comprehensively repair the damage imposed upon the victims, institutions and the society as a whole over a prescribed period of time.

In the case of South Africa, protest literature is not an individual struggle but it is a movement consisting of a group of artists. In this instance, the South African writers define the perfect form of exposing their pain and suffering. Moreover, protest literature in South Africa tends to address political inequality, thereby advocating for both equality and justice. It protests against the racial discrimination that evoked inequality and an unjust system of rights. Morve states that, "They need to demand complete revolution" (Morge, 2014:202). It is a very comprehensive idea of control power politics. Protest literature in South Africa fights against the adversity that the similar issues are always in

the form of exploitation, racial power to dominate and weaken the constitutional law. Thus, it is necessary to rethink the issue of equal rights as the social consciousness is the opposite side of the conventional rules (Morve, 2014:201).

Furthermore, Graham and Ward write:

Protest of an individual is not confined to him alone; it is reflected in society as well. It cannot be separated from social, cultural and political circumstances. Protest-inspired values relate to real situations. Protest literature included prose that denounced the race-based oppression and promoted social equality and upward mobility in urban, black communities (Graham and Ward, 2011:117).

The assertion by Graham and Ward above validates the researcher's view that protest literature advocates for the well-being of a particular society. It is structured in way that it can have the freedom of confronting the social, political and cultural ills in a given society. Graham and Ward also pose that it also fights for social equality and upward mobility in urban, black communities. This is also the case in this study as the researcher reveals how the authors under study advocate for the black community in South Africa.

The works of art of South Africans contribute to the contextual framework of their literary work. Their literary texts propose a model of equal rights and a rightful treatment of the society and the government. The government is regarded as an institution which not only brings anxiety in the society but also fails to give full rights to the citizens. The writers reveal their experiences of racial discrimination and unequal treatment by the authorities in their narrative style. Some of the writers reveal that the Apartheid Act brought tension within the society as people raised their voice against this law and joined a movement named the Anti-Apartheid Movement (AAM).

Protest literature in South Africa tends to demand social justice and equality in the society. Protest works are concerned with the depiction of racial experiences in their literary writings. Owing to the political acts of censorship, a number of books were banned in the 'old' South Africa. The concept of white supremacy was said to have

marginalized the 'black' and 'colored' peoples during their ruling era. Thus protest literature emerged to address such issues and raise the voice of marginalized people and create awareness of their pain, suffering and struggle to the world. In the context of South Africa, anti-apartheid writing became a form of protest literature which fought against discriminatory rules which were in practice. Herlitzius writes, "in Africa, two pieces of literatures exist which are Liberal Realist and Protest literature", (Herlitzius, 2005:88).

Furthermore, 'non-white' authorship in the context of protest literature is seen making a shift away from liberal-realist writing. Protest literature by "black" authors was banned by law in 1966 so that the situation of "black" writers could worsen dramatically. In 1960, the list of "black" writers, including the name of Es'kia Mphahlele, Lewis Nkosi, Can Themba, and Nat Nakasa were exiled from their own land, a situation referred to as the silencing of an entire generation of black writers, or as Richard Rive puts it: "South African writing in English virtually became White by law" (Herlitzius, 2005:88).

South African literature has seen a vast production of apartheid fiction which entails historical as well as a critical overview of racial discrimination in the country. This includes books like J. Uledi-Kamanga Brighton's "Cracks in the Wall: Nadine Gordimer's Fiction and the Irony of Apartheid" (2001) and Sten Pultz Moslund's "Making Use of History in New South African Fiction: Historical Perspectives in Three Post-Apartheid Novels" (2003). Similarly, Mongane Wally Serote's "God's of Our Time", Mike Nicol's "The Ibis Tapestry" and Zakes Mda's "Ways of Dying". Geoffrey V. Davis's "Voices of Justice and Reason: Apartheid and Beyond in South African Literature" (2003), traces the development of literature in South Africa under apartheid and attempts to identify how writings are now facing the challenge of a new social order. Richard Peck's "A Morbid Fascination: White Prose and Politics in Apartheid South Africa" (1997), depicts a political culture of white South Africa, (Killam and Kerfoo, 2008:165-77).

Moreover, in their novels, they represent those who suffered under the apartheid conflict for their unequal treatment and their demands for equality in the education system, race, land, politics and so on. Mehta and Naran (1989) write:

If then majority of African novelists, poets and dramatist seem eager to explore traditional African values and if the intention is to see how these values might determine literature of South Africa is concerned with the themes of struggle and conflict between the white conquerors and conquered black, between white masters and black servants, between the village and the city. (Mehta and Naran, 1989:41).

Stephen Gray published his book 'Southern African Literature: An Introduction'(1979). He was aware that he was living in a "divided country," where apartheid had come to determine all aspects of literary practice. The writers had been forced into exile and their works were no longer legally available and were banned (Eckstein, 2007:86). Racial discrimination is the essence of the writing in Africa (Morve, 2015:210). Apartheid complexity of South Africa presents itself in writings like Joyce Sikakane's "A Window on Soweto" (1977) or Nelson Mandela's "Long Walk to Freedom" (1995). African cities like Johannesburg have long been tainted by their genesis in colonial and neocolonial exploitation and much African fiction, like Maja Mwangi's "Kill Me Quick" (1973) or Ayi Kwei Armah's "The Beautiful Ones Are Not Yet Born" (1968). South African writers with their peculiar history of "apartheid" understandably adopted the culture of protest in their works.

In Alan Paton's "Cry the Beloved Country", for instance, we find the elements of a propaganda novel where the evils of discrimination are strongly represented (Kam, 1985:36; Coetzee, 1996:186). Similarly, the novels that tell the story of racial discrimination, such as Gibson Kente's "How Long", "I Believe" and "Too Late" (1974-76), are melodramas attacking apartheid. Farida Karodia's novel 'Daughters of Twilight' (1986) is a story of the "colored" family in South Africa. It relates their struggle to live normally in an abnormal world, (Malhotra, 2008:195). Killam states that Karodia's collection of short stories, "Coming Home and Other Stories" (1988), shows her skill and versatility in depicting the protagonists of various ethnic groups. A Boer girl, a black teacher, a 'coloured' mother and a white employer, (Killam and Kerfoot, 2008:159). Rosemary Jolly (1995) is quite right in reminding us of the smacks of apartheid, which is the term used to refer to racial segregation, which was practiced before the 1990s in South Africa. Nadine Gordimer's novels and short stories also express the cross-racial relations and their anti-apartheid struggle. She captures these issues in "My Son's

Story” (1990) with the social-political and historical essence of apartheid, (Roshan, 2015:65).

In this regard, it can be noted that ever since the emergence of the mainly black African National Congress as the ruling Party of South Africa in 1994, the country itself had abandoned apartheid as an official policy (Talib, 2002:45). This then brought out the emergence of post-apartheid protest literature which addressed the issues of neo-colonialism and the aspects of the contemporary bread and butter issues. As Herlitzius remarks: “The theme of protest literature is also the discrimination implicit in black-white relationships, and its writing is critical of white racial domination. Its literature is produced by blacks, unfranchised non-citizens for whites who have the vote and so can effect change” (Herlitzius, 2005:81).

Moreover, the period 1971 to 1995 dealt with apartheid writing in South Africa. Anti-Apartheid is a part of the reconstruction of the society, which was deconstructed. The protest literature is the process of development and has the aim to create a democratic and non-racial society. After the apartheid era, people are still facing the same problems as poverty, weak eco-political status, and health problems. Thus, there is an immediate need for a peaceful environment and to solving these problems, which are challenging today’s world (Morve, 2014:150). This validates the need for the existence of protest literature in the post-apartheid South Africa as it has a mandate of addressing the social ills that are still existent in the present day.

Furthermore, protest literature has its own strengths and weaknesses according to the different stakeholders in question. Protest literature can also have important benefits for society. This includes the sensitization of society to the many ills and weaknesses that might be present within that society. These matters will receive further attention during the course of this study. To the readership, protest literature is advantageous in the fact that it raises awareness of the issues that promote unrest in the society. Some issues can be visible to the audience whilst some can be invisible thereby being exposed by literature. Protest literature advocates for the voiceless masses in a society and addresses relevant issues that affect them by confronting the relevant authorities in question. Protest literature is there to address the wrongs which are in play in any given

society. It has a literary licence which gives it the power to unveil the weaknesses of the so-called powerful structures, be it in the government or any leadership institution.

Moreover, protest literature militates against tendencies which promote inequality and unrest in any given society. However, protest literature also has its weaknesses which become evident in its process of protesting. This type of literature has an effect of raising anger and unrest among the readership which lead to retaliative tendencies in the society. It is authoritative in nature as it prescribes how the society should operate without giving light to the factors which cause the society to operate in the way it is operating.

This study has revealed that protest literature is often limited by the fact that it tends to be too utilitarian. This means that many of the texts are written with the mere aim of serving a particular purpose, for example, to scrutinise a particular sociopolitical ideology, rather than to unveil the internal beauty or aesthetics of the text as a literary work of art holistically. The universally-recognized principle that should apply here, is that of the *utile et dulce*, which means that a good literary text is characterized by the fact that it is both useful *and* beautiful. This concept was crafted by the leading Roman poet, Horace, who argued that: 'Poetry should simultaneously teach and delight the reader.' Protest literature becomes too educational or instructional in the sense that it draws the attention of the reader to anomalies that exist within the society without paying satisfactory attention to the basic features of literary texts such as character, plot structure, style and language used etc. This principle also applies to contemporary prose literature, including protest literature. Even instructional texts such as these that originate from the post-colonial period, are therefore expected to depict characters, suspense, language and art that is beautiful in its own right, (Morve, 2014:150).

The three novels under study are 'Welcome to our Hillbrow' by Phaswane Mpe (2001), 'Beauty's Gift' by Sindiwe Magona (2008) and 'When a man cries' by Siphiwo Mahala (2007). These novels were selected by the researcher as they all fall under the category of protest literature. Mpe's novel under study was addressed to the South African post apartheid society and the South African government. In this study it will be illustrated how this novel brings out the ills of the society and how people are living in the

contemporary South Africa. Mpe confronts the government on issues such as lack of educational financial assistance among the youths and the issue of corruption. He also focuses his protest on the masses as well, when he confronts the issue of crime in the contemporary South Africa. Mpe raises protest against the criminals in the society whom he states that they have no respect for human life. He also addresses the issue of xenophobia among the local South Africans who raised a belief that the foreigners brought with them, the HIV/AIDS virus and spread amongst them and also that they are the ones practicing crime in the country. This ideology is suppressed by Mpe as he seems to be protecting the foreigners, saying even the South Africans had already contracted the deadly virus and that they are also involved in criminal activities.

Moreover, Magona's novel under study is addressed at the South African society as a whole, including South African men, South African women, South African youth and the South African government. In this study, it will be argued that, in her novel, Magona is protesting against the South African society's stereotyping of women who are rendered powerless and dependent on the society. She seems to be in a bid to empower women in this oppressing society which belittles women. The novel is also addressed to South African men who are depicted as women abusers in the text. Magona raises hatred against men as she seems to regard them as dogs in her novel. She also implores women to empower themselves and be in charge of their bodies and well-being. In the novel she seems to encourage women to be sole decision makers of their bodies and not to allow men to decide on their behalf. Magona also addresses the youth and their well-fare as far as HIV/AIDS is concerned. She seems to stress the need for behavioral change among the youth to always protect themselves from contracting the deadly virus. The novel is also addressed to the government which seems to lack on service delivery as far as health is concerned. The failure of government to distribute adequate anti-retroviral drugs to the masses is exposed by Magona in her novel.

Finally, in this study it will be argued that Mahala's novel is addressed at the South African government, as well as South African men and South African women. The South African government is confronted on the matter of the living conditions of the masses in the country. Mahala unveils that people are living in shacks and they are still

using the bucket system. He exposes the failure of the government to improve the living conditions of the masses. In the novel the councilors are also accused of delaying projects which do not improve the living conditions of the masses. Mahala also addresses men who take advantage of women and sexually abuse them. The novel also confronts teachers who take advantage of young pupils and sexually abuse them.

This thesis tends to show the advantages of protest literature as it deliberates on the novels under study. The researcher will unveil the benefits of protest literature by identifying the issues which are raised by the novels in the process of addressing the themes they depict. The thesis will also show how the authors are protesting against the ills of the post-apartheid South Africa and how they use their themes to address the issues.

2.2 Historical development of the African novel

In order to understand the three selected novels in this study, one should have a full and clear picture of the development of the African novel. For this reason, this particular section will discuss the development of the African novel across three sectors namely West African, East African and Southern African literature. The researcher deliberately chose these three geographical parts of Africa as they broadly share the same cultural and literary norms and values, as they are situated in Sub-Saharan Africa. These three sectors will be discussed below.

2.2.1 Development of West African literature

West African literature refers to works of art produced within a geographical area consisting of five countries namely Ghana, Gambia, Nigeria, Liberia and Sierra Leone. Together, these states have a population of about 140 million. A number of people inhabit each of the five countries. Some of these communities, like the Ogoni in the Niger Delta count only half a million members, while others, like the Igbo in South Eastern Nigeria, amount to 20 million. Their narrative traditions are as manifold as their cultural heritages. In Gambia, oral literature is still much more popular than written texts and the number of published Anglophone authors is small. In contrast, Nigeria, whose population consists of more than 200 linguistically heterogeneous peoples speaking

about twice that many languages and dialects, has produced a highly diversified literary tradition, (Gihandi 2004:67).

The roots of English language literature in West Africa can be traced from the emanation of different cultures which came up to challenge the external colonial cultures as stated by Izevbaye (2000:23). It may also be suggested that West African literature may be traced from the old European traders. In West Africa, the history of Christian Missions is one of the most durable cultural legacies in the region. Moreover, the outcome of British colonial rule in the region can be treated differently from the Christian Missions as far as development of literature is concerned. The political influence instilled by Pan-Africanism on the emergence of West African writings boosted the existence of West African literature. The appearance of the 'African Writers Series' as a main articulator of African fiction and poetry in English impacted on the development of literature in the region. In the case of Nigeria, its civil war was the main push factor for an outpouring war of literature, (Izevbaye 2008:472).

Furthermore, there are some of the literary works that were produced in a bid to address social and cultural issues that emanated from women rights and feministic issues. This post-colonial identity saw some of Africa's best writers like Achebe emerging. He produced his first popular literary work, "Things Fall Apart" in 1958. This novel addressed the challenge between traditional norms and the negative effect of the colonial culture. It also addressed the issue of masculinity and feminine identities in a patriarchal society.

Moreover, in the researcher's view, during the first half of the 20th century, the English language was transformed into a means of furthering African nationalism beyond ethnic boundaries. It also established a Pan-Africanist link with African-American and West Indian intellectuals such as Du Bois and George Padmore respectively and with African leaders such as Kwame Nkrumah, Obafemi Awolowo, and Jomo Kenyatta, who propagated a somewhat idealized vision of African unity. This idea inspired the struggle for independence. Apart from its adaptation as a literary language, English has also always served a political and cultural function. While Africans found creative ways to

integrate their culture into the Christian practice, they also used the coloniser's language to produce newspapers that supported their struggle for political self-determination in a similar way. African literature in English adopted European narrative genres and adapted them to African needs, (Peters 1989:189).

Nigeria and Ghana have, since independence produced a considerable amount of Anglophone writing, depicted in detail in this section. On the other hand, orature has long surpassed the cultural importance of written fiction in Gambia. Its bards and storytellers, the griots/griottes, are highly respected members of their communities and function as living keepers of cultural memory. Since the break-up of the confederation of Senegambia in 1989, Gambia has been trying to stress its political independence from its larger neighbor Senegal. However, the Gambian author Lenrie Peters could still claim that the English language "isn't in the country to any depth" (Peters 1989:189). The past years have seen a turn towards Anglophone writing, in contrast to Senegal's francophone orientation, as part of the creation of a national identity. Although the number of Gambian publications is not significant and many texts have a distinctively didactic character, the importance of English as a unifying *lingua franca* is beyond question and as long as it is "employed in the service of an African sensibility", (Sallah 2005:89), Anglophone writing is perceived as a contribution to the Gambian nation-building process.

The first author who can be called Gambian, Phillis Wheatley (1753-1784), gained a reputation as an African American writer after she was abducted at the age of eight and taken to North America as a slave. This period was a time when the intellectual capacities of black people were "a subject of serious speculation", (Sallah, 1992:27). Although Wheatley never openly condemned slavery, an omission that has provoked sharp criticism of her work in recent times, her artistic genius has always received critical acclaim. Permeated with biblical and Greek references, Wheatley's neoclassical poems are somewhat influenced by an attitude of cultural superiority that is also often found among the "Krio and Americo-Liberian elite", who adapted colonial ideas of civilization and thus believed themselves to be more advanced than the indigenous population of Sierra Leone and Liberia. Despite Wheatley's devout acknowledgment of

having being saved "from my Pagan land" (Wheatley 1786:18), her implicit insistence on human equality proves to be extraordinary for an African woman brought up in an era that hardly supported the development of Black self-confidence. Moreover, Wheatley's success has long remained a singular phenomenon in Gambian writing. Subsequent publications did not appear until around the time of independence in 1965. In 1960, William Conton published his semi-autobiographical novel "The African", which became a bestseller in many African countries. It was among the first literary texts to deal with the psychological impact of European colonialism.

British culture has left a deep imprint on Gambia. Its emerging national literature relies heavily on English literary forms and genres but enhances these epigones with local and regional cultural allusions, references to Gambian history and typically Gambian concerns. It also uses the Gambian landscape as a literary setting. Tijan M. Sallah stresses the fact that a national literature "must of necessity be written in English" because "ethnic texts have not broken parochial boundaries to permeate the understanding of other ethnic groups in the Gambian nation" and thus, "they cannot be called national literature", (Sallah 2005:78). Historical novels like Ebou Dibba's "Chaff" and "The Wind" (1986) and Nana Grey-Johnson's "I of Ebony" (1997) have laid the foundations for a reinvention of history from a Gambian point of view and collections of poetry like "The Repeal" by Juka Fatou Jabang et al. (2005) discuss social imbalances between the sexes. Lenrie Peters' poems seek to explore the mysteries of the country's spiritual legacy, thus paving the way for a distinctively national Gambian literature, (Katchikali, 1971:10).

However, Nigeria has produced the vast majority of Anglophone West African writers and its cultural variety is reflected in the works of such distinguished authors as Wole Soyinka, Chinua Achebe, Buchi Emecheta, Zaynab Alkali, Flora Nwapa, Biyi Bandele-Thomas, Ben Okri, Ken Saro-Wiwa, and Arnos Tutuola, to name but the most prominent. A slave narrative also launched the country's Anglophone tradition. Olaudah Equiano's "The Interesting Narrative of the Life of Olaudah Equiano" was published in London in 1789 and became a bestseller, going into eight British editions and translated

into several European languages. Equiano supported the abolitionist cause, giving speeches in which he demanded the end of slavery throughout Britain. He belongs to the small but remarkable group of Anglophone African intellectuals of the 18th and 19th century whose personal fate and engagement laid the foundations not only for their literary descendants but for a reversal of the image of Africa and Africans in Europe. In all of the countries considered here, there is a noticeable gap between the earliest publications and the emergence of an Anglophone writing tradition in the years surrounding independence, (Bolt, 2016:32). The Anglophone Nigerian work of fiction that followed Equiano's narrative was Arnos Tutuola's "The Palm-Wine Drunkard" (1952), a recounting of the travels of a chronic drinker who tries to find his palm-wine tapster and, on his quest, meets several fantastic characters and pays a visit to the underworld.

In terms of the total number of editions of her works, Buchi Emecheta, born in 1944, is the most successful writer of sub-Saharan Africa. Married at an early age, Emecheta accompanied her husband to London, where she gave birth to five children and started to write. Her husband, however, burned the first manuscript. Emecheta left the husband to raise her children alone and has to date, published twenty novels. Her seminal work, "The Joys of Motherhood" (1979), echoes Achebe in dealing with the impact of colonialism on African cultures. Her approach, however, bears no trace of a 'writing back' poetic. Her work is feminist in its emphasis on female perspectives and empowerment and in her successful exploration of women's roles and concerns in Nigerian history. Some of her novels, including "Kehinde" (1994) and "The New Tribe" (2000), contribute to the emerging African-British literature and its focus on Black British identity, questions of belonging, and cultural transgressions, (Bolt 2016:56).

This section concludes with a brief survey of the works of Ben Okri, certainly one of the most innovative contemporary Nigerian storytellers. Along with the Ghanaian Kojo Laing and the Sierra Leonean Syl Cheney-Coker, the British-based Okri belongs among those writers who have made prominent a distinctively West African version of magical realism. In his prize winning novel, "The Famished Raad" (1991), Okri tells the story of a

so-called abiku child, a child, according to Yoruba belief, who is born only to die again. Representing an unfulfilled destiny, this spirit child follows an eternal circular path of birth and death. In his novel, Okri creates an individualized abiku named Azaro who decides to break the cycle:

But this time, somewhere in the interspace between the spirit world and the Living, I chose to stay. Sometimes [I] think it was a face that made me want to stay. I wanted to make happy the bruised face of the woman who would become my mother (Okri 1992:5).

Okri's mythopoeic approach connects the world of the living to that of the spirits. He weaves a tapestry of Nigerian past and present, thus creating "a reality in its own right, a fantastical actuality where the dead are still alive, the marvelous takes place in the ordinary, and the supernatural is an accepted part of everyday life", (Wright 1997:182). This spiritually enhanced reality is set in the time around Nigeria's political independence. In multifarious representations, the sparse plot describes the onset of modernity, a population suffering from poverty and politicians whose ambitions, directed entirely at increasing their own power and wealth, fail dramatically to contribute to the construction of an independent nation. Eventually, Azaro realizes that his nation shares his abiku-state. It also inhabits an interspace, being "a spirit-child nation. It also keeps being reborn and after each birth come blood and betrayals, and the child of our will refuses to stay till we have made propitious sacrifice and displayed our serious intent to bear the weight of a unique destiny" (Okri 1992, 494).

2.2.2 Development of East African literature

The above-mentioned literature was introduced to employ literary production within a region covering those countries with a tradition of Anglophone writing. These countries in question are Tanzania, Kenya, Uganda and South Sudan. These countries are members of the East African Community (EAC). The first four are also included in the African Great Lakes region. A number of people inhabit each of these countries. Their narrative traditions are as manifold as their cultural heritage. In the region, oral literature is still much more popular than written texts and the number of published Anglophone authors is small. The discussion that follows will consist out of two sections, namely the colonial period and the post-colonial period.

2.2.2.1 Colonial Period

The suggestion by Lindfors poses that "Twenty years ago East Africa was considered a literary desert" (Lindfors, 1980:67). He reflects a perception that East Africa was faced with literary barrenness during the middle of the previous century. Moreover, his 1976 interviews with East African writers, publishers and other practitioners reflect a common opinion that literature in East Africa was nowhere to be found. This situation is different from that of West Africa, which had significant achievements whereby Amos Tutuola, Chinua Achebe, Wole Soyinka, and others were already established writers. This deficiency was made public in 1965 by the Ugandan writer, Liyong when he raised a question that formed the title of his article "Can We Correct Literary Barrenness in East Africa?" published by the "East African Journal", thereby raising a provocative debate in the context of the development of East African Literature, (Knight 1986:901).

In Lindfors' interview, the questions were aimed at unveiling the reason why, during the mid-1970s, the region in question was subjected to less growth of artistic production whilst a number of foreign and indigenous publishing houses were thriving.

Moreover, one can identify three main push factors that led to the flowering and publishing of East African literature. The major elements that contributed to the growth of East African writing in English language are the colonial and post-colonial education system and the establishment of local and foreign publishing institutions. The other main element is the pre- and post-independence politics in the region in question. According to Bakari and Mazrui (1986:868),

If African literature is a child of education", its village fore-bearer, traditional orature did not have as much influence on its English-language progeny as its alma maters, the university colleges established by the British because of the relative lateness of East African colonization. However, this educational phenomenon occurred in the region long after it had in other areas of the continent. Though there was a number of British residents in Zanzibar, it was not until the end of the nineteenth century that the British attempted to open up the bulk of East Africa, at a time when vast portions of West Africa were already an integral part of the British or French empires, (Bakari and Mazrui 1986:866).

One of the most influential literary works that was completed during the colonial period was “Story of an African Chief” (1935). It was republished in London as “Africa Answers Back”, and was written by Akiki K. Nyabongo (1907), a prince from Uganda who attended Yale and Harvard and, as a Rhodes Scholar in Oxford University. He obtained his B.Litt. in 1939 and his Ph.D. in 1940. This autobiographical work has a dual purpose. Nyabongo presents a detailed description of life among the Buganda aristocracy, while implicitly criticizing the high-handed cultural elitism of European missionaries and government functionaries, (Bakari and Mazrui 1986:867). The most politically significant figure of this early group is Jomo Kenyatta (1891-1979), the charismatic Gikuyu, former political prisoner during the Kenyan Emergency period of the 1950s and President of the nation from the achievement of Independence in 1963 until his death. However significant and controversial his later political success, his first prominence came in 1938 with the publication of his anthropological treatise on the Gikuyu, ‘Facing Mount Kenya’. Kenyatta had been hired part-time at University College, London, as a lecturer in Gikuyu phonetics and at about the same time, joined the classes taught at the London School of Economics by the functionalist anthropologist Bronislaw Malinowski, who subsequently wrote the preface to Kenyatta's work (Gikandi 2007:121).

2.2.2.2 The Post-Colonial Period

The post-colonial period in East Africa saw the establishment of a number of educational centres. As mentioned above, it was not until the 1960s that East Africa began to develop literature in English, which was imaginative rather than solely historical, anthropological, or political. The single most significant educational force behind this development was Uganda's Makerere University College in Kampala that had been established in 1939 to provide higher education for all citizens of British East Africa: Uganda, Kenya, Tanganyika, and Zanzibar. Makerere University attracted an inter-territorial group of students, Ngũgĩ wa Thiong'o from Kenya, for example, and Ugandan Asians like Peter Nazareth, as well as Europeans. After its affiliation with the

University of London in 1953, it drew many of its staff from universities in Europe and America. The "destiny of Makerere as the most significant educational institution in East Africa became closely tied to the destiny of creative writing in this part of the continent", (Bakari and Mazrui 1986:868).

Mariama Ba is one of the most influential female authors from this period who is known for her powerful feminist works. She addresses the issue of gender inequality in her native Senegal and Africa as a whole. Her negative anger against the patriarchal structures defined her upbringing in the literary world. Mariama's novel "So Long A letter" (1981) addresses its protagonist's strength and weakness within a marriage institution and the society, (Heron 1986:923). Moreover, Nuruddin Farah has produced a number of plays, novels and short stories and these works revolve around the writer's experiences in his native country, Somalia. His first novel "From a Crooked Rib" (1970) emanates from a Somali proverb, "God created woman from a crooked rib and anyone who trieth to straighten it, breaketh it". It is a narrative on the atrocities of women in the Somali society as he characterizes a woman experiencing an unhappy marriage. His literary works address social criticism thereby dealing with themes that unveil war and post-colonial identity, (Behrooz 2018:189).

Student journals were also launched at the universities founded in 1961 from the former College at Dar es Salaam, which saw publication of a number of novels. From Nairobi, Kenya, came "Nexus" (1967) and, later, "Busara" (1968). Indeed, as the intellectual and creative stance of East Africa shifted in the 1960s from Kampala to Nairobi. 'Busara' became the most influential of the student publications. "Penpoint" was superseded in 1971 by "Dhana", which reflected Makerere's much more Ugandan student population by that date, (Heron 1986:923). All of these student journals were extremely important in encouraging and offering outlets for many of the writers later to shape the East African literary scene; Peter Nazareth, Ngũgĩ, and Barnabas Katigula are just a few examples, (Behrooz 2018:189).

However, of great significance as well as reflective of the intellectual activity at the universities, were the two conferences on African literature that served to frame the decade of the 1960s, the African Writers Conference held in Kampala in 1962 and the East African Writers' Conference in Nairobi in 1971. Speaking of the first meeting, Bakari and Mazrui conclude:

This gathering was probably the most important single event that acted as a catalyst for emergent East African authors.... The Conference can truly be said to have opened to East Africa new horizons of literary activity and 1962 became the turning point in serious literature in English, (Bakari and Mazrui 1986:876-877).

In the researcher's view, Makerere University played a pivotal role in the development of East African post-colonial literature. As stated above, the university allowed growth of prominent East African writers like Ngugi, Nazareth and Katigula, to mention a few. The university also gave them a chance to enter into dialogue on the issue of African literature through conferences, which empowered their zeal to be prominent East African writers, and indeed, they developed their own culture and African literature as well.

2.3 Development of Southern African Literature

Southern African countries are regarded as SADC countries that belong to the Southern African Development Community (SADC) countries that includes Botswana, South Africa, Zimbabwe, Zambia, Namibia, Tanzania, Angola, Malawi, Lesotho, etc. Each of these countries have their own literary situations depending on each country's independence and the writers themselves. Some have a richer literary tradition than others. For instance, Zambia is not yet at the same level as Zimbabwe as far as literary production is concerned, (Chisele 2019:25). This discussion on the development of Southern African literature will include the literature that was produced in all the countries mentioned above except South Africa. The literature that was produced in South Africa will be discussed in the next section. This discussion will consist out of three sections namely the pre-colonial period, the colonial period and ending with the post-colonial period.

2.4.5.2 Pre-colonial Period

The type of literature to be discussed in this section is the one that was produced before colonisation of the Southern African states. Zimbabwe is one of the SADC countries, which produced a number of literary texts during its pre-colonial period. For security reasons and the prevention of political unrest, the Southern Rhodesia literature Bureau was not well disposed towards the nature of the produced work. The novel concentrated significantly upon the opposition of the Ndebele to the colonial regime. In the same vein, the first Shona novel was published in 1956 titled “Feso” by Mutswairo. This work celebrated “the fullness of pre-colonial life while delivering the moral that oppression should be resisted”, (Chiwome & Mguni, 2012).

Furthermore, during the pre-colonial era in eSwatini (formerly Swaziland, there was no written literature, as it is understood today from a literary perspective. The literature that existed was oral, sustained by the local indigenous siSwati language and consisted of traditional oral material. The oral literature took the form of narratives like folktales, myths, legends and epics celebrating the feats of the Swazi society and its heroes. Oral poetry took the form of songs and praises during ceremonies and festivals, incantations and recitations during rituals and other religious ceremonies. Each individual also developed songs and praises for himself. For instance, N. Sikhondze (1987), as quoted by Sone, (2010:46) postulates that Swazis admired the long-known and favored song “Mswati Yinkhosi ka Hhohho,” translated to mean, “Mswati is king of Hhohho”. She goes on to say that this song recounts Swazi history, how king Mswati 11 established the Swazi nation and it tells of the events that occurred between 1904-1907 when Swaziland was partitioned into European-owned farms, crown lands and the Swazi national land. Sikhondze also talks of the King’s praises that gives the history of his birth, achievements, exploits, etc. Through this form of literature, Swazi history and culture was passed on by word of mouth to future generations through oral tradition, (Sone 2010:46).

2.3.1 Colonial Period

The emergence of Zimbabwean literature was influenced by its history and the political crisis that blacks experienced between 1890 and 1980. The abrupt and brutal intrusion

of white settlers across the Zambezi and Limpopo rivers was one factor that subjugated the Zimbabwean country to colonial predicament as the regime exploited its economic and human resources. The colonial rule employed a systematic programme of depriving the natives of their rich ancestral lands and resettling them in crowded and infertile lands. Moreover, the natives were deprived of their cultural rights as the missionaries and other educationalists assaulted the African culture. The local life was seen as primitive and the coloniser saw it justified to eradicate it and instil the Christian culture, (Chiwome 2002:98).

Furthermore, Samkange's novel "On Trial for My Country" (1966) from this period addresses the injustices that Africans were exposed to during the colonial period. His second novel "Year of the Uprising" (1978), articulates the moral degradation of the coloniser who bitterly disliked the Africans as he dispossessed them of their land, which is also the same thematic concern of Mutswairo's "Soldier of Zimbabwe" (1978). In these aforementioned works, the heroes of Zimbabwe are commemorated and unveiled as models that Africans should imitate in their struggle for liberation. Mutswairo's "Feso" (1956) emphasises the struggles that blacks engaged in since 1890 in a bid to liberate the region.

Moreover, credit in the Zimbabwean literary fiction has to be given to literary practitioners like Charles Mungoshi, Dambudzo Marechera and Stanley Nyamfukudza. These artists belong to a generation that is conscious of the expectations of the novel as a paradigm and an expression of a peculiar nature of experience. For example, Mungoshi's novel "Waiting for the Rain" (1975) and his collection of short stories "Coming of the Dry Season" (1972) and "Some Kinds of Wounds" (1980) bring out the true African experience during the colonial period, (Mungoshi 1981:98).

Furthermore, during the colonial period in Swaziland, western education, western religion and the phenomenon of urbanization were among the forces that posed the first threats to the moral functions of oral literature in Swaziland. Oral literature is from a single phenomenon that is, it is in the indigenous language written in siSwati. These literatures grew side by side in eSwatini, contrary to what happened in many African countries where written literatures in indigenous languages are virtually non-existent.

Thus, it can be said that these three kinds of literature put together constitute the amorphous entity that is generally known today as Swazi literature, (Sone 2010:47).

2.4.5.4 Post-colonial period

During the post-colonial era, a number of literary works have been published in the SADC region, most of which are dealing with current conditions in these countries. The year 1980 marked the end of colonisation in the Zimbabwean context, which signified the end of white settler rule and the beginning of a new era. This gave the Zimbabwean writers the opportunity to articulate their ideologies freely since the era of censorship was over. This era saw the appearance of Mutswairo's novel "Prophet of Zimbabwe" (1983). The novel addressed the pre-colonial past, which suggested that it was shaped by a philosophy, and vision that was inhumane. The artists' aim was to re-establish a significant relationship with the African history in a bid to enable Africans to shape their future, (Sone 2008:67).

Furthermore, Marechera is one of the writers who articulated the issue of disillusionment in the post-colonial Zimbabwean context. His novel "House of Hunger" (1980) brings out the horrors the populace of Zimbabwe are being exposed to in the post-colonial period. His strengths lies in his idiosyncratic usage of language and his stylistic depiction of characters whose consciousness have been instilled, thus succeeding in articulating post-colonial issues.

Moreover, Choto's "Vavairo" (1990) addresses the bitter struggles for control of the land between blacks and whites and later among blacks themselves. The novel "Sekai" by Mutasa (2005) addresses the issue of the land reform process whereby blacks repossessed their land from whites in the post-colonial era during the period 2000-2008. This process saw not only struggles between whites and blacks but also amongst blacks themselves. This indicates that post-colonial writers in Zimbabwe aim at depicting the land question and the disillusionment of the masses, who seem to be in a miserable state, something which they did not anticipate during the struggle.

It is often erroneously assumed that not much Zambian literature exists. Zambian writers are not exactly prolific, they nonetheless have gradually developed a substantial

body of literature. This has happened in both English and the indigenous Zambian languages over the past fifty years. Largely the state-owned National Educational Company of Zambia (NECZAM) and its colonial predecessor, the Northern Rhodesia Publications Bureau, has published most of this literature within the country. Both publishing concerns have operated for the most part with severely limited resources, but the Publications Bureau produced comparatively more literature in the Zambian languages than NECZAM has produced in English in the Post-colonial period, (Chisele 2019: 29).

Although almost all of the creative works presented are by Zambians, a few are by non-Zambians, but published in Zambia. Some of the authors in this category are Robert Baptie, Timothy Holmes, Fergus Macpherson, Carl Mason, Liebetraut Rother-Sarvan, David Wallace, and Chimani Vyas. Amongst those mentioned in the list, there are non-Zambian writers essentially because non-Zambians have greatly influenced the development of Zambian literature, (Triphati 1983:87).

In eSwatini, Swazi literature studies today is characterized by studies undertaken in Swazi oral literature during the post-colonial period. Two major events boosted the revival of interest in oral literature in post-colonial Swaziland: the gaining of the country's independence in 1968 and the establishment of the University of Swaziland (UNISWA) in 1982. Independence, on the one hand, meant government backing all cultural activities as the basis for national identity and pride, (Sone 2009:34). The Ministry of Home Affairs at the time through its Department of Culture, the Swaziland National Museum as well as the National Archives (SNA) ensured much support at high levels. The government media such as the Swaziland Broadcasting and Information Service (SBIS), the Swaziland Television Authority (STVA) and the print media like "The Times of Swaziland" and "The Swazi Observer" joined in the national ferment. The University of Swaziland, on the other hand, also placed research into Swazi culture on a respectable footing. Courses in Swazi folklore, oral literature and anthropology were mounted in several departments (African Languages and Literature, English Language and Literature, Sociology, and Theology and Religious Studies). Research publications such as the "UNISWA Research Journal" and other related journals in the country and

beyond, have become outlets for serious and systematic research being conducted in various disciplines, (Sone 2008:67).

2.4 Development of South African Literature

In South Africa, texts that were written in English and Afrikaans-Dutch were published since the 19th century. The first biography that narrated the life of a black South African was published in 1880. John Chalmers produced it and the biography was about the well-known Xhosa cleric, Tiyo Soga in 1880. Katz (2010:440) states that the colonisation era of South Africa was earmarked by the 'Colonial adventure' writers. These colonial artists were often challenged by what they referred to as imported norms of cultures. One of these was Haggard, who produced a number of stories, which began as far back as the 1880s. Haggard's popular book was "King Solomon's Mines" (1886) which was a bestseller during its day and was filmed several times up to the 1980s. The novels "Allan Quartermain" and "She" (1887), qualify Haggard as a leading colonial literary practitioner, as the novels raised issues of the colonial experiences of the South African nation, (Katz 2010:45).

Different writers produced many literary works during the colonial and post-colonial era of South Africa. Schreiner's novel "The Story of an African Farm" published in 1883 is considered as the founding text of South African literature in English. The text addresses the rural South African life and how poverty has affected the masses in South Africa. Douglas Blackburn was a maverick British journalist who published his novel "Prinsloo of Prinsloosdorp" in 1890. In his articles, he challenged the British colonial attitudes as well as the so-called Boer corruption. Blackburn's novel "A Burgher Quixote" published in 1903 addressed the issue of corruption among the Boer regime. Moreover, Schreiner published her novel titled "Trooper Peter Halkett of Mashonaland" in 1897. The novel articulated a critique of Cecil John Rhodes' inhuman form of colonisation in Zimbabwe (the former Rhodesia), (Stephen 1978:1-6).

The beginning of the 20th century saw the publication of the first literary works by black authors. The first texts produced by black authors were written through the medium of

the indigenous African languages and were often inspired by the missionaries. This includes novels such as Mqhayi's "Ityala lamawele" ("The lawsuit of the twins") which was written in Xhosa and published in 1914 and Mofolo's "Chaka" (referred to below). The novel "Mhudi" is the first book to be produced by a black South African in English. This literary work, which was produced in 1930 by (Sol) Thekiso Plaatje, addresses the life of the Tswana people after enduring the war between them and the Zulus under Shaka, (Gboyega 2013:56).

Sarah Getrude Millin published a book titled "God's Stepchildren" in 1924. She became the most popular literary practitioner during the period between the two world wars. In her publication, she unveiled her views on racial violence that was evident in the racial hierarchies seeing blacks at the bottom and whites at the top. Another black South African author during that era was Thomas Mofolo who published a novel titled "Chaka". The text was published in 1925 and translated into English in 1930, (Wade 2007:87).

The publication of William Plomer's novel "Turbott Wolfe" in 1926 created a commotion in the colonial society of that period. He produced this text when he was 19 years old. In the novel, he addressed a contentious issue for that time which was inter-racial love. During the same era, R.R.R Dlomo published his short novel titled "An African Tragedy" in 1928. In his novel, the writer unveiled the atrocities faced by the African populace on the continent, (Ziona 1984: 40).

The next era, which was during the 1950s, saw an emergence of a new generation of black South African writers who aimed at articulating their own experiences through the work of art. These writers came with new voices and style as they were addressing their own predicaments using their own voices, (Hamilton 2014:76). This decade encompassed the publication of novels such as "Mafeking Road, and Other Stories" which was produced by Herman Charles Bosman and many other.

The following era which stretched from 1980 up to the dawn of Post-Apartheid South Africa, saw more black writers emerging. The novel "Amandla" by Miriam Tlali was

published in 1980 followed by Nadine Gordimer's "July's People" which was published in 1981. The aforementioned novels projected the final collapse of white minority rule and its meaning for those people in inter-racial relationships, (Ashcroft *et.al* 2013:43). Moreover, Brink published the novel "An act of terror" in 1991. This novel addressed the issue of the Afrikaner community in the country. Breyten Breytenbach published the novel "Return to Paradise" in 1993 whilst in the same year Brink published "On the Contrary" which addressed the reworking of South Africa's colonial history. In 1997, Mark Behr published his first novel "The Smell of Apples". The novel was produced in Afrikaans and challenges the values of the white community in South Africa, which was said to be brainwashed by the oppressor, (King 1998:67). The book received recognition in the form of the M-Net Award, one of South Africa's most prestigious literary prizes.

JM Coetzee became popular during the liberation struggle period as he began publishing in the 1970s. His novel "Waiting for the Barbarians" published in 1980 addressed the predicaments which were relevant to the South African populace during the struggle. His novel "Disgrace" published in 1999 achieved a Booker prize for him and raised debate in South Africa as it depicted the Post-Apartheid realities that showed that the wounds from the past were succeeded by the new ones through neo-colonisation. Coetzee published his short fiction "The Humanities in Africa" included in Elizabeth Costello in 2001 and "Stranger Shores: Essays, 1986 to 1999" in the same year. He went on to publish the novel titled "Youth" in 2002, which won him the Nobel Prize for literature in 2003. In the year 2005, he published "Slow Man" which addressed the realities of the Post-Apartheid South Africa and its accompanying disillusionment, (Budett 2010:34).

One of the most powerful authors in the Post-Apartheid era is Zakes Mda. His works "The Heart of Redness" published in 2002 and "Ways of Dying" published in 1995 articulated the Post-Apartheid South African situation. They depict the post-1994 era when South Africa became independent through elections and rendered a democratic country. The novels concentrate on the period of transition in the South African context.

Mbulelo Mzamane is widely regarded as one of the most important black contributors to the South African English novel genre. Mzamane was the son of Canon Joshua Bernard Mbizo Mzamane who was an Anglican priest. He pursued his early education in Soweto and high school education in St. Christopher's, Swaziland. This is where the popular writer 'Can Themba' taught him and later went on to become his mentor. He later went on to obtain certificates and degrees in Comparative Literature, Education, English and Philosophy from the University of Botswana, Lesotho and Swaziland. He also obtained a doctorate (PhD) in English Literature from the University of Sheffield, England and proceeded to hold various academic positions in many countries and numerous board roles for organizations such as the United Nations. He published novels such as "Hungry Flames : And Other Black South African Short Stories"(1986), "Children of the Diaspora and Other Stories of Exile"(1996), "The Children of Soweto" (1982), "Mzala" (1980) and "My cousin comes to Jo'burg and other stories (Drumbeat)" (1981). Mzamane died in 2014 at the age of 65 years, (King 1993:67).

Nadine Gordimer is widely regarded as one of the writers of South African Post-Apartheid literature. In the year 1991, she won the Nobel Prize for literature. In her works, she seems to be extremely conscious of the negative effects of white radicalization. She published her novels namely "The Conservationist" in 1974 and "Burger's Daughter" in 1979. Both of these novels challenge the issue of black separatism. In the novel "Burger's Daughter" for instance, she significantly suggests that the young radical 'Duma Dhladhla' had an affiliation with the South African Students Organization, who expounded black separatism in her SASO newsletter (Ziona 1984: 40).

As years went by, a new generation of Post-Apartheid novelists emerged with an ideology of bringing out the bread and butter issues of the new South Africa. Ivan Vladislavic's novel "The Restless Supermarket" (2001) dealt with Post-Apartheid issues such as poverty, economic instability, poor service delivery, to mention a few. Zoe Wicomb's, "David's Stor" which was published in 2001, saw the interrogation of the

previous and contemporary issues affecting the masses. Achmat Dangor's "Bitter Fruit" which was published in the same year as the aforementioned novel, also investigates these issues.

Over the years, a large body of literature was produced in South Africa and it is still continuing to grow under the present circumstances. As mentioned in previous sections, the novels under study are "Welcome to our Hillbrow" (Mpe, 2001), "Beauty's Gift" (Magona, 2008) and "When a man cries" (Mahala, 2007). These novels are Post-Apartheid literary texts and they will be discussed as such during the course of this study in the context of theme. More information on these novels will be provided in the chapters that follow. Literature has been produced in South Africa and it is still produced to date. The researcher obviously did not have the opportunity to mention all the works produced by all the authors in South Africa in this section. Thus, one can conclude that Post-Apartheid writers are still voicing for the society as disillusionment is still faced by the South Africans. The researcher can conclude that South Africa is rich in its literature and the writers are advocating for the society through the concept of theme, which is the concept under study.

2.5 Discussion of theories

2.5.1 Post-colonial theory

Post-colonial theory is a school of thought primarily based on the political, social, aesthetic and historical impact of European colonial rule from the 18th to the 20th century. It is concerned with the adoption of post-colonial authority after the formal end of colonialism. Post-colonial theory emanates from the colonial experiences of people who engaged in liberation struggles globally, particularly those who were once colonized. Rukundwa suggests that the book "The empire writes back" imposes that "post-colonial literature unveils the basis of the grouping in a common past", (Rukundwa, *et al* 2007:171). He also states that "it gives light to a society emerging from socio-political and economic dominance to regain their negotiating space for

equity". Some scholars suggest that, post-colonialism is the extension of colonialism in that freedom is only gained from the foreign political rule but it still continues natively, being self-imposed colonialism.

https://www.researchgate.net/publication/271633479_Perspectives_on_Post-colonial_Theory_Said_Spivak_and_Bhabha (Accessed on 01/02/18).

A dislocated culture entails the ideology of post-colonialism as a school of thought that does not challenge the colonial history but addresses concerns of the past that are regularly manipulative. In so doing, the theory under study employs the consciousness of both the oppressed and the oppressor as far as decolonisation is of concern. One of the corner stones of post-colonial study is Said's book "Orientalism". It initiated the scientific study of the post-colonial theory and was published in 1978. Said reconfigured the study of post-colonial theory and literatures, specifically post-colonial literary theory.

Hamadi suggests that "Said's theory concentrates on the false image of 'Orient' or the 'East' that was instilled by the western philosophers, artists, political theorists, economists and imperial administrators since Napoleon's occupation of Egypt in 1798", (Hamadi 2014:34). The society that is subjected to colonialism and imperialism is consciously rendered to a level of responsibility as the cultural revolution is against subjugation. Post-colonial theory fights for liberty and equity as it raises the levels of self-consciousness, which plays a role in transforming the mind of the oppressed and the oppressor. Moreover, during the current decades of the twentieth century, post-colonialism has gained impetus. It has introduced terms such as post-modernism, post-structuralism and so on. The researcher re-enforces his suggestion by quoting Bertens who says: "In the course of the 1980s, Commonwealth literary studies became part of the then emerging and now vast field of literary, cultural, political and historical inquiry that we call post-colonial studies", (Bertens 2007:200).

The definition of the term "post-colonial" is critical when one brings out the context of "post" which unveils two demarcated meanings in one word. Some theorists have tried to address the issue such as Ashcroft (1989), Young (1996; 2001) and Moore (2001). Slemon suggests that "one of the most vexed areas of debate within the field of post-colonial theory has to do with the term 'post-colonial' itself", (Slemon 1995:100). On the

other hand, Moore poses that “post-colonial can be viewed as naïve, inadequate and utopian”, (Moore 2001:182). This argument shows that post-colonialism is a complex paradigm which needs to be understood in a scholarly setup. This next section will discuss the concept of post-colonialism in the context of literature.

2.5.1.1 Post-Colonial literary theory

Post-colonial theory is an umbrella theory, which has post-colonial literary theory as one of its sub-theories. This theory will be employed in this particular study. It is a literary theory, which addresses the literature produced by once colonized states. This particular study is directly concentrated on post-colonial literary theory. The theory concentrates mainly on the notion of “otherness and resistance”. The attributes of this school of thought is conceptualized by the way in which the artists from this aforementioned setup attempt to address cultural concerns and expose the tendencies of the colonisers.

This theory focuses on the way in which the literary work produced represents the experiences and realities of its past and inscribes the inferiority of the colonised society. It attempts to articulate and repossess its past thereby fighting against the notion of ‘otherness’. Slemon suggests that “this theory can also address the way in which a literary work in colonizing countries appropriates the language, images, scenes, traditions, of the colonized countries”, (Slemon 1995:45).

Furthermore, Bhabha argues that post-colonial criticism “bears witness to the unequal and universal forces of cultural presentation that are involved in a constant competition for political and economic control in the contemporary world”, (Bhabha 1994:171). This suggests that post-colonial criticism plays a role in addressing the social, political and economic issues of the contemporary atmosphere in any given context. Bhabha also refers to post-colonial criticism as a reaction to colonial experiences. He is quoted arguing that:

Post-colonial perspectives emerge from the colonial testimony of Third World countries and the discourses of “minorities” within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a

hegemonic “normality” to the uneven development and the differential, often disadvantaged, histories of nations, race, communities, peoples, (Bhabha 1994:171).

The theory under study bases its commentary on the cultural differences, social and political acumen legitimised by colonial and imperial ideologies. Young reinforces Bhabha’s ideology that post-colonial critique is concerned with the history of colonialism and alludes to the fact that the extent of that history determines the power structures of the present. Young also defines post-colonial critique as “a dialectical discourse, which broadly marks the historical facts of decolonisation”, (Young 2001:9). Moreover, Ashcroft *et al* are of the same view as Young as they imply that “post-colonial criticism emerges from the inability of the European theory to deal with the challenges and the various cultural origins of post-colonial writing”, (Ashcroft *et al* 1989:11).

The theory in question is constructed around the ideology of resistance. This resistance can be in the form of subversion or opposition and mimicry entailing a significant predicament that inscribes the colonized into the quality of the coloniser. The concept of resistance entails ideas about freedom, liberty, identity, individuality, etc. Frow suggests that there are problems in producing art, posing that it:

reconstitutes the identity of the colonized because one may have to function at the highest level of the means of production compared to that of the colonisers in writing, publishing, advertising, and production of books for instance. It may require a centralized economic and cultural construction, which is western import uniting local conceptions with the western ones, (Frow, 1986:99).

Furthermore, the issue of publishing national or cultural works of art is external to the traditions of the colonized society as far as post-colonial literature is concerned. The once colonized people are regarded as a society which had no literature according to the western traditions and that they did not value literary works having a function of building and defining cultural identity. This ideology is also applicable in a situation whereby people were transported into different geographical, political, economic and cultural worlds. In such a scenario, it is always a changed and retrieved but hybrid

identity that is instilled by the colonisers in an attempt to represent identity, (Frow, 1986:99).

The theory under study has its own merits and demerits that revolve around it. On the positive side, post-colonial literary theory concentrates on the issue of advocacy as it brings out the characteristics of the way of living of the given society in a particular set-up. Abrams states that “Protest literature derides and ridicules disorders in the society evoking attitudes of contempt, moral indignation and scorn in order to correct human vice and folly”, (Abrams 1941:168). This assertion brings out that post-colonial literary theory goes hand-in-hand with protest literature as it brings out all the issues that show maladministration in a society, which is a merit on its own.

Moreover, post-independence literature focuses on the way it addresses the reality of experiences of the colonized people and aims at reclaiming the freedom of the nationals. Post-colonial literary theory tallies with protest literature, which exists in diverse forms in the literary paradigm, alerting people to the injustices around them. According to Marshall (2000:1), “protest happens when there is something disturbing in the society among the people. It may be the law, institutions, cultural traditions or ethical practices that are not fairly attributed to the society”. Post-colonial literary theory therefore is of primary importance in the process of social transformation, as it addresses the atrocities amongst the populace as well as ostracized policies of the government, thereby voicing for the voiceless. It motivates modern writers to communicate a critical perspective on public disillusionment and alienation of readers.

However, having outlined the strengths of post-colonial literary theory, it should be pointed out that it also possesses weaknesses, which affect literature and its overall function. Slemon (1995:100) makes use of Jacob’s suggestion, which states that post-colonial literary theory is problematic as it “lacks consensus and clarity.” On the other hand, (Young 2001:67) poses that the language of post-colonial literary criticism is impenetrable. However, other scholars like Slemon (1995:100) pose that “the lack of clarity in this particular theory together with its fluidity and ambivalence is a strength to the field”. Punt also argues that, “The theory does not only lack clarity, but it keeps

changing through new forms of social collectivity in the post-colonial world”, (Punt 2003:23).

After gaining independence, the new governments of many countries put across laws and policies, which sometimes limit the literary tradition from functioning as it should. There are censorship laws that regulate literature and dictate what writers should produce and should not produce. This then hinders the effective functioning of post-colonial literature. For instance there is a clause in the Zimbabwean constitution (Section 13 and 33), which states that:

The substantive grounds for banning published matter are spelt out in sections 13 and 33 of the Act. In essence, there are three broad categories of control, namely, that the offending publication: (a) is indecent or obscene or is offensive or harmful to public morals; (b) is likely to be contrary to the interests of defense, public safety, public order, the economic interests of the state or public health; or (c) discloses, with reference to any judicial proceedings, matter which falls within the ambit of category (a) or, with reference to matrimonial proceedings, particulars which are unnecessarily prejudicial to the parties involved.

The constitutional clause above states that it will not permit the production of a work of art that seems to be promoting indecency and is harmful to public morals in any way possible. Moreover, it states that it will not “permit work that is contrary to the interests of defense, public safety, public order, the economic interests of the state and public health”. This then gives post-colonial literature a disadvantage as its functions within the society are compromised. In the process of limiting the growth of literature, the propagation of the post-colonial ideology is also limited. As post-colonial literature has to advocate for the society, it is sanctioned on doing what is expected of it by the society, thus its function ends up being limited.

Post-colonial literary theory plays a role of redefining, reformulating and reconstructing the neo-colonized society. Sawarnt (2011:5) poses that post-colonialism focuses on the period of independence rather than during the period of the colonial rule. In most states, colonialism is over and these states are considered as post-colonial states, although some scholars pose that there is still continued colonialism in a hidden form. Literature today is addressing the imperial impact that is still at play even after independence. In

the African context neo-colonialism is said to be in high presence in countries such as South Africa, Zimbabwe, Kenya and many countries that are more African. These countries are post-colonial in the essence that they are formally independent and neo-colonial at the same time. The theory under study addresses literature that protests against such neo-colonial tendencies.

One of the most important figures in the field of post-colonial literary theory is Spivak. This is shown in her critical work "In Other Worlds: Essays in Cultural Politics" (1987). In her work, she is protesting against the misrepresentation of women in literature. In her essay "Can the Subaltern speak?", she advocates for Subaltern literature including literatures of women who are marginalized. She is fighting against the concept of patriarchy and the inferior role given to women. Spivak suggests that women are doubly exploited and under-estimated in the post-colonial literature. To support her notion Bertens poses that:

Spivak can be said to be the first post-colonial theorist with a fully feminist agenda. That agenda includes the complexity of female writers with imperialism. Spivak's insistence on the importance of feminist perspectives is part of a larger role that she has perhaps unintentionally played over the last two decades: that of the theoretical conscience of post-colonial studies. Her work has as much addressed theoretical shortcomings in post-colonial theorizing as it has focused on Post-colonial issues itself, (Bertens 2007:211).

Moreover, alluding to the suggestion above, Spivak contributed mainly to the development of the post-colonial literary theory through her use of the terms "subaltern, essentialism, strategic essentialism". This gained a significant momentum in the literary and critical scholarship of literature. The researcher can pose that Spivak is one of the most important scholars who influenced African women to use literature as a tool of addressing their grievances in the post-colonial setup. This matter will receive further attention in the section below on Feminism.

One of the prominent scholars in the field of post-colonial theory is Homi K Bhabha. He produced the book, "The Location of Culture" (1994) which has made significant contributions to post-colonial criticism. He introduced the ideology of hybridity, which

gained momentum in defining the vision of post-colonial literary theory, arguing that all cultures are inter-dependent and cannot be separated. He therefore sees diaspora writings as important, as this body of literature redefines the post-colonial aftermath not only in literature but also in the political, national and socio-cultural spheres.

Prior to the introduction of post-colonial literary theory, literature, excluding British and American literature was first called commonwealth literature. Commonwealth literature included different types of literature from different cultures. To make provision for all these literary traditions, a modern term was coined, namely “post-colonial literature”. According to many post-colonial critics the term “post-colonial literature” is appropriate and the most authoritative term to denote, describe and study the emerging literatures written in English. Thus, the researcher can argue that this theory under discussion is relevant to this study as it brings out the post-colonial situation of South Africa in a literary form. The primary texts under study are Post-Apartheid novels, which also re-enforces the aspect their relevance to the study.

2.5.1.2 Post-colonialism and African literature

The era that can be referred to as post-colonial in the African context applies to the period 1960-1994. During this particular era, many African states, especially the states in the Southern region, attained their freedom from their respective colonisers. During the colonial period, many writers played a pivotal role of being both artists and political activists as they addressed the atrocities that took place in their native countries. As the African nations gained independence, a sense of jubilation was experienced throughout the continent. Each country celebrated its independence, which marked the end of political and cultural domination. Numerous post-colonial writings reflect this sense of freedom, (Blackwell 2002:67).

However, as years went by, post-colonial writers began reflecting on the horrors their countries were experiencing following decolonisation. The artists’ writings are often marked by dismay at both their nation and the conduct of their leaders in the post-colonial situation who seem to have adopted the leadership style of the oppressor. Moreover, critics like Lazarus (1986:24) pose that this situation of disillusionment reflected in the works of post-colonial writers saw the beginning of a major shift in

African intellectual and literary development. African fiction began to change at the beginning of the 1970s with artists producing new forms of expressions that reflected their own thoughts and feelings about socio-political conditions in their respective countries.

Post-colonial writing moved from the depiction of the subject matter of post-colonial Africa to the jurisdiction of new and realistic texts that address the contemporary issues of their respective countries. During the 1960s, post-colonial studies gained popularity in England, as there was the establishment of Commonwealth literature, but this movement did not gain much momentum until the 1990s. Sharma suggests that post-colonial literature is studied and read mostly by western audiences as these works are regarded as being a representation of daily experiences in the third world. It is also studied as much for the anthropological information they provide, (Sharma 2017:3).

Furthermore, Bart Moore-Gilbert is one of the leading academics in post-colonial literature. He developed a post-colonial theory that has brought out the creation of a criticism that is unique. It is rendered unique because of its set of reading practices which Huggan says is “preoccupied principally with analysis of cultural forms which mediate, challenge or reflect upon relations of domination and subordination”, (Huggan 2010:78). He also states that Western critics need to make an effort to increase their interpretive universe for them to study African texts as fiction, not windows into the culture they represent, (Huggan 2010:78).

This predicament is exacerbated by the fact that the fiction of a number of indigenous African authors in the post-colonial era and beyond are not translated thus it is not available to western critics. Custodio poses that “the canons of translated or European language works that are available tend to overpower African literature as it has come to define post-colonial literature and its critical response”, (Custodio and Sutton 1998:20).

Moreover, African artists are increasingly becoming aware of this predicament of the gap between untranslated texts and those that are accessible to the West. The language issue became a cause for concern among the African writers in the post-colonial era. Some writers like Ngugi Wa Thiongo condemned authors who wrote in

English and other European languages in favor of African writing. Several African writers despised this move including Chinua Achebe, Wole Soyinka and others. Ngugi states that African writers are enriching the European cultures at the expense of their own, (Ngugi 1986:45). To a certain extent, Ngugi's viewpoint can be supported because it is of paramount importance for artists to embrace their language and culture which eventually unveils one's identity. On the other hand, Ngugi's suggestion is also ineffective in that art produced in the native language, is less marketable and does not reach other cultures and languages, thus leading to idleness of the produced work.

Furthermore, it can be suggested that artists who advocate for African-language literature pose that European languages cannot express fully the African experience and culture. Delombard states that these languages exclude a majority of Africans who are illiterate in those languages thus depriving them access to their own literary experience. He also poses that "while African-language literature is popular with indigenous African populations, such writing tends to be formulaic and stereotypical", (DeLombard 2007:52). Many writers like Penina, Ngugi, Achebe and many others have stretched their literary horizons by being part of the everyday African society to produce writing that is prevalent in both destination and origin. Achebe's assertion re-enforces this view when he says 'I would be satisfied if my novels did no more than teach my readers that their past, with all imperfections, was not one long night of savagery from which the first Europeans acting on God's behalf manipulated us' (Achebe 1965:36).

South Africa is one of the states, which experienced the silencing of the black voice in Africa. During and after Apartheid, people had limited freedom of expressing their views and of bringing their complaints to the attention of national leaders. Mal-administration was at play even after the gaining of South African independence. Literature remained as one of the tools that allowed the society to interpret its own experiences. Achebe (1975:45) says that:

I would be quite satisfied if my novels did no more than teach my readers that their past, with all imperfections, was one long night of savagery from which the first Europeans acting on God's behalf manipulated us.

In the South African context, Post-Apartheid novels are expected to focus on the situation exposing the socio-political and socio-cultural glitches affecting the natives. The texts should show dismay with the problems faced by the Post-Apartheid country. The novels should be protest in nature addressing issues like corruption, HIV/AIDS, crime, poverty and deterioration of culture in the South African society. Protest literature emanates from a situation where there are negative issues affecting the society that artists want to resist, attack or reject to fight oppression and issues that threaten the development of the country. Therefore, literature plays a role of pointing out discrepancies between the way things are and the way they should be. Ndlovu poses that criticism will positively influence for the better because of protest literature. He supports the concept of protest literature, as he suggests that by pointing out issues to be addressed, it is a way of prescribing what is right by implication, (Ndlovu 2014:178).

African literature has become enormously varied both thematically and formally. Post-colonial literature nowadays aims to address the author's extreme disillusionment with the conduct of the governments that are corrupt, and which in the process, have mutilated Africa. An example of a work that has attributes of an extended satire on the leaders who draw their political styles from the colonial rulers is "A man of the people" by (Achebe 1996). The book brings out the transgressions of African leaders who are rulers in the post-colonial era, which seems to be disappointing to the people.

Moreover, the novel "A Grain of Wheat" by (Ngugi 1967) brings out the issue of corrupt politicians who seem to be betraying the struggle of the people against colonialism. This neo-colonization then draws power from a culturally coherent society. Some of Ngugi's novels argue that African salvation is embedded in its drawing of inspiration from the people themselves and their culture that he defines as, "the process of a people wrestling with their natural social environment. They struggle with one another" (Ngugi, 1965:27). The constant depiction of authors' utter disillusionment with conditions in post-colonial African states has given rise to the development of a new literary theory, namely post-colonial literary theory that was discussed in the previous section. The following section will introduce a new theory, which will also play a role of being part of the framework in this study.

2.6 Marxism and Realism

This particular study will adopt the framework of Marxism and realism as its foundation of the literary analysis that will be conducted during the course of the study. In the study of literature, the history of Marxism and Realism remains central. Literary theory is a body of ideas and methods adopted in the practical reading of literature. Literary theory does not refer to the meaning of a work of literature to the school of thoughts that unveil what literature can mean. Literary theory is a narration of the fundamental principles which makes use of different ideologies in order to understand literature. Basically literary readings attract a foundation in theory but on the other hand can function as a justification for different critical activities (Adetuyi *et al*, 2018:5). The literary theory establishes the connection between an author and his work. It also formulates the significance of race, class and gender for literary study both from the viewpoint of the biography of the writer to the analysis of the thematic concerns within the texts. Largely, literary theory in the contemporary world has sought to elaborate the extent to which the text is more of a product of a culture than an individual author and how the text helps to create the culture, (Brewton 2017:56-59).

Marxism is a school of thought which is characterized by a socio-economic analysis and examines class relations and societal conflicts. It does this with the utilisation of materialistic interpretation of historical development and a dialectical view of social transformation. Marxist criticism, as it is known today, was inspired by the social and economic theories of Karl Marx and Fredrick Engels, which originate from the mid-to-late 19th century. This section analyses Marxist and Realism theories as manifested in literature by identifying their role in African literature. In this section, the researcher makes an effort to explore and situate Marxism and Realism theories as integral to African literature. The point of departure of this section is that Marxism and Realism depict themes of class struggles and reality, exploitation and enlightenment to champion socio-political transformation and change.

The term 'Realism' does not just mean "true to the hard facts", in fact, it is impossible to determine it quantitatively in the manner that, 'the more the facts in a text, the more

realistic the text turns out to be', (Schipper, 1985:55). In the reader's mind, what is true is not always probable (in the sense of credible) or realistic because he/she refers to his/her own experience of reality as a point of departure. A realistic author eliminates certain norms of his era (and social group) in the sense of writing more truthfully than his/her antecedents. Thus, Levin called the literary realist "a professional iconoclast, bent on shattering the false images of his day", (Levin, 1972:248).

The elimination of norms in a realistic novel not only impacts on the literary system, but in many instances, it also touches on the social and political system. A re-enforced historical situation and a datable and locatable frame are one of the characteristics of realism. It is therefore united with Marxism in this study as it also brings out the urge of liberty which is also identified with the rise of class groups and the "view from below" of the society which bring out realistic features as well. This phenomenon is not of the past, as revealed in numerous cases of dissident and imprisoned contemporary writers during our own time. They described their own contemporary reality intensively such that the political authorities regarded their work as too recognizable and therefore politically threatening. This validates the numerous bans on realistic black writers in South Africa and the case of the well-known writer Ngugi wa Thiong'o who was imprisoned in Kenya.

This study dwells on literary Marxism which is a type of criticism which is based on the social and economic theories of Karl Marx and Friedrich Engels. Their proponents include propositions that value is based on labor and the working class will eventually overthrow the capitalist middle class. It suggests that currently, the middle class is exploiting the working class and most institutions such as religious, legal, educational and governmental entities are corrupted by middle-class capitalists. Marxist literary practitioners apply these economic and social theories to literature by analyzing the ideologies that support the elite and place the working class at a disadvantage, thereby raising the imminence of class conflict.

Furthermore, Realism proposes that there are two main possibilities from the author's point of view. These are that he/she believes in the existence of reality in itself as an object of knowledge, and he/she feels confident about knowing and representing it even

better than other writers have done before him/her and he does not believe in the existence of objective reality. This amplifies the fact that the writer focuses his/her attention on his/her own person. He/she believes that the only reality in question is the one he/she experiences in his/her own consciousness. This is a weakness as the intersubjective dimension is derailed in the view of such authors who no longer believe in the possibility of describing the world outside. This causes the author to withdraw into a personal consciousness without any concrete reality context (Dean, 2005:87).

Literary Marxism is aimed at exposing and examining how a text reflects (intentionally or not) the socio-economic conditions of the particular era in which it is published or the era in which it is set. It also wants to ascertain what these conditions reveal about the history of class struggle. Griffith poses that Marxist criticism emanated early in the 20th century, especially in the 1930s during the Great Depression, (Griffith, 2002:58). This “socialist” criticism applauded the work of art that depicted the predicaments of the poor and the downtrodden, especially in the cases where they struggled against the oppressive capitalist bosses. Examples of the works of art with such strong proletarian elements are works by Emile Zola, Maxim Gorky, Charles Dickens, Richard Wright, John Steinbeck, Theodore Dreiser, Ngugi wa Thiongo and Femi Osofisan. This influenced the early Marxist critics to approve a socialist solution to the problems of the oppressed and judged the quality of works on the basis of their Marxist orientation, (Carter and New, 2004:67).

Moreover Harmon describes African novels which subscribe to the ideology of Realism stating that they refer “realistically” to African history, mainly recent history. They often do this quite directly, mentioning historical names and places, referring to well-known events like wars, battles, conflicts, strikes, and the like. This is why Philippe Hamon, in his essay on realism, has called “mega History,” the corresponding real history which doubles the (illusion of) reality of the literary text, (Harmon, 1973:411-45).

There are numerous examples of such literary works, whether in East, West or Southern Africa. One can allude to Sembene Ousmane's *L'Harmattan* (1964), is based on the theme of “Referendum” of 1958 organized by the French authorities in order to keep the French colonies under French rule, and the struggle of the young Africans

against the voting in favor of the new Constitution and the French *Communaute*. The novel is preceded by a very interesting preface by the author, who states:

"I do not practice the theory of the novel. Yet I remember that in the olden times the storyteller was not only the dynamic element of his tribe, clan, village, but also the patient witness of each event. He was the one who recorded, putting down, in front of all, under the palaver tree, everybody's doings. The idea of my work derives from this teaching: to keep as close as possible to reality and the people."(Ousmane, 1964:1).

Moreover, another well-known example comes from Kenya on the eve of Independence: Ngugi's *A Grain of Wheat* (1967). In this novel there are frequent historical references to the colonial times, the Resistance, the Mau Mau movement, the fight for freedom, the "Party," the World Wars, the Queen of England, leaders like Harry Thuku and Jomo Kenyatta, the ceremony of Independence itself. Ngugi poses that:

So in Harry Thuku, people saw a man with God's message: Go unto Pharaoh and say unto him: let my people go. And people swore they would follow Harry through the desert. . . . But the whiteman had not slept. Young Harry was clamped in chains, narrowly escaping the pit into which Waiyaki was buried alive. Was this the sign they waited for? People went to Nairobi; they took an oath to spend their days and nights outside the State House till the Governor himself gave them back their Harry. Warui, then a young man, walked all the way from Thabai to join the procession. He never forgot the great event. When Jomo Kenyatta and other leaders of the Party were arrested in 1952, Warui recalled the 1923 Procession. "The young should do for Jomo what we did for Harry. I've never seen anything to match the size of that line of men and women," he declaimed, gently plucking his heard, (Ngugi Wa Thiong'o, 1967:13).

In this quotation the historical facts are related to the memories and experiences of the people in general and those of the characters in the novel in particular. In the second example, the importance of real history as a factual frame of reference for the personal story is obvious. The fourteenth chapter tells about the ceremonies of Independence. The author first presents his "file cards" of the real objective facts, how it went in reality,

how it has been told in the newspapers. This exemplifies the literary works which connect themselves with the ideology of Literary Realism (Danermark *et al*, 2002:13).

Ducker and Spielvogel suggest that Marxist literary criticism is based on social and dialectic theory. They also portray literary work as reflections of social institutions from which they originate. According to Marxists, even literature itself is a social institution and has a specific ideological function based on the background and ideology of the author, (Ducker and Spielvogel 2008:165).

Marxist literary criticism establishes that an author's social class and its ideology has a major effect on what is written by a member of that class. Thus, the Marxist sees the author as constantly formed by the social contexts surrounding him. The Marxist does not see the author as a primarily autonomous individual whose creative imagination enables him/her to bring forth an original and timeless work of art.

This is evident not just of the content of his/her work but even of formal aspects of his/her writing, which might at first seem to have no possible political implications. For instance, the prominent British Marxist critic, Terry Eagleton suggests that in language "shared definitions and regularities of grammar both reflect and help constitute, a well-ordered political state" (Barry, 2002:45). Similarly, Catherine Belsey, another prominent British left-wing critic, suggests that the form of the "realist" novel contains implicit validation of the existing social structure (Belsey, 2004:23). This is because realism leaves conventional ways of seeing intact, and hence tends to discourage critical scrutiny of reality.

However, one can safely articulate that Literary Marxism deals with history in a generalized way. It addresses conflicts between social classes and clashes between large historical forces. Although, it contradicts with popular belief as it rarely discusses the details of a specific historical situation and relates it closely to the interpretation of a given literary text. A literary work does not only mirror the ideology of a particular society but also its superstructure, economic base and social relations, for example, judiciary, executive, legislature, the military and religious institutions, (Newton 1992:89).

Adetuyi and Adeniran (2017:43) state that Marxist critics are concerned with the way "the national cake" is produced and equitably shared by the rulers, capitalists, industrialist's elite workers and peasants. This validates that writers need to depict their social class underlying in what they write in their texts. Samwiterson states that: "An important question to ask yourself as a writer is who am I writing for? Am I merely paying lip service to the powers that be, or am I championing the interests of the voiceless, disadvantaged masses? For Marxists, a good writer is the one who does the latter", (Samwiterson, 2011:34). The authors should elucidate the fact that Marxism generally dwells on the clash between the dominant and suppressed classes in any given context and they should devise their art to imitate what is termed an 'objective' reality where superstructure refers to the social, political and ideological systems and institutions. This is where Realism is linked with Marxism in literature as the literary characteristics entailed, expects the two ideologies to be in play. Mushengezi states that in Africa, the Marxist school of thought was effectively utilized and depicted by writers like Ngugi wa Thiong'o and O. P'Bitek in East Africa, Alex la Guma in South Africa, Wole Soyinka, Sembene Ousmane, and Christopher Okigbo in West Africa and Jack Mapanje in Central Africa (Mushengezi, 2003). These were influenced by socialist and Marxist theory and their writings reflect this.

In literary theory, a Marxist interpretation reads the text as an expression of contemporary class struggle. Literature is not simply a matter of personal expression or taste. It somehow relates to the social and political conditions of the time. In this instance the Marxist theory plays a pivotal role in African and Southern African literature. This is so because the thematic concerns of African writers bring out the contemporary class struggles which are habitant in the African nations. Contemporary African literature unveils the post-colonial issues and how they affect the society in their different classes articulated by Marxism.

Moreover, Mushengezi continues by alluding to the fact that Marxists view the writing and study of literature essentially as an activity with socio-political consequences. The goal of a writer should be to heighten people's feelings and desires to rise up and

demand for radical change (Mushengezi, 2003:82). In this instance, literature therefore becomes a tool for socio-political transformation, it should be mimetic, that is, it should mirror the real situation in the society and cause change where change is due. The researcher concides with the ideology of Realism in this instance as it also emphasizes the concept of mimesis whereby real situations are highlighted by the literary work. In particular a writer should be a voice of change for those who are disadvantaged or oppressed. Writers like Ngugi, Sembene, and Ayi Kwei Armah reflect this ideology.

One can safely suggest that Ngugi is committed to activism for instance his novels "Devil on the Cross", "Petals of blood" and "Matigari" is a case in point. He calls upon the Kenya masses to rise in a popular revolution and fight for their land and their rights. In Sembene's "God's Bits of Wood", the author presents a massive strike of railway workers demanding for their rights, better pay and improved working conditions. This for Marxist critics should be the role of literature to advocate for change where change is due.

Marxist critics determinedly historicize the study of literature unlike Russian Formalists and new critics. Their argument is that, history is the horizon within which literature should be written and understood. According to them, a novel, poem or play can only be best analyzed if the experiences of the people, their political and economic relations and their social systems are all examined from a historical perspective. The writer has to recast the historical record in an artistic way. That is why writers like Ngugi always begin from the history of their people as a starting point. The Marxist point of view is that history illuminates the present and forecasts the future (Mushengezi 2003: 83). Marxism is also a sociological approach to literature that perceives works of literature or art as the products of historical forces that can be analysed by looking at the material conditions in which they were formed.

In real time, Marxist theory has been very objective in literary criticism and the study of African literature. Many African writers who embraced this theory in their works have awakened the oppressed masses to demand their rights. Its influence was felt during colonialism when most writers wrote, condemning the evils of colonialism and its oppressive tendencies. The influence has spread to post-independent Africa as the

corrupt African regimes have continued to exercise the same evils as those the colonialists used to overrun/oppress over Africans. The ideology in question prescribes that the writer should totally immerse himself/herself in championing the interests of the poor. Mushengezi (2003) alludes to Ngugi and Mugo's commitment to activism. According to Marxist critics, this should be the role of literature: to influence/instigate change. In "The Trial of Dedan Kimathi" for example, Ngugi shows how people can wage a struggle to recover their land and lost rights. Here a woman talks to a boy on what can be done:

WOMAN: Your words contain wisdom, son. Kimathi was never alone... will never be alone. No bullet can kill him for as long as women continue to bear children. Let a thousand bullets be shot through our heads, but this I believe: one day, the soil will be restored to the people. Our land shall one day be truly ours... (Ngugi, 1976:21).

The adoption of Marxism by African literature in particular and world literature in general is in habitat in its origin from political economy. Man is regarded by a Marxist as a social, economic and political being. As the African novel has fundamentally developed out of the writer's obligation to depict socio-political and economic experiences of a particular society, Marxism has the underlying framework. Eagleton enlightens this with his explanation:

Marxist criticism is part of a larger body of theoretical analysis which aims to understand ideologies the ideas, the values and feelings by which men experiences the society at various times. And certain of those ideas, values and feelings are available to us only in literature. (Afolayan, 2011:23).

From the quote above, one can comprehend that Marxism is not principally established for literature. As Eagleton has lamented, it is a body of theoretical foundation that further elucidates the complex nature and formation of men in society, (Eagleton, 1996:17).

Literary Marxism functions on the assumption that a work of art can be properly understood only within a larger framework of social reality. The African author is offered a mandate to raise depiction of social reality which brings out realistic socio-political situations in the contemporary world. This raises a link with the concept of Realism as it also advocates for the depiction of social reality.

In conclusion, Marxist criticism is a term for a number of critical approaches to literature that focus on social and economic theories of Karl Marx. Marx maintained that material production or economics ultimately determines the course of history, and influences social structures. Marx argued that a writer should not be held in place by the dominant ideology, which serves to reinforce the interest of the ruling class. Marxist criticism approaches a struggle with social realities and ideologies. Marxists see literature as a reflection of the material reality within which we live. The writer's primary responsibility is to channel his/her creative energy towards the production of the aesthetic devoted to the fight for freedom, exposing the distorted values integral to capitalist exploitative system and the struggle against exploitation in a class society, (Afolayan, 2011:23).

To this end, the writer has to be sensitive to the class nature of the society and its influence on the imagination. Literature is part of the class power structures that shapes the society's everyday life. A writer's works invariably reflects the various struggles such as political, cultural, ideological and economic activities in the society. Every literature is a commitment to a particular political ideology and even the writer is a writer in politics. For literature to be meaningful, it has to assume a revolutionary stance. This validates the stance of linking Marxism with Realism as they both articulate the same theoretical prescriptions. The literary focus must be on a critical appraisal of the economic structure of modern society, which is essential to starting a revolution. Thus, literature is technological and its goal must be to transform a given society, (Newton, 1992:89).

Therefore, the essential task of literature for the African writer is to act as a vehicle of liberation from European imperialistic capitalism, which has placed the West at the core and Africa and the third world at the periphery of economic and social relations. It is only a revolution that can restore Africa and its people and their confidence necessary for the radical transformation of society. Literature cannot stand apart from the social processes taking place in the society. For this, the African writer must shun 'abstract notions of justice and peace' and actively support the 'actual struggle of the African peoples' and in his writing reflect 'the struggle of the African working class and its peasant class allies for the total liberation of their labour power. This alone can provide

the foundation for a social transformation of the society. This particular study will be embedded in the Marxism and Realism School of thought. The selected novels will be analyzed using the framework in question as the themes will be identified and discussed.

2.7 Afrocentrism

2.7.1 Introduction

The Afrocentric philosophy's origin cannot be determined with certainty. One of the pioneers of this ideology was Marcus Garvey and the most significant text that advocated it was published in 1954. It gained momentum as an ideology and philosophy during the Civil Rights Movement in the United States of America. The philosophy was institutionalised in the Temple University School of Scholars often referred to as the Temple Circle. During the 1980s, Asante popularized the ideology and named it "Afrocentricity" as Verharen suggests that "he developed the epistemological and methodological basics for an Afrocentric curriculum based on an African perspective in the process targeting the global understanding", (Verharen 2000:223-238).

Moreover, information on African history has been generally presented from a European point of view since the advent of colonialism and the slave trade. The European viewpoint is in an attempt to justify colonization of Africa and the slave trade. Some Africans advocated for an approach whereby knowledge should be looked from an African point of view and this was advanced by the liberation of Africa from European colonization and emancipation of slaves. Chawane states that this approach came into existence under the banner of Afrocentricity within academic spheres, (Chawane 2016:78). This matter will receive further attention in this section that follows and aspects such as defining the concept and its specific attributes will be discussed.

2.7.2 Defining the concept

Various scholars have come forward with definitions of the concept of Afrocentricity. Asante defines it as a manner of thought and action that predominates the perspectives, values and interests of Africans. He goes on to pose that Afrocentricity is an exercise in

knowledge and the offering of a new historical perspective on Africa, (Asante 2001:3). Early *et al* view Afrocentricity as “an intellectual movement, a political view, and a historical view that stresses the achievements and culture of Africans”, (Early *et al* 1994:44). Reed on the other hand suggests that, “Afrocentricity is a transformation of beliefs, attitudes, values and behavior”. They also pose that “it is the first and only reality for the African people to rediscover”, (Reed *et al* 1997:73). Chukwuokolo brings out a school of thought, which stresses the centrality of Africans. It defines Afrocentricity as “African Centeredness” whereby Africans’ intellectual pride should be restored as the originators of civilization, (Chukwuokolo 2009:32). These definitions are common in sense as they all advocate for change in the manner in which Africa has been viewed. This change should encompass the attributes of human existence that brings out the centrality of African experiences.

In the researcher’s view there are different assumptions raised by the above scholars. Early *et al* (1994:13) define Afrocentricity in a political and historical context and link it to the culture and achievements of the Africans. On the other hand, Reed *et al* (1997:8) pose ‘Afrocentrism’ as a behavioral change output that encompasses attitudes, beliefs and values of African people. Chukwuokolo renders Afrocentrism as a term that designates African-centeredness. All these definitions might be different in wording whilst in fact they mean the same thing, which is that they are all concerned with Africa and Africans, (Chukwuokolo, 2009:48).

Furthermore, in the methodological sense, this ideology is regarded as an answer to the intellectual colonization that validates political and economic colonialism. Afrocentrism liberates African society psychologically, socially and culturally. Stickers (2008) suggests that:

In regards to theory, it places African people at the center of any analysis of African phenomena in terms of action and behavior. It is described as a devotion to the idea that what is in the best interest of African consciousness is at the heart of ethical behavior and seeks to cherish the idea that “Africanness” itself is an ensemble of ethics, (Stickers 2008:40).

The Afrocentric ideology represents the desire among the natives for ideas that will bring them together as Africans and for offering an alternative mindset that excludes Europeans and their cultural norms. Therefore, Afrocentricity serves as a tool to bind together various elements of African and African-American studies in an academic context. Early *et.al* suggest that “this then transforms them from an interdisciplinary assortment to a unified phenomenon with political purpose, intellectual goals and commonly understood methods and theories”, (Early *et.al*, 1994:44). This particular section introduced the concept of Afrocentrism and defined it. The following section will unveil the roots of Afrocentricity and how it came into existence.

2.7.3 The roots of Afrocentricity

As discussed above, Afrocentricity is said to have originated in the United States of America but its origin and establishment cannot be suggested with certainty. Many issues influenced the emanation of the Afrocentric ideology in the USA. The main issue was the experiences of slaves in the Middle Passage during the trans-Atlantic slave trade. Slaves were denied education when they landed in the American country. Moreover, Verharen states that “the cultural experience was also one of the push factors of the ideology as cultures of Africanisms and Americanisms stimulated Afro-American hypersensitivity to culture and its relativity”, (Verharen 2000:223). It can be suggested therefore that the issue of enslavement and racism in the American context led to the emergence of the Afrocentric theory, (Chukwuokolo, 2009:32).

Afrocentricity recommends that the black community must look at knowledge creation from an African perspective. The school of thought poses that one should look at the matters at hand from an African point of view. It encourages Africans to put themselves at the centre of their own history, thereby seeing themselves as agents, actors and participants rather than at the periphery of political and economic experience. This tends to empower the African as he/she comes to the realization of his relevance in his/her own development.

Moreover, Mary Lefkowitz, Stanley Crouch, and Anthony Appiah are some of the main opponents of the Afrocentric ideology. Appiah’s interpretation that societies are intricate and assorted is embedded in his criticism of Afrocentricism. He states that Afrocentrism

is a social advancement headed by African Americans. His focal point is aimed at scrutinising claims by Afrocentrists who believe Africa has a unitarian culture with a common origin in Ancient Egypt. Appiah believes that Afrocentrism is Eurocentrism turned upside down. This kind of belief is re-enforced by his citation of the 19th century European scholastic system, where students are exposed to the ideology that the roots of Western civilization are found in Ancient Greece. He suggests this by stating that European scholars realized the impact that Egyptians had on the Greeks and the Jewish commitment to Western society. Appiah suggests that “Western scholarship presupposes that Africans have produced very little of much cultural worth, cultural sophistication or value.”(Appiah, 1997:1). He poses that Eurocentricity fails to interpret celebratory African History and actively damages the self-esteem of black children.

Furthermore, Appiah believes that misrepresentations of Afrocentric views are portrayed to society through the promotion of Afrocentrism by rap stars. Having been paired with misogyny and homophobia, Afrocentrism had become a key ingredient used to create a “cultural brew as noxious as any currently available in popular culture”, (Appiah, 1997:2). The era discussed by Appiah is known as ‘The Golden Age of Hip-Hop’. This period of self-expression gave the African-American community a chance to regenerate the importance of the Afrocentric Identity. Appiah reflects the weakness of the Golden Age artists by his generalisation of the era. However, the artists facilitated the reconnection of the black community with their African culture and history in a period of racial stigmatization.

A large preoccupation with racial matters grew as a response to the 19th century formulation of classism. Afrocentrists such as Cheikh and Anta Diop were influenced by the thought of western heritage as a racial possession which made them argue the thesis of the African origins of Greek Civilisation. Diop intensely believes that, “Ancient Egypt was a Negro civilization [and] the moral fruit of their civilization is to be counted among the assets of the black world”, (Bangura, 2012:23). In Appiah’s words,

[Diop] pursued a complex agenda, in which the splendors of Europe were seen as a reason for contemporary African pride and the cultural unity derived from a common African source as the basis for modern African political unity. (Appiah, 1997:2)

From the above quote, one can deduce that Diop's ideologies go against the interconnections and interdependencies of biology and culture. Appiah states that "Racial identity with the Egyptians makes their achievements a moral asset for contemporary blacks", (Appiah, 1997:12). He claims that the Afrocentrist's interest in the color of Ancient Egyptians readily comes from the thought that if an individual is black then he/she must be of African lineage.

The benefit of demarcating a racial identity for Egyptians permits contemporary Africans to procure a sense of pride for the significant Egyptian technological, cultural and structural advancements. Eurocentrism plays a role in adding more pressure on Afrocentrists who want to eliminate the Eurocentristic claim that Egyptians could not be black. Appiah states, "The notion that there is something unitary called African culture that could thus be summarized has been subjected to devastating critique by a generation of African intellectuals", (Appiah, 1997:4). Therefore, the Afrocentric quest to find a common African culture among all inhabitants of Upper Nile is implausible.

Furthermore, Kwame Anthony Appiah raises demarcations between the various proponents of Afrocentric and Eurocentric beliefs that beg the question, "Are Afrocentrism and Eurocentrism the same thing?" While Appiah extrapolates how they differ, he claims that 'Afrocentrism is merely Eurocentrism flipped upside down' and this assertion allows one to believe they are simply reciprocated with similar values. The only differing factor, between the two ideologies, is the scholars who follow and preach each respective ideology. As Appiah stated, "Afrocentrism chooses Egypt because Eurocentrism had already made a claim on it", (Appiah, 1997:3). Thus, Appiah is of the view that African accounts of African culture appear in writings on Afrocentrism and European views of Eurocentrism express their personal accounts as well. In turn, while these ideologies largely stand in conflict with each other, they are very much similar and are crucial for the comprehension of unitarian culture in Ancient Egypt.

Although Afrocentricity is a meta-theory, there is still much confusion and scepticism particularly amongst non-Afrocentric scholars. Some scholars who contest the validity of the Afrocentric ideology, bring out a perception that it is "anti-white" (Lefkowitz 1995:25). Asante opposes that ideology, suggesting that Afrocentrists are anti-oppressive,

(Asante 1999:87). Essentialist politics and African heritage have been the catalysts for the present African movement, which is Afrocentrism, (Jackson 2003:14). This section was devoted to a discussion on the roots of Afrocentrism and scholars' attitude towards the ideology. The next section will deal with the nature of Afrocentrism.

2.7.4 The nature of Afrocentricity

The discussion that follows on the Afrocentric movement entails its aims and objectives, which comprise a number of activities. African and Afro-American literary practitioners are advocating for the development of African heritage and culture and the recognition of its contribution to global civilisation and academic instruction. Chukwuokolo argues that "the advocates of the Afrocentric ideology request for a reconstruction and re-writing of human history and the origin of philosophy, science, medicine, agriculture and architecture", (Chukwuololo 2009:32).

In the researcher's view, the nature of the ideology under study brings out a subject of debate between seconders and opponents of the movement. In some academic contexts, Afrocentricity is regarded as an ideology that relates to the African diaspora. A common misconception is significant, stating that Afrocentricity is anti-white. This is not the case according to Afrocentrists as they oppositely say it is based on anti-oppressionism. In this regard, some Western scholars are against this ideology stating that it side-lines them by radically distancing them from the African context. According to Jackson, "this is the reason why the ideology has been resentfully received by the academy as a hostile takeover rather than a movement to construct room for the study and criticism of Africans", (Jackson 2003:115). This implies that Afrocentrists advocate for the centeredness of the African perspective in any instance of discussion.

Furthermore, the theory under study has been alluded to as an antithesis that was constructed to remove a Eurocentric view of the world. The adherents of the theory state that it cannot be the antithesis of Eurocentricity and are against the perception that it is seeking to replace it. According to Pavan Varma, "the aim of Afrocentricity is not reselecting the bars in order to form new divides", (Varma, 2016:44). Chukwuokolo supports this approach when he states that:

Afrocentrism, which means African centeredness, does not violently confront any person or people, but is a resolute attempt to put the records right. It is about placing African people within their own historical framework. It is a demand that the contributions of Africans in all areas of civilization be reflected in world history, (Chukwuokolo 2009:3).

Asante supported this notion by stating that “Afrocentricity is a cultural perspective from which multiculturalism in education is derived and it is not in a bid to replace Eurocentricity”, (Asante 2009:23). Moreover, Hooker poses that Afrocentricity is constructive primarily as it does not deny others their place. He paints it as a harmonious coexistence of an endless variety of cultures. Hooker concurs when he suggests that there can be no multi-culturalism without Afrocentrism, (Hooker 1992:46). Hooker also states that, “Afrocentricity does not deny the right of Europe to view the world from its cultural centre”, (Hooker 1992:48). Afrocentrists argue that the European view must not be imposed as universal in an African setup. Africans are entitled to bring out their own perspectives as much as Europeans, which makes Afrocentricity an exercise in self-knowledge.

Regardless of Asante’s significant claims to be the “father of Afrocentricity”, there is a long and rich Afrocentric history prior to Asante’s usage of the term. One can refer to black scholars such as John Henrik Clarke, Carlos Russell, Clovis Semmes, and Anderson Thompson utilizing the concept years before Asante (Furgeson, 2015:62). It seems, however, that the first scholar to use the term “Afrocentric” was Du Bois. In his efforts to unveil Africa’s gifts to the world, Du Bois wrote such works as *Black Folk Then and Now* and *The Gift of Black Folk* in addition to *The World and Africa*. Between 1961 and 1962, the eminent scholar utilized the term, “Afro-centric,” to describe his *Encyclopedia Africana* project (Furgeson, 2015:62).

William Edward Burghardt Du Bois was born on February 23, 1868 in Great Barrington, Massachusetts. He attended Fisk, Harvard, and the University of Berlin. Labelled as a "radical," he was ignored by those who hoped that his massive contributions would be buried along side of him. But, as Dr. Martin Luther King, Jr. wrote, "history cannot ignore W.E.B. Du Bois because history has to reflect truth and Dr. Du Bois was a tireless explorer and a gifted discoverer of social truths. His singular greatness lay in his quest

for truth about his own people. There were very few scholars who concerned themselves with honest study of the black man and he sought to fill this immense void. The degree to which he succeeded disclosed the great dimensions of the man." In 1906, Dr. Du Bois founded the Niagara Movement. The goal of the movement was to advocate civil justice and abolish discrimination. In 1909, Dr. Du Bois was one of the founding members of the National Association for the Advancement of Colored People (NAACP).

On August 27, 1963, on the eve of the March On Washington, DuBois died in Accra, Ghana.

Moreover, Moses states that Du Bois hoped to pull together a scientific compendium similar to the '*Encyclopedia Britannica*' that would serve as a reference guide to African societies, culture, and history. He argues that this project was intended to be "unashamedly Afro-centric, but not indifferent to the impact of the outside world upon Africa or to the impact of Africa upon the outside world", (Moses 1998:46). The researcher can safely pose that Du Bois was advocating for a systematic and objective study of the internal development of Africa and cultures articulated by Black scholars.

One should take note of the fact that a Black epistemological framework did not govern the "unashamedly Afro-centric" approach of Du Bois. Unlike Asante, Du Bois's scholarship was not simply focused on finding an outstanding monument in Africa to measure against every Roman aqueduct or Gothic cathedral. Du Bois's approach to Africa did not rely on Egyptian pyramids or the Sphinx as the full measure and meaning of African history. Du Bois was concerned with renovating African history, relatively liberated of its connection with Europe. He suggests that African history should not be written as an extension of European history, (Asante, 1991:21).

Asante asserts, "While Du Bois never did overthrow Eurocentric icons, he remains the major pro-Afrocentric figure in the philosophical and intellectual history of African people, (Asante, 1991:22). He claims that Du Bois employed "Eurocentric methods to analyze and study black people by drawing upon an assortment of European

intellectuals and thinkers in social scientific studies like *The Philadelphia Negro*", (Asante, 1991:22).

Furthermore, Woodson and Du Bois stress the issue of the centrality of Africa and their liberation in the artistic work they do. In his works, Du Bois advocated against the issues of social, political and institutional racism. He wrote sixteen books, which advocate for the Afrocentric ideology on sociology, history, politics and race relations, (Wiggin 2010:131). Du Bois argued that, "One of the curious results of current fear and hysteria is the breaking of ties between Africa and American Negroes." (Wiggin 2010:131).

Afrocentrism possesses strengths and weaknesses in the midst of its African centeredness. Opponents of Afrocentricity assert that that the movement is based on "power play, where politicians pose in academic gowns. Other critics see Afrocentricity as millenarian in nature, a utopia romanticising the past, rather than in a chiliastic future", (Jackson 2003:130). Those who convert to Afrocentricity often change their names, as a sign that they have assumed a new identity; they have put a new man in the place of the old man. A fitting example of this phenomenon is that of the former world heavyweight boxing champion, Cassius Clay, who decided to change his name to "Muhammed Ali". Early (1994) asserts that:

Afrocentrists are like the people who come knocking on your door to present you with good news, the truth, and the real truth. You cannot argue with them, because they are convinced that you are the one who is confused, (Early 1994:46).

In spite of the criticism against it, Afrocentricity is gaining momentum among the Black universities the USA. Jackson explains the Afrocentric momentum as he says "It has been adopted academically in several disciplines such as African Studies, Social work, psychology, sociology, communication, English, political science, history and anthropology", (Jackson 2003:120). In the case of South Africa, students seeking an identity on traditionally white campuses and schools are frequently attracted to Afrocentrists. Dlanga brings out an example whereby students at a particular South African university demanded the decolonisation of their curriculum, (Dlanga 2016:76). Afrocentricity has become a topic, which is discussed on a daily basis, which claims that

anything from a fabric with an African style to necklaces, hairstyles and clothing can be regarded as Afrocentric. In the USA, for example, Jackson (2003:120) poses that:

The term has become a marketplace commodity used to sell almost any item targeted to the African American community. KFC in several urban centres has employees wearing kente cloth designs on uniforms, and new hair care products appeal to the political side of consumers by using the term to signify a true connectedness to an African heritage.

Furthermore, Reed *et al* (1997:70) pose that “The black community unveils that Afrocentricity has an emotional and psychological appeal”. This belief is evident as some of the Africans give their children African names instead of European ones, as demarcated from the colonial period whereby Africans were given “Christian” names, (Reed *et al* 1997:70).

Conclusively, one can pose that Afrocentricity does not deny Eurocentrists the right to view the world from its cultural centre. The main gist of this argument is that Eurocentrism should not be imposed as universal. It suggests that as Europeans, Africans are entitled to bring out their own perspectives on the African experience, thereby making the ideology an exercise of self-knowledge. This matter was addressed in the initial stages of this section. It is also argued that Afrocentricity plays a vital role in the European setup as it gives them a new perspective on how to approach Africa. Moreover, the ideology under study is not intended to be the opposite of Euro-centricity but a particular perspective for analysis. The theory advocates for Africans not to be treated as objects but as subjects and human beings in a European frame of reference. It is on the basis of this principle of Afrocentrism that the analysis and interpretation of the three literary texts that were identified for this study, will be undertaken.

2.8 Feminism

This particular section will address feminism as a social theory. It will interrogate the feministic view of women in the social paradigm. The emergence of the feminist movement emanates from a history of female oppression as far as social and cultural norms are concerned. This movement gained popularity in the late 1960s and 1970s in the West. During that era, feminists challenged issues of gender, sex and language in

literary and cultural dialogues. Post-colonialism and feminism inter-relate as they are both addressing the issue of unjust power relations. Feminists started challenging their inferior status and asked for enrichment in their social positions as they had taken an oppositional stance, (Freedman, 2002:56).

Moreover, Ropers-Huilman suggests that the theory under study has three main principles as its foundation. The initial one is that “women have something valuable to contribute to every aspect of the world”. Secondly, as an oppressed group, “women have been unable to gain their potential, receive rewards or gain full participation in the society”. Lastly, the scholar suggests that “feminist research should do more than critiquing and work towards social transformation in a global setup”, (Ropers-Huilman, 2002:34). This shows that feminism is a school of thought that was propounded to advocate for women in every facet of life, which is socially, politically and economically. The next section will be narrowed to African feminism as a separate entity.

2.8.1 African Feminism

In this section, there will be discussion around the concept of African feminism. The researcher will define it and show how it developed independently from Western feminism. The section will also unveil how African feminism came into existence and when exactly it started to be practiced in Africa. Mekgwe alludes to African women writing saying it emerged in the nineteenth century and it was produced in a bid to challenge “the mal-representations of African women that flourished in African literature at the time”. He also poses that “both feminists in writing and in activism sought to demonstrate that they are relevant in the African context, that they did not seek to imitate their Western feminist counterparts”, (Mekgwe 2008:13). This unveils that African feminism differentiates itself from Eurocentric feminism.

Moreover, Tyagi suggests that nationalism has a historical function as one of the most powerful weapons for challenging colonialization and bringing out a post-colonial identity. He also instils that “Nationalism has pioneered a massive movement towards women emancipation in Asia, Africa and South America. Feminism has been alluded to as a background of a nationalist struggle aimed at achieving political independence”.

Feminism and nationalism have produced a significant mutual relationship because of the conflicting nature of the political and social goals. It then can be suggested that feminism has attempted to empower the community of women that surpasses cultural characteristics. Nationalism on the other hand has amplified such characteristics and boundaries in order to fight hegemonic occupation, (Tyagi 2014:45).

Furthermore, one can pose that post-colonial feminist women are not only challenging the ideologies that have misrepresented the status of women. They are also challenging the assumption that has belittled the status of women. The feminists are also fighting to eradicate stereotypes that define them as subordinates. They suggest that regardless of the degeneration of imperialism, they are still subject to the pressures of neo-colonization. Fetterly states that “Our literature neither leaves women alone nor allows them to participate. It insists on its universality at the same time that it defines that universality in specifically male terms”, (Fetterly 2002:560).

Davies and Graves suggest that African feminism identified a common struggle by women with African men for the removal of foreign domination. One can pose that the type of feminism under study is not antagonistic to men but challenges them to be aware of aspects of women atrocities that demarcates from the generalized oppression of all African people. This then unveils that African feminism differs from Western feminism as it tends to be critical towards men and does not accommodate the male gender in any way. This shows that African women are fully aware of the atrocities they experience from their men but they tend to compromise thus differentiating themselves from the Western feminists, (Davies and Graves 1986:8).

However, most women writers have rejected the feminist ideology although they agree with its politics. Others have wavered between adopting the label and refuting it as far as African feminist writers are concerned. The London based writer Buchi Emecheta, on being asked why she does not want to be alluded to as a feminist, asserts:

I did not start as a feminist. I do not think I am one now. Most of my readers would take this to be the statement of a coward. But it is not. I thought before that I would like to be one but after my recent visit to the United

States, when I talked to real 'Feminists' with a capital 'F', I think we women of African background still have a very long way to go before we can really rub shoulders with such women... So my sisters in America, I am not shunning your advanced help, in fact I still think women of Africa need your contribution, and at the same time we need our men.

and also:

I will not be called feminist here, because it is European. It is as simple as that. I just resent that... I don't like being defined by them... It is just that it comes from outside and I don't like people dictating to me. I do believe in the African type of feminism. They call it womanism, because, you see, you Europeans don't worry about water, you don't worry about schooling, you are so well off. Now, I buy land, and I say, 'Okay, I can't build on it, I have no money, so I give it to some women to start planting.' That is my brand of feminism. (Emecheta, 1989:8).

According to the extracts above, Emecheta's response instils difficulties of both 'naming' and the 'background relevance' that feminists are faced with in their writings. Emecheta addresses the importance of activism for the African woman who is faced with a predicament of getting access to basic amenities of life. Mekgwe mentions that there are organizations that address the problems of the African woman's social inequality. These organizations are "WIN (Women in Nigeria), WAND (Women's Association for National Development) (Sierra Leone), African National Congress Women's League (South Africa) among others", (Mekgwe 2008:14). These organizations are the ones that have an ideology supported by Emecheta as she says women activism is vital to the furthering of the interests of African women.

In her article, Mohanty challenges Eurocentric feminism suggesting that it is ethnocentric in nature and concentrates on unique characteristics of women in the post-colonial context. In essence, she challenges the attributes of Western feminism regarding all women as a homogeneous group without any sense of addressing issues relating to race, class and circumstance. Moreover, she strongly challenges and brings into light various colonial strategies employed in the depiction of the concept of African feminism as a singular subject in some feminist works, (Mohanty 1991:24). Mohanty even deconstructs the politics of the image given to post-colonial women of Western

feminism. In the researcher's view, feminism is a universal school of thought regardless of the geographical concept of Western or African because it plays the same role of advocating for the well-being of women globally.

Conclusively, one can suggest that African feminist practitioners qualify gender as a uniform entity. African feminists also emphasize that race and class should be addressed as far as gender is concerned. In the researcher's view therefore, Western feminism tends to be parallel with African feminism although there are certain uncommon factors influencing the demarcation, as African women are faced with the challenges of patriarchy and gender-based-violence that are often socially legitimised.

2.8.2 Post-colonialism and feminism

Feminism can never function in a vacuum without the involvement of post-colonialism. It is clear that it has directly inspired the forms and influences of post-colonial politics. Feminism directly affects the non-western feminisms that address the political demands of socialist feminism, nationalism, liberalism and ecofeminism. Feminism brings out issues such as patriarchy, domestic violence, sexual abuse, rape, honor killings, female feticide and child abuse. One can argue that feminism is involved in a post-colonial framework, as the issues it raises are also habitant in the post-colonial setup.

Rajeswari Sunder Rajan and You-me Park cited in Schwarz and Ray (2005) pose that:

Post-colonial feminism cannot be regarded simply as a subset of post-colonial studies, or, alternatively, as another variety of feminism. Rather it is an intervention that is changing the configurations of both post-colonial and feminist studies. Post-colonial feminism is an exploration of and at the intersections of colonialism and neocolonialism with gender, nation, class, race, and sexualities in the different contexts of women's lives, their subjectivities, work, sexuality, and rights, (Schwarz and Ray, 2005:23).

In the researcher's view, this assertion suggests that post-colonial feminism is a vital theme in African literature. It is a concept that is aimed at advocating for women in their post-colonial situation globally. It does not approve of any form of discrimination against women according to race, nation, class and sexuality but it fights the battle of every woman in the world. Post-colonial feminist criticism is necessarily diverse because Third

World writing so often responds to different social, regional and national groups whose aesthetic values are very diverse. In light of this suggestion, Malpas suggests that:

Since the 1980s difference between women, particularly differences of race, ethnicity, and sexual orientation, have been at the forefront of feminist theory and practice. Women of color, lesbians, bisexuals and transgendered women have formed feminist organizations to promote their interests. Women from each of these groups have also formed theories specific to their situation or in some cases, rejected theory altogether, arguing that it is a product of Western patriarchal thought that has no relevance for them, (Malpas, 2008:97).

Mishra (2013:129) states that, “Post-colonial feminism is a relatively novel wing of the post-colonial feminine scholarship”. Third world feminism that can also be called post-colonial Feminism emanated from a challenge to Western mainstream feminism. This type of feminism is opposed to Western feminism because of the Eurocentrism of the latter. This suggests that it is not possible for post-colonial females to be valued, appreciated and justified by Western feminists. The emergence of post-colonial feminism was influenced by the Western tendency to homogenize and universalize women and their experiences.

Moreover, post-colonial feminism advocates for equal justice and opportunities for women. It aims to unveil the issues of gender inequality, gender politics, gender roles and relations, power relations and sexuality. Feminism seeks to answer the question why women are treated as second-class citizens and raise the question of oppression and lack of opportunities. Mishra (2013) states that “feminism consists out of variegated, colorful approaches hence it is better to call such an approach ‘feminisms’”. She also poses that “in multicultural countries, a feminist approach looks highly fragmented”, (Mishra 2013:130). Thus, feminism should play a pivotal role in the lives of women regardless of their cultural orientation, in order for them to gain gender equality in all aspects of life.

Conclusively, scholars note that post-colonialism and feminism are intertwined, as they both seek to reinstate the marginalized groups in the face of the oppressors. Post-colonialism and feminism remain relevant even in the present day as they are in the paradigm of post-colonial theories. Thus, Ashcroft poses that “post-colonialism becomes relevant in the foundation of this study, as it is with feminism. In the different developments pertaining to the theorizing of African feminism(s), we are presented with a case in point”, (Ashcroft *et al* 1989:13). In the section that follows there will be elaboration of the feminist theory in a literary context. There will be further explanation of the concept of feminism, which will eventually lead to the postulating of a post-colonial feminist literary theory.

2.8.3 Post-colonial feminist literary theory

This section will deal with post-colonial feminist literary theory and will interrogate its literary function in post-colonial literature. This theory is informed by post-colonial theory and the only different feature it has is that it brings out the feministic view in its function through literature. Post-colonial theory has a holistic view of post-colonialism but the theory under study namely post-colonial feminist literary theory is biased towards women and their feministic issues that are addressed by literature. The theory under study observes how women are treated in colonial and post-colonial literature. It also concentrates on the challenges and ideologies that are constructed about women in both literature and society. There is a perception that colonialism and patriarchy are interlinked historically, however the suppression of formal imperialism does not eradicate women oppression in the former colonies. Post-colonial literary practitioners frequently point out the ways in which women are stereotyped and marginalized.

Moreover, Showalter suggests that gender has been used within Anglo-Saxon discourse that addresses the social, cultural and psychological meaning instilled upon the biological sexual identity. She goes on to impose that in the past, feminist literary criticism concentrated on women and women’s writing. Showalter then alludes to contemporary feminist criticism when she says, “The introduction of gender into the field of literary studies marks a new phase in feminist criticism, an investigation of the ways that all reading and writing, by men as well as women, is marked by gender”, (Showalter

2002:45). Through this assertion, therefore it may be concluded that post-colonial feminist literature has to bring out current trials and tribulations faced by women globally. The next section deals with post-colonial African feminist theory, which narrows down to feminism in the African context.

2.8.4 Post-colonial African feminist literary theory

This literary theory was developed through a publication of a number of compendiums of the work of ethnic women authors. For instance, Davies *et al* edited the book “Ngambika: Studies of Women in African Literature” in 1986. In this book, they created an African feminist criticism that will serve as a manual for studying the discipline. Moreover, Moraga and Anzaldua edited a book “This Bridge Called My Back: Writings by Radical Women of Color” in 1981. In their work, they posed that they mended the gap between American women of color and third world women. This literary movement was also in process in India where one of the first products on women poetry was, “Studies in Contemporary Indo-English Verse” (1984) edited by A. N. Dwivedi. These aforementioned works show the emanation of post-colonial feminist literary theory as there are many works that have been completed which correspond with the mentioned framework.

The theory under study has strengths and weaknesses associated with it. The main merit is that the theory is a strong advocate for women’s rights in the African Society. It is striving to empower women in all spheres of life such as the political, social and economic spheres. African feminist criticism tends to focus on the negative stereotypes of women found in literature or the entire absence of women as objects of abuse, sexual release, servitude, or debasement. Moreover, it has increased artists’ awareness of the inequalities created by gender and shown how gender roles are socially constructed.

On the other hand, the theory’s weakness is that it stands accused of ignoring the challenges and responsibilities faced by men in all spheres of life and the increasing economic and educational achievement of women in Africa. It also ignores the laws and policies put down in African countries in a bid to protect women. The researcher is of the view that Feminist criticism tends to be biased towards men, as it does not include them in any social structure thus implying that the world should serve the interests of

women only. It also does not acknowledge that women do suppress men in some instances, which becomes an unfair judgment in society.

As an example of literary feminism criticism, the researcher will make use of one writer, Buchi Emecheta who is well-known for her depiction of women. Her novel titled "The joys of motherhood" (2011) she narrates the story of a traditional Ibuza woman, Nnu Ego, who is depicted as a female member of the tribe by having many children, some of whom are boys. Although she suffers under poverty, she regards herself rich as a person because she was blessed with three sons. According to Ibuza tradition, she would have a comfortable old age due to the help of her sons. In the novel, the narrator depicts Nnu Ego's painful life in the city, and the novel concludes with her untimely death. She was distant from receiving her joys of motherhood from her children. She dies a lonely death "with no child to hold her hand and no friend to talk to her. She had never really made many friends, so busy had she been building up her joys as a mother" (Emecheta, 2011:224).

The novel depicts the oppression and suffering of Nnu Ego in Lagos. The writer addresses the effects of capital politics and colonial patriarchal regimes in the Third World women, which leads to their marginalization and domination. In this regard, it seems that Emecheta's novel offers a practical example of Mohanty's feministic theoretical ideology, as found in her book "Feminism without Borders" (2003). In the researcher's view, the novel seeks to bring out the feminist ideology in the African context. This brings out the Feministic literary theory, which serves as a framework for feminism in the world of literature. Literature has an important role to play in the society, which is to voice out the predicaments that the society is exposed to. This is what Emecheta achieved so successfully in her novel.

Moreover, in the novel "The Joys of Motherhood" the narrator deals with the invisibility and marginalization of women who are voiceless. It aims at rewriting an integral part of history that has been sidelined. She seeks to advocate for Ibuza women who are frequently being marginalized and oppressed by the colonial and indigenous patriarchal society. Mohanty (2003:52) points out that those Third World women should speak for themselves thereby rewriting their history and producing knowledge about themselves.

The vital question she raises is, “who is speaking for Third World women and from what geographical location are they doing so?” Thus, Emecheta is the best candidate to advocate against marginalization and oppression of Nigerian women as she is a Nigerian and her novel is a pivotal source of information about them. In her novel, women are frequently oppressed in the form of race, gender and class, which cannot qualify them as a homogeneous group.

Moreover, in the case of South Africa, Feminism has been a cause for concern among scholars as they lament the fact that voices of women in the country are still not heard. Lewis states that in South Africa, the regulation and the self-regulation of women with the aid of the ‘Moral Regeneration Movement’ has advocated for their rights. This movement seems to have domesticated the US state-driven ABC campaign of HIV prevention, which explicitly prescribes heteronormative and stereotypical messages about gender roles, traditional hierarchies within sexual relationships and family values. This movement has seen various political and religious institutions and public figures advocating for women’s sexual and reproductive rights and bodily integrity, and it formulated a very repressive sex talk in the contemporary public domain. The movement is also playing a pivotal role in articulating appropriate codes of social, gendered and sexual behavior for South Africans within the public sphere. This is done to conserve the construction of traditional inspired discourses on the meanings and experience of citizenship in South Africa, (Lewis, 2008:4).

Lewis continues to condemn the South African legislation which seems to drag its feet in enacting new sexual offences legislation in South Africa which he states that it resonates with the open resistance to the laws which protect women’s sexual rights. He also refers to countries which oppose the Violence Bill and the Sexual Offences Bill such as Kenya, Uganda, Tanzania and Zimbabwe. He states that the countries laid claim to the rhetoric of “gender-mainstreaming” and “gender equality” over the past two decades. Regardless of the rhetoric, the mentioned countries maintained colonial and misogynistic legislation for several decades during their post-independence, and they only occasionally conceded amendments to gender-exclusionary legislation, (Lewis 2008:5).

Moreover, Steyn raises two major themes which emerged early in the process of reconstructing the feminist movement. The themes were the need for an integrated, democratic process and the role of culture, (Steyn, 1998:14). Steyn alludes to Ramphele whom he states that she is steeped in the complexities of South African life. Ramphele (1990) calls on feminists “to address unequal power relations at all levels” (Steyn, 1998:14), an approach that is particularly relevant to “those parts of the world where power differentials form a mesh around people’s lives in ways that make this approach inevitable” (Steyn, 1998:14). She poses the question “[H]ow does one begin to understand the problems faced by black, migrant, poor, women living clandestinely in officially single-sex male labor compounds outside an integrated analysis?” (Steyn, 1998:14).

Furthermore, Steyn continues by referring to authors such as Hendricks and Lewis who seem to echo the sentiments of (Dabi, 1987:21) who suggests that “African researchers must develop new theories, constructs, and concepts that capture what is real in Africa, rather than merely applying what is formulated elsewhere”. Hendricks and Lewis argue that “the voices of black and/or third-world women internationally speak with a special urgency to the dilemmas of South African women,” (Hendricks & Lewis, 1994:69), thereby assessing the different feminist positions pertinent to South African women. Regardless of the weakness of essentializing, they contend that movements such as African Feminism do provide a means of decolonizing the minds of African women, (Steyn, 1998:15)

One can safely assert that there have been a number of innovative studies that have recently been published which unveil the position of women in political organizations (Frenkel 2008:4). Hassim unites the development of the ideology of feminism in South Africa to the extent to which nationalist institutions allow feminist advocacy to succeed, (Hassim 2006:9). Hassim regards political activism in post-colonial contexts as influenced by larger struggles against colonialism. This results in extensive unity between women and nationalist organizations. This movement varies and alluding to South Africa, the power struggle between the feminists and the nationalists within the ANC Women’s League resulted in feminists abandoning the organization and that

caused the league to become an ineffective political vehicle for women, (Hassim, 2006:13)

Natasha Erlank's review article outlines further developments in South African gender studies. Of the books she reviewed, three are single-authored monographs dealing explicitly with women's political activities in the region (Britton, Geisler, Hassim) and two of the books are edited volumes which cover women's and gender issues through the lens of citizenship and the law (Gouws et al., Bonthuys and Albertyn). The common thread linking these books is women as political subjects: women and their access to the law, women and citizenship and women in politics. (Frenkel 2008:7)

The theory discussed in this section is relevant to this particular study, as it will inform the study of the plight of women in the Post-Apartheid South Africa. Amongst the primary texts under study, one of the texts is regarded as a feminist novel as the author is a female and she touches on the challenges faced by women. Concluding this section, the researcher has discussed the proponents of feminism, Post-colonial feminism theory, and Post-colonial feminism literary theory and post-colonial African feminism theory. As alluded to, these theories deal with the social and literary contexts of feminism their depiction of the feminist ideology. Post-colonial artists are realizing the plight of women and they regard it as a cause for concern in African literature. They believe that African women have been sidelined economically, socially and politically and that ideology has to be challenged in every sphere of life. This school of thought will be employed in the course of this study as one of the underlying components of the scientific framework of the study.

2.9 Primary texts and their relevance to the theoretical debates

2.9.1 Post-colonial theory

Post-colonialism is a critical theory which focuses colonial experience from the colonised society's point view, semantically post colonialism means something that has concern only with the national culture after the departure of imperial power. The primary texts under study do add to the existing critical and theoretical debates as they are in line with the theoretical attributes of the theories in question. Their thematic stance tally

with the contents of post-colonial theory as they are concerned with the post-apartheid situation in South Africa. Mahala in his novel under study seems to raise relevance to the post-Apartheid social, political and economic ills of the South African society. In the process of protesting against the mal-administration taking place in the country, Mahala brings out the post-colonial critic to the readership thereby linking himself to the post-colonial theory itself. As Bhabha argues, post-colonial criticism “bears witness to the unequal and universal forces of cultural presentation that are involved in a constant competition for political and economic control in the contemporary world”, (Bhabha, 1994:171). The researcher’s view is that Mahala does bear witness to the unequal and universal forces that affect South Africans thereby protesting against them.

Moreover, Mahala’s thematic concerns link with characteristics of the Post-Colonial theory as they raise issues which affect South Africa in its post-colonial situation. Mahala’s themes are poverty, disillusionment, unemployment, corruption, crime and lack of service delivery. These aforementioned themes validate the linkage between the novel in question and the post-colonial theoretical framework as they raise the post-apartheid bread and butter issues in South Africa. As one of the attributes of post-colonial theory is to redress the contemporary situation in the societies, the novel under study also shows its mandate which is in the same vein.

The second novel under study is “Welcome to our Hilbrow” by Mpe which is also a reflection of the post-colonial situation in the post-apartheid South Africa. In this study it will be argued that the novel adds to the existing theoretical debate in the manner that it outlines the post-apartheid situation in the framework of post-colonial theory. This is observed through confrontation of the social, political and economic situation of the post-apartheid South Africa. (Rukundwa, *et al* 2007:171) state that post-colonial theory gives light to a society emerging from socio-political and economic dominance to regain their negotiating space for equity. Mpe can be merged with this aforementioned assertion as he used his novel to advocate for equity for the post-apartheid South Africans. His thematic concerns show that he has a mandate of protesting against the ills of the society. In this regard, Mpe links up with the attributes of the post-colonial

theory as he unveils the contemporary issues affecting South Africans in their post-apartheid era.

Moreover, one can observe that Mpe's themes are confrontational in nature as he tries to address the disillusionment faced by the South Africans in the country. This is shown when one deliberates on his themes which are HIV/AIDS, crime, poverty, migration, xenophobia and corruption. These themes unveil the issues affecting the post-apartheid South Africa which is one of the aspects which merges the novel under study with the theoretical debate in question. The fact that the text confronts the contemporary issues at hand validates its linkages to the post-colonial theory.

The third novel under study is "Beauty's Gift" by Magona. In this study it will be shown how she tends to advocate for women in the post-apartheid society. One can identify Magona's approach as different to the aforementioned novelists as she is also linked to the post-colonial theory but from women's perspective. In this instance, Magona seems to address the post-colonial situation which affects women in the post-apartheid society. One of the characteristics of post-colonial theory is fighting against the notion of 'otherness'. In this regard the researcher's view is that Magona is fighting against the notion of 'otherness' as far as women are concerned. As a feminist writer, she is raising the issue of women discrimination in the post-apartheid era which raises the issue of 'otherness'. A number of feminist scholars have discovered that women have been silenced in the post-colonial era and they are fighting to regain their standing in the society.

In this study it will be shown how post-colonial theory is linked to the novel in question as it brings out the real bread and butter issues faced by women in the contemporary South Africa. Her themes show that she is confronting the ills women are facing in the society such as HIV/AIDS, women ill-treatment, crime, patriarchy, disloyalty and lack of cultural preservation. In the midst of these themes, one can deduce that Magona's concerns are different from the other two primary novelists as far as their thematic attributes are concerned. The linkage between her and the other two novelists is that they are all raising their post-colonial concerns in the post-apartheid era.

2.9.2 Afrocentric Theory

Afrocentrism is a school of thought which emphasizes the concept of putting Africa and Africans at the center of any given discussion of the literary world. The theory seems to encourage liberation of African writers from the European mindset converting them to the recognition of African ideology. Afrocentricity is defined as “African Centeredness” whereby Africans’ intellectual pride should be restored as the originators of civilization, (Chukwuokolo, 2009:32). Mahala, as one of the novelist under study adds to the existing theoretical and critical debate as he has centred himself in the African context. In this study it will be shown how the issues he raises are directly concerned with the Africans and Africa itself. The researcher suggests that this is a beneficial initiative to Africans as they can now deal with their own issues independent from the European ideologies.

Moreover, Mahala is Afrocentric in the manner that he brings out the real burning issues of the African society in the post-apartheid situation. One can observe that the themes he raises in his novel do confront the African set-up. He addresses themes like unemployment, poverty, lack of service delivery, immorality and gender based violence. One can note that these themes really affect the Africans fundamentally. This unveils that Mahala has centered Africans in his work thereby being Afrocentric in nature.

Magona on the other hand also falls into the Afrocentric realm as she advocates for African women in the post-apartheid South Africa. As the theory in question prescribes African centeredness, Magona does add to the existing theoretical debate through her thematic concerns. In her novel, she raised themes like women ill-treatment, patriarchy, cultural preservation, and loyalty. These themes show that Magona put African women at the center, not at the periphery. This aspect validates the notion that her work links closely with the suggest framework for this study.

Furthermore, Mpe is one of the novelists under study who is also strongly Afrocentric in nature. He seems to have a mandate of redressing the post-apartheid situation in South Africa through confronting the main issues affecting the country. As the theory under study instructs the authors to liberate themselves from the Eurocentric ideology, it

places emphasis on the notion of African identity which should be recognised by Africans. In this regard, Mpe shows his true identity as he brings out the real burning issues of post-apartheid South Africa. He raised themes such as poverty, xenophobia, HIV/AIDS, Crime and corruption. One can attest to the Mpe's thematic concerns as relevant to the African society which validates that he placed the African at the center of his of his depiction thereby linking his work to the theoretical debate under study.

2.9.3 Feminism Theory

This theory has a mandate of advocating for oppressed women in their societies. It strives to empower women in every social, political and economic platform of the society. In the post-colonial setup, there are feminist scholars and writers who are not only challenging the ideologies that have misrepresented the status of women, they are also challenging the assumption that has belittled the status of women in the society. African feminism has been constructed for the same purpose in Africa, which is to fight for women emancipation on the continent. In this study it will be argued that the novels under study seem to have an African feminist ideology in their discussions.

Magona in her novel 'Beauty's Gift' clearly brings out a radical feminist ideology which shows no mercy in unveiling the ill -treatment of women in the post-apartheid South Africa. Among the three novelists under study, the researcher will suggest that Magona is the most feministic of the three selected novels. She directly confronts the patriarchal tendencies that women are subjected to in the African society. The novel under study tallies with the theory in question as it unveils the issues that need to be addressed as far as women are concerned.

Moreover, Western Feminism is regarded as having side-lined the real concerns which directly affect African women in the post-colonial era. This predicament is one of the factors which influenced the emanation of African Feminism which puts African women and their issues at the centre, not on the periphery. This is the reason why African writers came along and directly addressed the real burning issues that African women are facing. This is unveiled when Magona addresses the issues of women ill-treatment, cultural preservation, HIV/AIDS and loyalty. These aforementioned issues clearly

indicate that Magona links with the theory under study as the debates around this theory tally with her thematic concerns.

In this study, it will be illustrated how Mahala is also supporting the feministic ideology as he seems to address issues affecting women in the post-apartheid South Africa. One can commend Mahala for supporting women and raising the perception that he sympathizes with them in their unpleasant situation of being the voiceless gender in the society. This confirms the notion that some men in Africa support the feministic ideology and they are against the ill-treatment of women in the society. In his novel, Mahala addresses the issue of gender-based violence which is one of the agendas which are articulated by the theory in question. He also raises the issue of immorality, which is exercised by men towards women in the society. This shows that Mahala is in line with the theoretical debates of this study as he addresses women predicaments in the post-apartheid South Africa.

In the same vein, Mpe also raises the same attributes that were raised by Mahala on sympathizing with women in the post-apartheid situation. The prescription raised by the theory in question reveals women as powerless in the African society. Mpe raises this issue as he unveils scenes whereby women are raped and killed in the post-apartheid South Africa. The theory in question is advocating for a safe environment for women in the post-apartheid South Africa which is the same agenda addressed by Mpe in the novel under study. In this study, it will be argued that this text links closely with the theoretical debates that characterize the suggested framework.

2.10 The role of theme in the novel

This section is devoted to the discussion of the different literary components that are of paramount significance in a novel. These components are listed as character, plot, style, narrative viewpoint and theme. These main literary concepts will be addressed in the course of this particular section. In the field of literary studies, novels must display, to a larger or lesser extent, all the literary elements referred to above. The focus of this

particular study is on one of the aforementioned literary components, namely theme. The absence of any of these elements could lead to a situation whereby a literary work ceases to make sense or serve a purpose. The researcher tends to focus on the concept of theme, as it is one of the literary tools used to convey main messages to the readership. Thus, this particular study has a gist of revealing how contemporary authors protest against the ills of the society through literature. These main literary concepts were addressed in the course of this particular section.

2.11 The elements of the novel

2.11.1 Character

In the field of literary studies, novels must have significant characteristics or elements. The absence of these elements can cause any work of literature to cease to make sense or serve a purpose. For instance, stories must encompass a plot or events that take place in it. One of the essential elements in the field of literary study is that of character. It is defined as any person, animal or figure embodied in a literary product. In the field of literature, there are many types of characters, which exist in each situation with their own function. Two main kinds of characters that are found are the protagonist and antagonist. The ***Protagonist*** is a term that usually applies to the main character in the novel. The protagonist is the person that the reader cares most about and is the “good character” in the story. Often in novels, the protagonist is in conflict with another character. The character that is against the protagonist and causes problems for him/her is known as the ***antagonist***. The antagonist might be considered the “bad character” in the story, (Bacon 2000:56).

Moreover, there are two further types of characters in literary novels namely the flat and round characters. The flat or simple character in literature is the one who faces less representation of human personality and entails a single attitude or obsession. Foster suggests that the flat character brings out his/her one side only. He alludes to the fact that they can perform many important functions in the work of literature. This character is also said to appear in minor roles of the novel, (Foster 1998:87).

The other character type is the Complex (round) character, called 'round' by Foster as this character tends to reveal all sides of him/her personality. This type of character is said to be more active than the flat character. Foster poses that this character is higher level of achievement than the simple character as he/she is represented as the main character in the novel, (Foster 1998:89).

2.11.2 Plot

This literary element consists of the events that form a pattern of action in a novel. It entails the beginning, the middle and the end of the narrative of the novel. It is also defined as the events that build up a story, as they relate to one another in a specific pattern, in a sequence, through cause and effect. Formally, the plot is usually called a narrative. Perrine (1974:410) states that; "plot is the sequence of incidents or events which the story is composed and it may conclude what character says or thinks, as well as what he/she does, but it leaves out a description and an analysis and concentrates ordinarily on major happening". Plot is a storyline that is designed by the author in the form of a row of events, which are in chronological order or which deviate from it. It is interconnected in relation to what transpired to the characters' story. From this discussion, it can be suggested that the element in question refers to a unified story with scenes arranged in chronological order showing the intent of the story

2.11.3 Style

Stylistics is the study of 'style'. A writer's style, as Spencer (1964:45) says, 'may be regarded as an individual and creative utilization of the resources of language'. The basic assumption of stylistics, therefore, is that style is formed by the use of language and literary elements in literature. Such use of language may be creative, aesthetic, expressive or situational distinctive. Literature is an art form that uses language as its medium without which no creative activities, at the literary level, are possible. Stylistics, therefore, is exclusively concerned with the investigation and description of the medium of literature. According to Crystal and Davy,

Style may refer to some or all of the language habits of one person or when we talk of Shakespeare's style (or styles)... or when we discuss the question of disputed authorship... More often, it refers in this way to a selection of language habits, the occasional linguistic

idiosyncrasies which characterize an individual's uniqueness. ...style may refer to some or all of the language habits shared by a group of people at one time, or over a period of time, as when we talk about the style of Augustan poets, the style Old English 'heroic' poetry, the style in which civil service forms are written, or styles of public-speaking. (Crystal & Davy 1969:9-10)

Stylistics presupposes a specific form of language usage that is found in every writer's work. A writer utilizes language according to his own creative and communicative needs. He often molds and modifies the resources of language available to him and makes certain changes and alterations in the existing structures and patterns of language. He also on occasion deviates from the normal usage and violates linguistic norms. By doing so, he creates certain novel expressions and unique linguistic forms and patterns. He also produces fore-grounded elements in language, (Crystal & Davy 1969:9-10). Kelkar observes that:

The language of a literary text is handled by its author in a manner distinct from the everyday, nonliterary use of that language. The author will, on occasion carry out a discriminating selection from the sounds, words, sentence structures, sense structures offered by ordinary language, (Kelkar 1987:2-3).

Moreover, the author as resembled in the quote above is said to instill an extension that stretches beyond available language material. In doing that, the author will deviate from conventional language norms and there will be instances where the author will express a distortion of language material. These aforementioned efforts result in an author's creative, aesthetic and expressive use of language and thus in his/her individual style. The use of language as a medium of literature in any kind and the particular manner in which the author uses it is the basis of style, (Beg, 2003: 11-12).

2.11.4 Narrative viewpoint

This literary element is drawn from the events in the story and how they are observed and recounted. To determine the point of view in a literary work, one has to unveil the storyteller as he/she is following the narrative. This element is the most vital unifying and constructive in literature as it guides the reader's understanding of the novel. It also determines a writer's relationship with the story's world to unveil the purpose of the

produced work. These two reasons qualify the element as the main basis of the story's criticism and evaluating the value of the literary work produced, (Irani, 2001: 72).

Moreover, Fazard states that, "The choice of point of view depends on various factors such as intelligence and selectivity of the writer. The deeper the world views of the writer, the more complete his point of view" (Farzad, 1999: 143). The assertion by the previous stated scholar shows that it is not easy for one to determine the narrative viewpoint unless one has read and fully understands the text in question. Daad also supports this when he points out that, "Point of view, considering its kinds, is not easily countable. Mainly, there are some kinds of point of view in stories each of which has to use a particular narrator, and the choice of point of view has actually a direct relation with that of narrator" (Daad, 2004: 259).

2.12 Types of point of view

In the current literary academy, there are different kinds of this element under study. They are various in nature and changeable depending on the particular point of view of the writer and these are discussed as follows:

2.12.1 First person point of view

This element uses "I" in its narrative and brings out realistic events that are imaginative. Mirsadeghu states that, "It can also be a witness or observant of the events that have slight relation with him or are not related at all". Moreover, in this narrative, if this "I" is the protagonist, he is called "hero-narrator", or "observer-narrator", (Mirsadeghi, 1987: 461). This narrative viewpoint is also referred to as the internal narrative viewpoint, since a character who forms part of the story narrates the events.

2.12.2 Third person narration (omniscient point of view)

This type of narration entails a situation whereby the writer names all the characters using third person pronouns. Martin states that, "It is usually referred to as a story in which the writer does not use the pronoun "I" referring to him/herself", (Martin, 2003: 101). This narrative viewpoint is also referred to as the external narrative viewpoint,

since a narrator who does not form part of the story presents the events. Narratives that have numerous events and characters generally have to be narrated by an omniscient narrator because he/she is the only one who can observe all the events and is aware of everything that takes place. Miriam asserts that “In this narration, the atmosphere provides the writer with enough room for searching and analyzing the man’s conscience and mental conflicts and gives him the needed room to depict great historical and cultural happenings” (Miriam, 1989: 405). Miriam goes on to say: “A thought that is all-knowing of everybody and everything’s inner and outer side, past and present and such thorough awareness is not a weak point for him”. This narration has a general view towards everything and might unveil numerous issues that are irrelevant to the story. This narration does not only allow the narrator to say out what is in his/her mind but also criticizes it, (Okhovat, 1992: 104).

2.12.3 Limited omniscient point of view

This point of view qualifies the writer to unveil the whole narrative, making use of one character and simultaneously using other characters. He/she executes this by joining the character in the outside and in his thoughts. This causes the writers view towards other characters to be limited. Thus, the writer does not have the freedom of the omniscient narrator and the main character plays the role of his representative in the novel, (Mirsadeghi, 1987: 464).

2.13 A critical analysis of the concept: Theme

2.13.1 Theme

This literary concept is regarded as the underlying message or “main idea”. To identify this concept, the literary critic should ask him/herself, “What critical belief about life is the author trying to convey in the writing of a novel, play, short story or poem?” This ideology transcends cultural barriers, as it is usually universal in nature. If a theme is said to be universal it has attributes of addressing human experience, regardless of language or race. In frequent occasions, a novel may even encompass more than one theme in its storyline. Chiwome suggests that:

A theme is a general message or statement about a subject that all the features of a story unify to develop. Without a unifying theme, a story contains only random events and characters. Theme functions as the essential element to make a story meaningful, (Chiwome, 1996:98).

This particular study aims at revealing how the authors advocate or protest against the ills of the Post-Apartheid South Africa with use of the concept of theme. The discussion below will unveil the fundamental characteristics of theme and their inter-connection in order for the theme to be conveyed as effectively as possible to the reader.

The model below constructed by the researcher shows the significance of the concept of theme in a novel. For a theme to be unveiled fully to the reader, it should entail the four fundamental sub-concepts as shown in the model. These sub-concepts of theme are briefly discussed below.

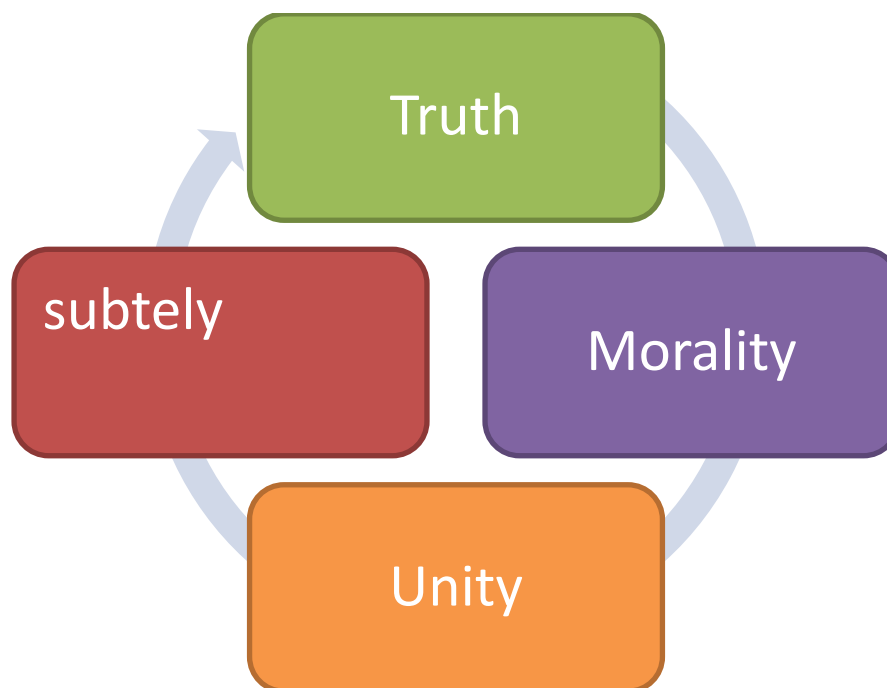


Figure 2.1 The fundamental theme functional model

2.13.2 Truth

The theme should portray an element of truth to the reader. In terms of literary tradition, a novel should encompass a stated or implied general message about everyday life and the world. A work of art should produce truthful attributes of how the world functions or how the narrator in a given text observes reality. For instance, the theme of 'drug abuse', which is depicted in Mhlongo's novel "Dog eat Dog", is based on the element of truth. The researcher postulates this because what is raised in the abovementioned novel is what is happening in Post-Apartheid South African society. Therefore, the researcher can attest that a literary work that contains unbelievable or unrealistic statements is unconvincing to the readership and fails to relay a didactic element to the society. Moreover, to support the view of the researcher, Chiwome suggests that "without at least one seemingly truthful theme, a work of literature falls short", (Chiwome 1996:64).

2.13.3 Morality

Every literary product must revolve around the concept of morality regardless of whether the given narrative validates a moral solution or not. A narrative may unveil a predicament while not offering a solution to that unveiled problem. It is recommended that a story should instil questions of 'right or wrong' and penetrate one's conscience, whether direct or implied, (Chiwome 1996:64).

The relationship between art and morality instilled by many critics has developed into an argumentative debate as far as contemporary thoughts are concerned. It assumes diverse radical and moderate positions as related to the moral or neutral role of art/literature. Eldridge points out the issue of diversity in a theoretical stance of contemporary theorists when he says:

On the other hand, there stand 'Posner and Beardsley' who reject didacticism or ethical understanding of literary art, and on the other hand are such strong supporters of ethical aspect of a literary work or art as Kieran, Gaut, Carrol and Nussbaum. Kieran Argues that great art works are those which may promote the imaginative understanding of many people, across many times and cultures, (Eldridge 2003:214).

Moreover, Gaut goes further in his defence of the didactic role of art. He writes, “If a work manifests ethically reprehensible attitude, it is to that extent aesthetically defective, and if a work manifests ethically commendable attitude, it is to that extent aesthetically meritorious”, (Eldridge 1994:22). For Nussbaum, as quoted by Eldridge (1994:34): “Literature and ethical theory can be... allies and not adversaries”.

Thus, literature should consider the aspect of morality whenever it is produced. In order to determine whether a work of art is morally oriented, the critic can analyse the themes raised by the particular work of art.

2.13.4 Unity

The development of theme is affected by the writer’s choice of literary and stylistic elements such as plot, character, narrative style and symbolism. The role of theme in this instance is to unify them all into a coherent presentation. Lovell attributes theme as a “thesis” of the literary work. A theme can be presented in essay form, which makes a complete statement and then proves its ideology through examples. In a novel, a theme functions similarly, the only difference is that it uses character, plot and other literary elements to prove its argument, (Lovell 2008:7). Thus, a good work of art should consist of a unification of the components of plot, character and other literary elements.

Kivy however, states that “‘Form’ and ‘Content’ are notoriously ambiguous words. Thus, unity of form and content can mean many things”, Kivy (1998:27). A number of scholars use the expression to unveil good features of works of art. These scholars regard content as what the work of art represents, expresses and entails for instance, its theme, meaning, and subject matter. The concept of form refers to how a work of art presents its content to the readership. Therefore, form and content should encompass an element of unity when the two elements are grouped together, (Bradley 1999:78). Thus, unity is essential in the literary work, as the quality of the work is examined with regard to such attributes.

Disunity between form and content in a work of art is rendered inappropriate in the literary tradition. In the researcher’s view, the setback is not only that lack of unity unveils loss of beauty, elegance and aesthetic property. Disunity also leads to the artists

conveying their messages in an ineffective manner. More precisely, when the form and content of an artwork do not fit each other, the artwork presents its content inaccurately.

2.13.5 Subtlety

The subtlety of literary fiction is given a prominent role in explaining literature's moral influence. Nussbaum (2001:23) argues that the subtlety displayed in certain works of literary fiction can help readers develop habits of perception such that they will perceive their actual moral world more finely and respond to it with a more nuanced range of feeling. The readership perceives in its own way of criticism, both by encountering good examples of subtle, sensitive moral agents. For instance, the readership does that in characters such as Nnu Ego in "*The Joys of Motherhood*" by Buchi Emecheta (1979), and by experiencing the perceiving, responding activity that can be required of a reader. The overarching assumption is that, as moral agents, the readership needs finely tuned perceptions and felt responses if it is to notice the morally relevant elements of its circumstances. The readership cannot count on finding bold, neat and regular moral patterns to follow and it is rather likely to find itself in a complex web of particular contexts, each demanding special moral attention, (Berkeley 2008:65).

The researcher's suggestion involves seeing literary fiction as sometimes playing a subversive role with regard to subtlety. In saying that literary fiction can be "subversive" of subtlety, the researcher is capturing the ways in which reading fiction can disrupt a working standard of subtlety. Works of fiction do not provide "normal" perceptual fields, and readers do not approach them with precisely "normal" perceptual habits, so, roughly stated, the reader-fiction interaction has plenty of potential for disrupting epistemic standards of subtlety, bluntness, opacity and so forth, (Nussbaum 1990:43).

Subtlety can be attributed to different kinds of things including events and objects. John asserts that:

If something is subtle, for instance a glance or a hint or a description, when it makes a relatively slight "disturbance" of the readers' perceptual, signal-catching field, but indicates something of relatively larger interest or importance, (John 1995:6).

The subtle component presents some type of epistemological challenge, either a challenge to our abilities to notice it at all, or a challenge to identify and interpret it properly once it is noticed. Perceivers can in turn be subtle by noticing and interpreting properly, and as agents, the readership can be subtle in a variety of its actions by generating something that calls for subtlety on the part of other perceivers, (John 1995:9). Thus, in the researcher's view, the concept of subtle is intertwined with theme, as one has to consider it for him/her to identify a theme in his/her analysis. This assertion then supports the idea produced by the model above that theme cannot be visible if the four fundamental concepts namely truth, morality, unity and subtlety are not closely connected with each other.

2.14 Conclusion

In conclusion, this chapter concentrated on the theoretical framework that will serve as the basis for this research. It has revealed the characteristics of the post-colonial literary theory, feminism literary theory as well as Afrocentric theory and it showed the relevance of these theories with regard to the analysis of the novels under study with other relevant South African novels. Moreover, the chapter also explained the concept of the development of African literature and its relevance to this research. The essential features of the novel were also discussed in this study. This included aspects such as the origin of the novel, the novel in Africa and the role of theme in the novel. The chapter also highlighted the history of South African Literature, which is the gist of this study of which its main aim is to reveal the novelist's strategies of protesting against the Post-Apartheid ills with the concept of theme. The next chapter will consist of a critical analysis of the novel, "Welcome to our Hillbrow" written by Phaswane Mpe. The purpose of the discussion will be to identify and critically evaluate the various Post-Apartheid challenges that are depicted in this novel.

CHAPTER THREE

THE DEPICTION OF POST-APARTHEID CHALLENGES IN MPE'S "WELCOME TO OUR HILLBROW" (2001) AND PERSPECTIVES ON SOME POST-APARTHEID THEMES.

3.1 Introduction

In South Africa, the masses fought for their own freedom in order for them to overcome the Apartheid regime. This was finally achieved in 1994, when the political power was handed over to a black majority government. Miceli suggests that the main challenge that is currently affecting South Africa is the need to overcome the Apartheid culture of racial division, poverty and inequality, (Miceli 2004:120). This will bring an end to decades of misrepresentation through political, social and economic policies that have derailed rather than promoted development. Seekings (2000:12) suggests that the end of Apartheid has not excluded racial segregation that has seen the empowerment of class division in the country's populace. The authors argue that if the masses are exposed to a more sufficient stake in their native country, they will destroy less.

Many social conditions are depicted as social problems in as far as Post-Apartheid literature is concerned. This also applies to other African countries who are in the post-colonial phase. Agho (1993:121) for instance, comments as follows on this with regard to the Kenyan situation:

Post-independence Kenya, like many other countries in Africa, is faced with another rift: a horizontal rift dividing the elite from the mass of the people. Kenya has not only witnessed the frustration of the peasants who had hoped for a better life after independence, but they faced deep impoverishment and exploitation.

The above phrase brings forth the notion that it is not only South Africa, which is faced with disillusionment. Almost all the countries in Africa are exposed to misrepresentation of independence as all the hopes that come with it are zeroed away. It is this misrepresentation of the post-colonial situation that should be addressed by literature in the process of protesting against the ills of the new political situation. In this respect, Post-Apartheid issues are closely related to social, political and economic issues

including matters such as poverty, violence, pollution, injustice, suppression of human rights, gun control, xenophobia, HIV/AIDS, corruption, etc.

In this particular chapter, there will be discussions on the themes confronting the South African society during the Post-Apartheid period. The researcher will analyse the novel under study and will refer to other relevant novels in an endeavour to disclose whether Phaswane Mpe, through the depiction of his themes, did justice in addressing the real social, political and economic issues in his novel. Wright (2004:797) asserts that: “during the years of anti-colonial struggle, Africa’s nationalist leaders had a better idea of what they were fighting against than of what they wanted to replace it with.” It is evident that the South African masses could not determine exactly what they were fighting for during their struggle. People continue to live with their plight as if they had not attained their independence. Mpe, as a Post-Apartheid writer is expected to depict his themes to disclose the reality of the way of living of the people in a Post-Apartheid South African society. The extent to which the author has achieved this goal will be brought forward by this particular investigation.

The aim of this chapter is to analyse the themes depicted by the author with regard to the offering of protest against Post-Apartheid conditions in South Africa as far as social, political and economic issues are concerned. These issues include poverty, unemployment, delivery of public services, moral degradation, HIV and AIDS, xenophobia, health services, education, crime and domestic violence. This analysis will be undertaken within the context of the role of the author as a social commentator, as will be illustrated in this chapter. The researcher will therefore determine the extent to which the novel under study is engaging with current circumstances in South Africa, using the concept of theme. The aim is to establish how the author responds to contemporary issues which literature has to address, as one of its main functions is to serve as the voice of the voiceless.

3.2 Phaswane Mpe the writer

Phaswane Mpe was born in 1970 into a poor family. He was born and brought up in the city of Polokwane in Limpopo and relocated to Johannesburg in 1989. When he was 19,

he enrolled at the University of Witwatersrand (Wits) pursuing a degree in African Literature. During his studentship, he opted for cheaper accommodation in the city area of Hillbrow that was close to the campus. During that era, Hillbrow flats provided accommodation for immigrants and mixed races. This Johannesburg suburb inspired him to start writing, to such an extent that it became the setting for the novel under study. As he completed his degree, he went on to pursue a publishing diploma at Oxford Brookes University. Mpe returned to his *alma mater* and completed a Master's degree in African Literature, ending up becoming a lecturer at the same university. In the year 2000, Mpe enrolled for his Ph.D in Post-Apartheid South African Literature, which he did not complete because of health issues. The doctors failed to find a diagnosis for his illness, resulting in his death in 2004. He is survived by his son and daughter.

<https://www.sahistory.org.za/people/phaswane-mpe> (Accessed on 27/09/2019).

Mpe was a literary practitioner in the true sense of the word, since it is said that he was a poet, novelist and a cultural activist. He inspires readers and writers as shown in his thematic concerns in his work, which reflects real issues affecting South Africa. In his writings, he seemed to be influenced by his education and mostly the experiences he had in his lifetime. In 2001, Mpe published the novel "Welcome to our Hillbrow" which brings out the concerns of the new South Africa. He later published "Brooding Clouds" which is a collection of short stories.

3.3 Background information about the text

UKZN Press published the novel under study on November 1st, 2001. The book was such a success that it was reprinted in 2004, 2007, 2008 and the latest edition appeared in 2011. It comprises of one hundred and twenty four pages that have been divided into six chapters. The chapters are named: (1) 'Hillbrow the map, (2) Notes from heaven, (3) The journey through Alexandra, (4) Refilwe, (5) Refilwe on the move and (6) The Returnee'. The back cover unveils a brief outline of what the novel is about. From the researcher's point of view, the author's motives in writing this novel was the way he experienced the new South Africa as a young person. It is said that the author relocated

from his home in Limpopo to Johannesburg staying in Hillbrow while he was pursuing his studies. He appears to be concerned about the future of young people in the new South Africa as they are the most affected cohort in his themes of the novel. There is a phrase that appears at the back cover of the novel which says: “Everything is there: the shattered dreams of the youth, sexuality and its unpredictable costs, AIDS, xenophobia, suicide, the omnipotent violence that often cuts short the promises of young people”. This phrase shows that the author wants to address issues that affect the young people in the Post-Apartheid South Africa.

This particular chapter will discuss the novel under study concerning the way it protests against the ills of the Post-Apartheid South African society using the literary element of theme.

3.4 Plot of the novel “Welcome to our Hillbrow”

The plot of the novel under study revolves around two main characters. These are two young black people, a male and a female. The novel is set in Hillbrow, one of the main hubs of violence and crime in the city of Johannesburg. The text concentrates on the thoughts and activities of the main male character, Refentse and Refilwe, his female lover. They met and fell in love whilst they were students at Wits. Soon afterwards, Refilwe was offered a study bursary and she relocated to London in the UK. Their dreams of leading an intellectual life are shattered when they learn that they had both contracted the deadly virus, HIV/AIDS. At the end of the novel, Refentse is speaking to the readership through flashbacks from his past. Refentse is the carrier of the curse of xenophobia directed at African foreigners who are alluded to as “Makwerekwere” in the novel. This matter will receive further attention in this chapter.

Refentse’s daily experiences in the novel also unveil the ills of the new South Africa as he is exposed to issues such as crime, poverty, corruption, immorality, HIV/AIDS and xenophobia. On the other hand, the readership sees Refilwe returning home from Oxford. While she was in England, she fell in love with a Nigerian young man whom she had planned to marry. However, her plans are in vain, as she had contracted AIDS from the Nigerian and dies.

In the novel under study, Mpe narrates the story of the South African populace's lives in the Post-Apartheid era. He narrates and shows the readership, issues which are main challenges in the new South Africa. Mpe raises issues such as AIDS, xenophobia, crime, violence, etc. The author seems to be advocating for the fate of young South African people who seem to be living in a doomed South Africa.

3.5 Themes and protest In “Welcome To Our Hillbrow”.

3.5.1 Introduction

In this section, some of the main themes that are found in the novel under study will be identified and discussed. This includes themes such as HIV/AIDS, women abuse, crime, substance abuse, cultural preservation, loyalty, patriarchy, marriage and Government weakness. The aim of this analysis will be to extrapolate these themes into a wider South African context, in order to identify some of the post-colonial challenges that exist in South Africa today. Thus, the researcher will illustrate the incidents found in the novel and describe the manner in which they give relevance to the current situation in South Africa.

3.5.2 The depiction of HIV/AIDS

HIV/AIDS is one of the serious Post-Apartheid challenges South Africa is faced with. It has negatively affected the country and increased the mortality rate thereby curbing the development of the nation. This disease affects all age groups, from the youth to the adults. This particular section of the research will discuss this disease, as it is a significant issue in South Africa.

This section will deal with various literary works produced in South Africa and will focus on the use of theme to address such issues as HIV/AIDS. The novel under study deals with the relationship between Refilwe and Refentse. Refilwe relocates to England for educational purposes and leaves Refentse behind in South Africa. During her stay in England, Refilwe cheats on her lover Refentse, with a Nigerian man. Refentse becomes a student at Wits University and decides to relocate from Polokwane to Johannesburg. He tries to acquire residence on campus but he is denied the opportunity owing to

financial constraints. He then moves to Hillbrow where he secures his accommodation as a student. Gradually he became used to a changed environment from that of Tiragalong where he came from. He becomes exposed to social ills such as crime, xenophobia, AIDS and violence. The couple's plans of leading a meaningful and professional life were in vain, as they had both by this time contracted HIV/AIDS. Refilwe's homecoming is a tragic affair, as she discovers that she is HIV-positive and it is believed that she contracted it from the Nigerian man. Refentse has also by this time contracted HIV/AIDS.

The characters and events that were described in the paragraph above are typical of the current conditions that exist in Post-Apartheid South Africa. The situation that has been described here may be regarded as one of the many post-colonial challenges with which the country is faced on a daily basis. This challenge of HIV/AIDS manifests itself on a frequent basis in the modern South African society. This challenge will be attended to in detail in this particular section revealing how the author uses theme to address this challenge faced by South Africans.

Moreover, some Southern African literary works other than the one under study also depict the HIV/AIDS pandemic in the post-colonial era. For instance, Moele's novel 'Room 207' (2006) addresses this Post-Apartheid predicament, which is HIV/AIDS. In this novel, the author introduces Modishi to the readership. He is one of six friends living in one room. Modishi inherited a house in Soweto and a farm from his parents as he also has a rural background, (p.48-51). One of their friends called Zulu-boy contracts HIV/AIDS in the process of his studies because of the decadent lifestyle he and his friends were indulging in. Unfortunately, one of his friends passed away because of the disease. In the novel Moele uses the HIV/AIDS pandemic as a metaphor to depict institutional stigmatisation whereby HIV sufferers were often side-lined during the first decade of South African independence. This is evident in the novel when it is said, "Don't we all have [AIDS] and it's just that we don't know yet? It's fashion. If you don't have it you aren't living yet and when you start living you will have it somehow", (p.212). This shows that the pandemic is regarded as a serious Post-Apartheid challenge by authors in African literature.

The novel under study is protesting against the issue of stigmatisation of HIV-positive people in the post-colonial era. Mpe also protests against the issue of stigmatisation against the same members of the populace, as he asserts that these people need the support of the community for them to feel accepted in the society, (p.54).

Moreover, the Zimbabwean post-independence literary situation suggests that the challenge of HIV/AIDS is common in every African country. Mukwazhi is one of the Zimbabwean writers who addresses the issue of this pandemic. In his 1996 novel, "Zvibaye Woga" (pierce yourself), this Shona author addresses the issue of HIV/AIDS through his character, Cephas Tsvangirai who is the main character in the novel. Cephas seems to be living a very dangerous life of being a womaniser. He involves himself with prostitutes who eventually transmit the deadly virus to him. He blames prostitution as he says "gukurahundi remukondombera-AIDS, chirwere chisingarapike icho chinoparadzirwa kunyanya nemabasa eupfambi" (The storm of destruction-AIDS, the incurable disease that is spread through prostitution), (p.130). This shows that the challenge of HIV/AIDS is widely depicted as a post-colonial predicament in the literary works of Southern Africa.

In the year 1982, South Africa recorded its first cases of HIV, which was a time of increased militarisation and repression by the Apartheid regime. Moreover, in the year 1985, the Department of Health launched its first HIV/AIDS awareness campaign. The exercise used coffins and skeletons, which bore vague and gloomy messages about the disease. This brought out panic and paranoia instead of relaying a clear message on the modes of transmitting the virus, (Thomas 2009:355). Mpe highlights the disease as one that originated during Apartheid and became a huge challenge in the post-Apartheid era. The narrator addresses his audience by saying:

One of the stories that you remember vividly was a young man who died of a strong illness in 1990, when you were matriculating. The migrants said it could only be AIDS, (p.3).

This quote shows how unknown this disease was to most people up to 1990. During the year 1987, the Apartheid regime postulated two laws that threatened the liberties of people living with HIV/AIDS. The then Minister of Health added the disease to the

official list of communicable diseases. This move gave the national authorities the right to quarantine individuals whom they knew or suspected had the virus, (Cameron 1993:21).

Furthermore, the Minister of Home Affairs introduced a law that declared that an HIV/AIDS positive person is, “rendered a prohibited person”, (Cameron 1993:22). However, after the attainment of a democratic South Africa, the legislation began to reflect democracy and those discriminative laws were scrapped, (Cameron 1993:23). Unfortunately, the habit of coercively testing employees for HIV/AIDS and dismissing those who were found to be positive, continued. This act of human rights violation was common in public health institutions where patients’ confidentiality and consent was a priority. However, the National AIDS Council encourages this exercise, as have beneficiaries of earlier initiation of patients into Anti-Retroviral Treatment. The country has now moved to a policy of “provider-initiated testing and counselling” whereby all patients are included in HIV testing as a standard component of clinical care, (Pretoria, South African National AIDS Council, 2017:20).

Before 1994, the immigration authorities were given powers to examine foreign nationals and those who tested positive were detained and deported against their will. This policy significantly applied to migrant miners who were tested coercively and repatriated if found positive, (Zwi and Bachmeyer 1991:322-324). This belief that foreigners were widespread in the South African populace rendered them as carriers of the pandemic. This is evident when Mpe suggests that:

This AIDS according to the populace understanding was caused by foreign germs that travelled down from the central and western parts of Africa, (p.3).

He goes on to pose that:

Migrants (who were Tiragalong’s authoritative grapevine on all important issues) deduced from such media reports that AIDS’s travel route into Johannesburg was through Makwerekwere and Hillbrow was the sanctuary in which Makwerekwere basked, (p.4).

Having discussed the HIV/AIDS situation during the Apartheid era, the researcher now introduces the situation in the Post-Apartheid era. The above suggestions by Mpe put

forward a protest against the Post-Apartheid health situation, which has raised the South African mortality rate because of the HIV/AIDS pandemic. This predicament also raises the issue of xenophobia, as the South African citizens believe that the foreign nationals who migrated to their country imported the virus. The term “Makwerekwere” relates to the foreign nationals who come to South Africa seeking refuge from the unbearable conditions in their native countries. The term emanated from a xenophobic ideology amongst the natives of South Africa, as they also believe that the foreigners have imported the virus. Mpe also supports this assertion when he says:

He was also seen with makwerekwere women, hanging onto his arms and dazzling him with sugar-coated kisses that were sure to destroy any man, let alone an impressionable youngster like him, (p.3).

Furthermore, the level of stigma linked with the pandemic was raised by suggestions that particular “risk” groups were responsible for the spread of the disease. However, the increasing prevalence of the disease among the local population challenged these sensitive assumptions. In this instance, as mentioned above, foreigners were often labeled as the carriers of the pandemic, (p.54). Mpe addresses the issue showing an opposed ideology of the matter suggesting that even the locals are carriers of the disease. Mpe protests against such assumptions, which state that foreigners are the carriers of the deadly virus as he states that:

There were exceptions, of course. Among those who read your story were some who said that your heroine should not be condemned since she was just a worker in the kitchens, whose poverty caused her (as might have been the cause with anyone else in her position) to take advantage of the care that potential lovers could bring. These sympathetic ones went further and pointed out that there was no actual evidence to say that she was in love with a lekwerekwere. Anyway, if she was, what was wrong with that? Who said people of Tiragalong were cleaner than anyone else? Were there no stories of Tiragalong people who died of sexually transmitted diseases, with genitals so swollen and decaying that one could hardly recognise them for what they were?, (p.54).

The above phrase shows that the author under study is against the ideology that foreign nationals imported the deadly disease. He alludes to the fact that even the locals also suffered from the same disease, which makes it unfair to blame the non-South African

people on the pandemic. He refers to Refentse's rural home to disclose that some of the locals died of the same disease, which eradicates the claims that the locals have against the foreign nationals. Moreover, this challenge is also depicted by Magona in her novel which clearly reflects that the issue of HIV/AIDS is a serious cause for concern in the South African post-apartheid situation. Magona seems to be supporting Mpe's argument that South Africans cannot blame foreign nationals for the escalation of the HIV/AIDS infections. She brings out her character, 'Hamilton' who is a reckless South African who is involved in extra marital relationships. In her novel 'Beauty's Gift', Magona reveals the effects of HIV/AIDS on women in South Africa. She uses her character, 'Hamilton' who is Beauty's wife, to instill an ideology that men usually infect their partners with the virus in relationships. In the novel, Hamilton is said to be having extra marital affairs and not condomising, which caused him to be infected by the virus. This is evident when Cordelia alludes to Hamilton's behaviour saying:

"The brother is sure as hell getting help, somewhere."
Cordelia growled. "But let's see how long that lasts.
Unless he stops messing around, he'll just keep on
getting himself re-infected and all the ARVs in the world
won't help him in the end", (Magona, 2008:76).

The above quote shows that Mpe and Magona are in agreement that HIV/AIDS is one of the main issues which should be included in the post-apartheid predicaments in South Africa. Both authors address the pandemic in their texts and also unveil its deadliness in the process. This is shown by the deaths which are recorded in both novels and their thematic concerns which tally as far as HIV/AIDS is concerned.

According to UNAIDS, among the main key population groups affected by the pandemic in South Africa, the most affected are sex workers with a prevalence of 57.7%. On the other hand, gay men who have sex with men follow with 26.8%. Moreover, since the year 2010, the new HIV infection rate in South Africa has decreased by 49% whilst AIDS-related deaths decreased by 29%. But in spite of this decline, South Africa still has the largest HIV epidemic in the world, entailing 19% of the global population living with the disease, (UNAIDS 2016). The pie chart below shows HIV/AIDS prevalence in South Africa by province.

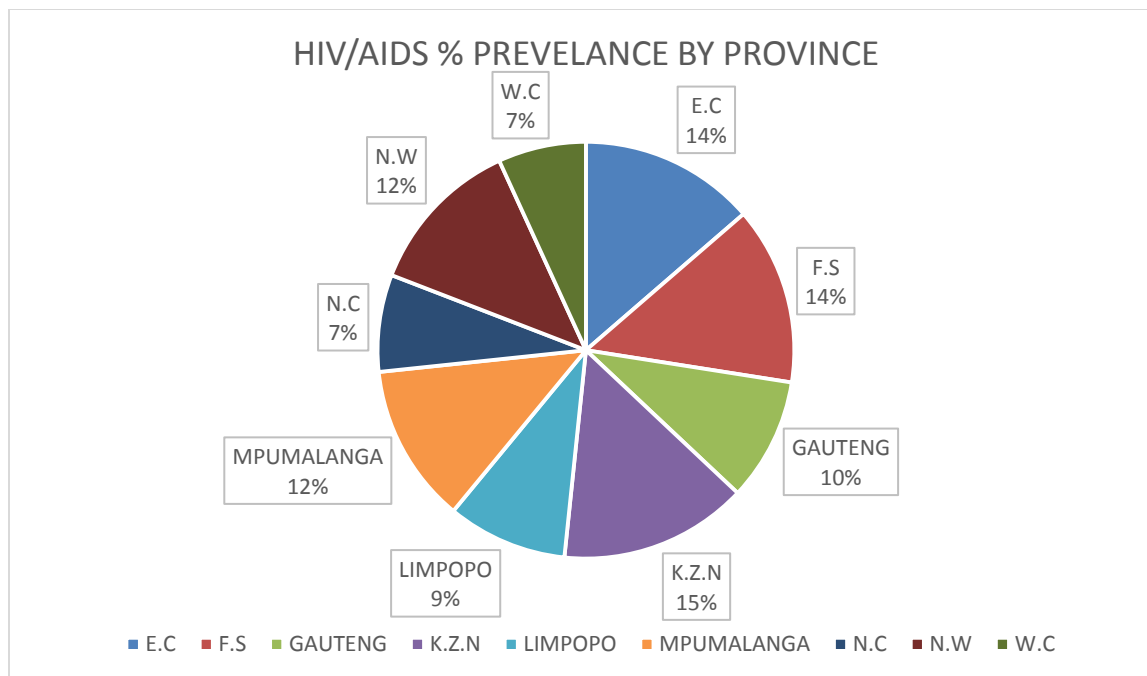


Figure 3.1 HIV/AIDS % Prevalence by Province

Source: The Fifth South African National HIV Prevalence, Incidence, Behaviour and Communication Survey, (SABSSM V)-July 2018

http://www.hsrc.ac.za/uploads/pageContent/9234/SABSSMV_Impact_Assessment_Summary_ZA_ADS_cleared_PDFA4.pdf (Accessed on 12/03/2019).

The pie chart above illustrates the percentage HIV/AIDS prevalence by province in South Africa. The province that recorded the highest percentage of HIV/AIDS prevalence is Kwazulu-Natal province with 15%, followed by Free State and Eastern Cape provinces both with 14% prevalence. The lowest percentage prevalence was recorded in Northern Cape and Western Cape, both with 7%. The information unveiled above shows that Gauteng is one of the provinces with the highest HIV/AIDS percentage prevalence. Mpe therefore addresses this national predicament, he aptly selects Hillbrow, and Gauteng in general as the main background for this novel, which brings out that the place is highly vulnerable to the prevalence of HIV/AIDS.

Conclusively, the researcher can pose that the author did successfully address the issue of HIV/AIDS using the concept of theme. In the novel under study, the author

does relate closely with the disease and its effects on the Post-Apartheid South African society. He introduces the era during which the pandemic started to be a national cause for concern and what the belief behind the origin of the disease was. He shows that the incidence of the disease increased during the Post-Apartheid era, rather than subsiding, to the extent that it has now become one of the main Post-Apartheid challenges in South Africa.

Furthermore, the locals postulated a theory whereby the disease emanates from foreign nationals who came to transmit it to them. The author also advocates for the foreign nationals as they are blamed to be the main bearers of the disease. He brings out an opposing ideology that even the locals are not innocent and have their own share of transmitting the viruses among themselves. Thus, this theme shows that the author satisfactorily depicted this serious challenge facing the Post-Apartheid South Africa.

3.5.3 Crime

Crime is one of the main challenges that is handicapping the growth of the new South Africa. There are two types of crime, which are violent crime and white-collar crime. The violent crime is the one that includes mugging, murders and assaults whilst white-collar crime involves issues like fraud and corruption. This particular section will deal mostly with violent crime.

In this section, the role of crime, as depicted in Mpe's novel will be analysed. The aim of this investigation is to determine the extent to which crime poses a challenge for this new South Africa. In the novel under study, Refentse who is the main character is narrating about the issue of crime in the city of Johannesburg. In the initial stages of the novel, Refentse describes the type of news that he hears everyday on radio. It seems that murders and robberies are reported every hour on the news. He blames the media, as it seems that it glamorises the robbers in their reports, (p.4-5). In the novel, the readership is introduced to a scene whereby Refentse hears gunshots in Twist Street, which is a street found in the centre of Hillbrow. He hears a woman screaming for help but the police did not come to the rescue of the endangered woman, (p.7). Refentse also introduces the readership to a scene whereby he was held at knifepoint in a place,

which was near Sandton called Hyde Park where he interrupted a crime in process, as the thieves were stripping cars of their radio sets in the parking lot, (p.22). Moreover, Refenste's friends had their university van stolen in Parktown village. They had borrowed the car from the university and the robbers did not sympathise with them on that note, (p.22).

The characters and events that were described in the paragraph above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The acts of crime that have been described here may be regarded as one of the post-colonial challenges with which the country has to wrestle on a daily basis. These challenges manifest themselves on a frequent basis in the modern South African society. This predicament of crime will be attended to in detail in this particular section revealing how the author uses theme to address this challenge faced in South Africa.

The theme of crime is also depicted on a broad basis elsewhere in South African literature. "Zoo City" by Lauren Beukes (2010) for instance, is one of the literary works, which depicts the role of crime in the South African city life of Johannesburg. In the literary text, criminals are associated with animals and those who receive such labels are said to be "animalled". The author uses her protagonist 'Zinzi December' who is a former journalist and a recovering drug addict who was also "animalled" as she got her brother killed. Zinzi lives in Hillbrow, a place in Johannesburg nicknamed "Zoo City" as it has a large population of "animalled" people, refugees and the dispossessed. In the process of repaying the financial debt she owes to the drug dealer, she charges people for her special skill of finding lost objects. Zinzi also uses her special writing skill to draft 419 fraud e-mails. Novels such as these resonate smoothly with the novel under study as their setting and thematic concerns are intertwined. This is because its setting is in Johannesburg and it addresses the issue of crime, as Mpe does in the novel under study.

South Africa as a whole is believed to have a relatively high percentage of crime levels compared to the other SADC countries, (Markinor Report 2007:1). The general majority of South Africans believe that the authorities have failed in curbing the escalation of crime rate in the country. On the other hand, the government also argues that a joint

effort between it and the populace can help reduce the crime rate in the country. The masses seem to be disappointed with the law enforcement institutions, as they are rendered weak as far as prevention of crime is concerned, (Markinor Report 2007:1). This assertion tallies with Mpe's protest against crime when he says:

For formal news there was Radio Lebowa-now Thobela F.M- broadcasting snippets of car hijackings and robbers' shootouts with the Johannesburg Murder and Robbery Squad every news hour. Five men were found with their ribs ripped off by what appeared to be a butcher's knife. Two women were raped and then killed in Quick Street, (p.4-5).

In the phrase above, Mpe is addressing the issue of crime as a cause for concern in the new South Africa as he reveals the issue of loss of lives in his novel. He raises the issue of car hijackings, robberies, rape and murder, which are regarded as serious crimes in the country. This shows that the author is concerned about the welfare of innocent people living in the new South Africa, as the security forces of the country do not protect them well enough.

Mpe raises the issue that people in Hillbrow have submitted to the fact that crime exists in their society and that very little is being done about it. He also raises concern regarding some citizens who glamorise crime in their societies and are not doing something about it, which is one of the main predicaments in the Post-Apartheid South Africa. This is unveiled when he says "Crime was glamorised on the screens and robbers were portrayed as if they were movie stars", (p.5).

Furthermore, one of the main crimes in Hillbrow is car hijacking. In the Post-Apartheid South Africa, no one feels safe, even when driving his/her car. In essence, hijacking and other related vehicle crimes significantly affect the innocent citizens. It is not only about losing an asset and going through a traumatic experience, it also entails financial implications. Mpe addresses the issue of car hijackings in his novel, which is evident that it is a challenge facing the new South Africans in the country. This is illustrated when the narrator is alluding to Refenste's situation as his life was in danger. The narrator states that:

The first time someone took out a knife on you, it was at Hyde Park, near Sandton, where you accidentally disturbed thieves stripping cars of their radio sets in the parking lot: Hyde Park, with its lily-white reputation for safety and serenity, (p.22).

The above scene shows that the safety of a South African in the country is compromised. It brings out that the criminals can even kill anyone who comes in their way. Refentse's life is in danger as he is held at knifepoint because he interrupted a crime scene. This shows that the author has used this theme effectively to address the issue of crime in the new South Africa. Below is a table and a graph, which shows the statistics of car hijacking in the Post-Apartheid South Africa.

Table 3.1 Car hijacking by province

Provinces	2017	2018	Case diff	%diff
NW	390	425	35	9.0 %
GP	8610	8269	341	4.00%
KZN	3029	2698	331	10.90%
FS	234	235	1	0.40%
MP	810	896	86	10.60%
EC	955	999	44	4.60%
WC	2201	2182	-19	-0.90%
NC	29	37	8	27.60%
LP	459	584	125	27.20%

Source: South African Police Service report (2017/2018:12)

The figures that appear in the table above are also reflected as follows in the graph below.

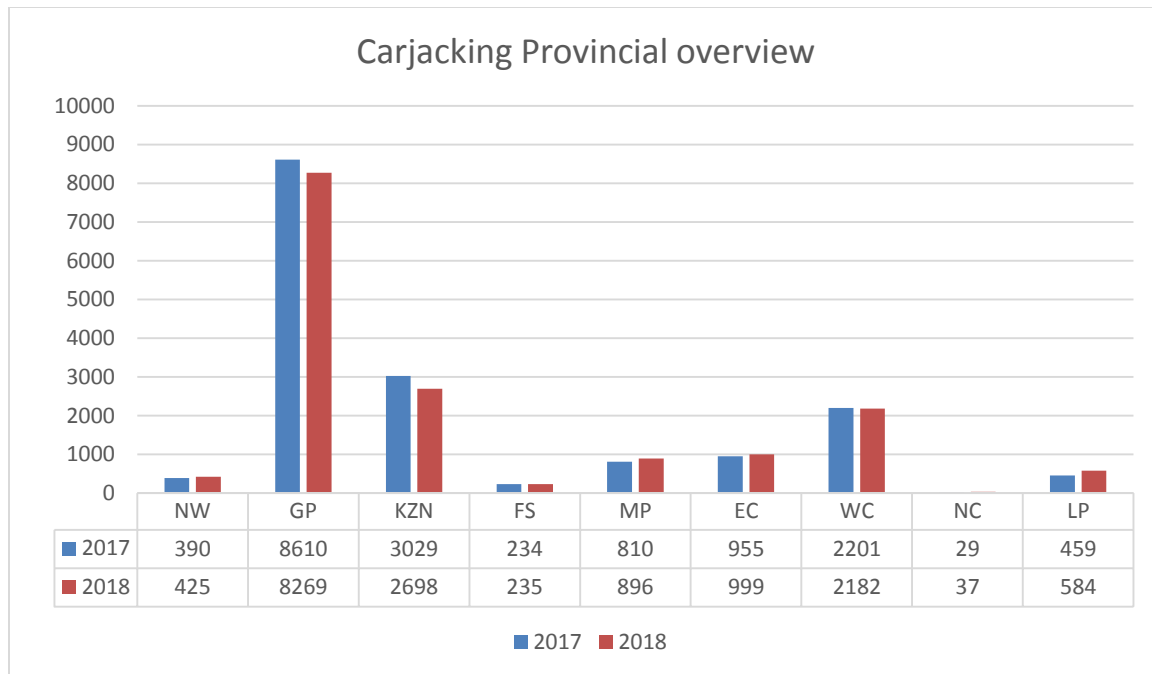


Figure 3.2: Car hijacking by province

Source: South African Police Service report (2017/2018:12)

The graph and the table above show clearly that Gauteng province is leading in the number of hijackings with a number of 8269 cases in 2018 and 8610 in 2017 equalling to a decline of 4%, which does not show significant progress as far as combatting of crime is concerned. The second leading province is KwaZulu Natal, which had 3029 cases in 2017 and 2698 in 2018 resulting in a case difference of 10%, which also is a cause for concern in the Post-Apartheid South Africa. The province with the lowest infection rate is the Northern Cape Province, which has 29 cases in 2017 and 37 in 2018.

In the novel under study, the author depicts the people of Tiragalong who seem concerned about the crime rate in the country when they lost Lerato's father. He was stabbed to death in Alexandra, a township situated in Johannesburg. The people of Tiragalong believe that Lerato's father was also involved in criminal activities as they

suggested that even the elderly are involving themselves in crime. This is evident when the narrator says:

Lerato was still being nourished and clothed by her mother's placenta when her father was knifed to death in Alexandra, for reasons that were best known by her knifers. They were reasons that nobody in Tiragalong could imagine. All Tiragalong could say, when it learned of the event was 'we thought it just the younger generation that was a problem. But clearly, fathers are just as lost their children. What is becoming of this world these days, (p.46).

The above assertion in Mpe's novel raises concern about people who have no conscience when it comes to killing of other people. Some criminals for a reason known to them stabbed Lerato's father to death. This shows that Post-Apartheid South Africa is in a huge predicament that needs serious attention. Moreover, this challenge depicted by Mpe in his novel is clearly reflected in the real South African situation. Mahala, in his novel 'When a man cries' also raises the issue of crime as one of the main issues which need to be addressed in the post-apartheid South Africa. He alludes to Themba's uncle who was found dead outside his shop as he was shot by unknown criminals (Mahala, 2007:10). This shows that the issue of crime is a serious predicament in South Africa as it is shown that there is no respect for human life in the country. In this instance, both authors in question use this theme to reflect the real crime situation in South Africa.

Moreover, Mpe and Mahala regard the city of Johannesburg as the hub of criminal activities in the post-apartheid South Africa. Mpe's setting is in Johannesburg where he unveils a lot of criminal activities transpiring in the city. On the other hand Mahala includes Johannesburg in the proceedings of his novel when he surfaces his character 'Zakes'. Zakes seems to have relocated to Johannesburg from the Eastern Cape and he reveals the intensity of crime in the city in question. This is evident when he says, "Here we thrive at a loss of another man, we live in a world where wickedness is rewarded and kindness is punishable", (Mahala, 2007:13). This articulates that both authors in question allude to the fact that crime is a serious cause for concern which needs attention in the post-apartheid South Africa. This shows that crime is one of the main challenges faced by the Post-Apartheid South African people. Furthermore, this act indicates that the South African Police Services do not serve as an effective deterrent

for perpetrators of crime, as they can even commit crime in the vicinity of police stations.

The issue of guns being at the disposal of so many civilians in South Africa is one of the factors that fuel the acts of crime in the country. People are able to acquire ammunition illegally on the black market and from illegal arms dealers. This results in the security forces of the country failing to contain the issue of controlling the ownership of guns even if there are rules and laws governing the issue of weapon ownership. This predicament leads to high levels of murder cases in the country. Mpe addresses the issue of murder and the inefficiency of the police in curbing the acts of violence in the country when he refers as follows to a woman who was shot in Hillbrow when he says:

Then you shuddered into wakefulness, you tried to convince yourself that the sound you had heard was a dream, nightmare, but in wakeful state, hard realities came home to roost. A second gunshot rang in Twist Street, and you remembered Tiragalong with stronger nostalgia than you had ever imagined to be possible .A woman screamed for help. Police sirens went off loudly. You realised a few minutes later, from the fading sounds, that they were going to rescue someone else, elsewhere and not the nearby screaming soul whose voice continued to ring relentlessly. (p.9).

This supports the researcher's notion that the fact that so many persons are able to possess a gun illegally, leads to people perishing in the Post-Apartheid South Africa.

Moreover, Mpe alludes to the issue of farm violence in Post-Apartheid South Africa whereby criminals attack and kill white farmers. In the following quotation, the researcher argues that Mpe seems to be justifying the issue of violence against white farmers. Mpe states some reasons of such violence stating that the workers' white superiors do not give them permission to go and bury their relatives. The word use of the word "redistribute" in the quotation also suggests that Mpe argues that blacks are merely redistributing the wealth that was taken from them during the Apartheid era, rather than stealing it. This is unveiled when the narrator says:

There were chilling stories of what happened in the kitchens. Of white madams raped and gagged by their South African garden boys-that is, black men to whom they could not afford to show any respect of white men found hanging like washing waiting to dry, because they

refused their so called boys and girls permission to go home and bury a close relative: of whites killed simply because they were wealthy and tried to protect their wealth when robbers came to redistribute it: of whites hacked to death simply because they were white, an embodiment of racial segregation and black impoverishment, irrespective of their political allegiances and economic affiliations. (p.23)

In the above quotation, Mpe clearly depicts the issue of farm violence against white farmers and the atrocities that accompany these acts. For instance, in the quote above, the words: “white madams raped and gagged by their South African garden boys-that is, black men to whom they could not afford to show any respect” seem to imply that white women do not show any respect for black men and that this is what causes these cruel acts of retribution. Furthermore, he seems to imply that some white farmers are murdered for not showing enough respect and compassion when their employees have bereavements. Finally, in the phrase: “of whites killed simply because they were wealthy and tried to protect their wealth when robbers came to redistribute it”, the term: ‘redistribute’ is used as a euphemism for the criminal act of stealing which is being conducted here. This shows that the author does not consider this as a criminal act, but rather as an act of redistribution of the property amongst those to whom it rightfully belongs, but was taken away from them during the Apartheid era. Therefore, while the author seems to be opposed to the phenomenon of farm murders, he also shows some form of condonation for these cruel acts.

This challenge is still at high levels in the new South Africa, as white farmers are being killed on a regular basis. The newspaper article referred to below confirms the above quotation on violence against white farmers. The article is titled: **“Nine gruesome farm attacks that shocked South Africans.”** It frankly addresses the issue of killing of white farmers in the country. It states that between January 2010 and January 2015 more than 2500 violent attacks by blacks against whites were registered. The article unveils some incidences whereby white farmers were brutally tortured and killed. <https://southafricatoday.net/Home/SouthAfricaPhoto/Farmattack> (Accessed on 30/09/19).

The above article shows that Mpe's views correspond with the Post-Apartheid issues of South Africa as far as the depiction of violent crime is concerned. Crime seems to be a parasite that is slowly devouring the nation of South Africa in the Post-Apartheid era. If the government does not curb this predicament before it amplifies, it will become a disaster for the country as a whole.

Rape is another serious crime that seems to be rife in the Post-Apartheid South Africa. Mpe uses his main character, Refentse in his novel to unveil the issue of rape in the new South Africa. He portrays Refentse as a serial rapist who even makes a career for himself as a rapist in spite of his female victims' unheard cries for help but who are not protected from the perpetrators. Mpe also depicts the issue of women's unheard voices who are not protected from the perpetrators. This is evident when the author under study says:

Long before your death, he was already making a career for himself as a rapist. He didn't care who he raped. Any vulnerable woman or girl was fair game to him. There were many such vulnerable people in our Hillbrow, where human cries for help often went unanswered, the multitudes passing by as if oblivious to what was happening, afraid to intervene out of concern for their own lives, (p.65).

The quotation above shows the serious repercussions of the issue of rape, which is affecting many South African women in the Post-Apartheid era. The issue of gender-based violence is one of the causes for concern in the new South Africa. The levels of rape are escalating on a daily basis and this seems to be the cause for concern in the country. The graph below shows the prevalence of rape in the country and the rate it is escalating at:

The graph below shows the cases of rape in South Africa by province:

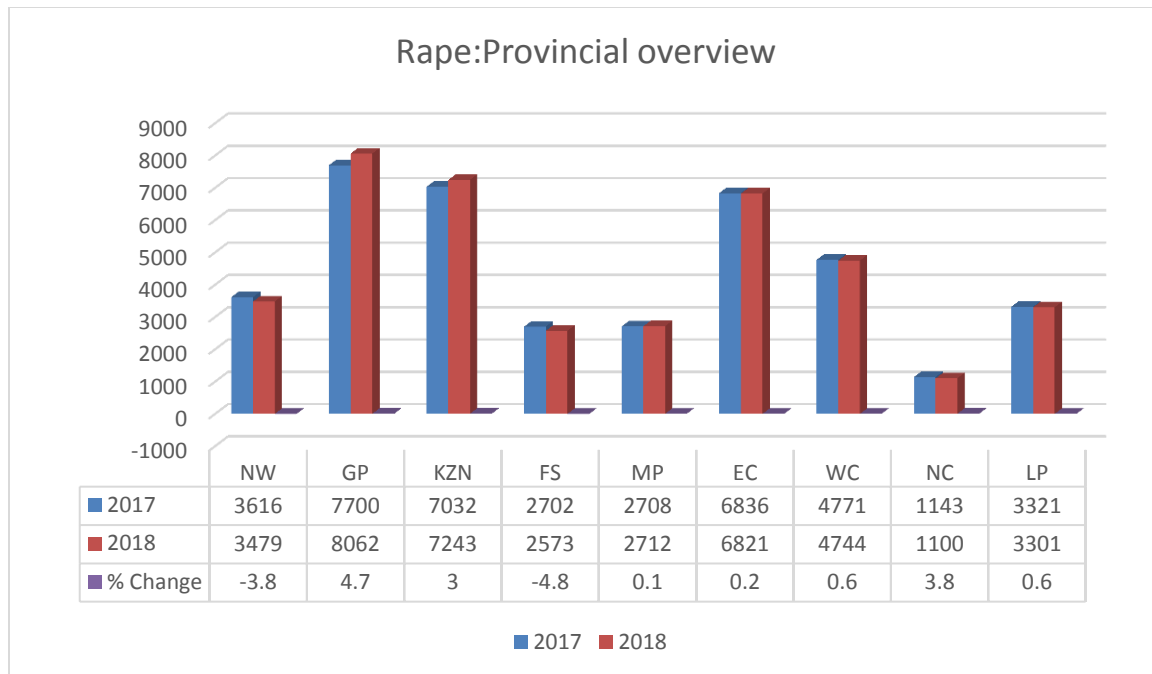


Figure 3.3 Rape in South Africa by province

Source: South African Crime report (2017/18:45)

The graph above shows the incidence of rape cases in South Africa. The province with the highest number of rape cases is Gauteng province that is the province under study because Hillbrow is situated in it. The province entails 7700 cases in 2017 and 8062 in 2018 with a decline rate of 4,7%. These statistics are a serious cause for concern to the Post-Apartheid South Africa because it is a dangerous problem to the victims. The province with the second highest incidence of rape cases is Kwazulu-Natal, which has registered 7032 cases in 2017 and 7243 in 2018. These figures show that there has been an increase in rape cases in the province. The province with the lowest number of cases is Northern Cape with 1143 in 2017 and 1100 in 2018, which reflects a slight decrease.

In the researcher's point of view, this significant difference might be a result of population density in each province in the country. This is why Mpe is protesting about Hillbrow because the size of the population is of such a nature that is uncontrollable, leading to such a high level of criminal cases. Mpe points out that there is a close correlation between drug abuse and acts of rape. He poses that "Street kids, drunk with

glue, brandy and wild visions of themselves as speeding Hollywood movie drivers”, (p.5). He also goes on to say “Except that, unannounced, a young man crawls out of it (dog kennel), smoking dagga, and dealing glue some severe blows”, (p.12). This supports the notion that Mpe is protesting against the effects of crime and drug abuse on children and the youth which lead to the brutal acts of rape.

In this instance, Magona also addresses the issue of rape in the post-apartheid South Africa. The researcher argues that both authors are in unity in fighting against the issue of rape in the country. Magona unveils a scene whereby Mrs Nanto’s daughter was gang raped by a group of hooligans who stormed into their house unannounced. The events in the scene unfold as follows:

The screams were those of the neighbour, Mrs Nanto, who lived two doors away, her daughter had been raped, gang raped she had come to Doris’s house because they were the only people in that whole long street with a landline. The rapists had made off with, among other things, the cell phones of the entire family, (Magona, 2008:132).

The quote above supports the notion that Mpe and Magona are in agreement that rape is a cause for concern which needs immediate attention in the post-apartheid South Africa. This predicament has destroyed a lot of lives physically and emotionally which is why the authors in question have included it in their thematic concerns.

Moreover, Mahala seems to have the same concern on the issue of rape in the post-apartheid South Africa. In his novel, he introduces the readership to a sensitive scene which saw Themba being the perpetrator as he raped Nosipho who came to him for protection from her uncle who was sexually harassing her at home. Themba as Nosipho’s teacher, betrayed the young girl’s trust as he used her vulnerability to his advantage and raped the young girl. This is unveiled in the following scene in Mahala’s novel:

Nosipho arrived with the smile and I called her into the bedroom so we ‘could talk in private’. I closed the door behind her and began to touch her tender body. ‘Teacher no’.....I wanted.... ‘Teacher please stop...’ ‘C.mon I’ll be gentle, I’m not like school boys’, I had to make her feel good about what we were about to do. After all, her looks placed her above the league of the

school-boys. A girl with a mature body-like hers deserved nothing but the best, and the best was me. 'Please wait teacher....I wanted tooh...! I closed her girlish pleas with a kiss. I had been in the game for so long, enough to know that 'no' could sometimes mean the opposite. I had met girls who always pretend not to be interested in me when it was their wildest dreams to have me on top of them. A touch here and there and Nosipho's objections disappeared. Her body became less rigid and I knew I had reduced her to longing and craving for me. As I cut through her supple thighs I could tell that another man had been travelling the same path quite regularly. She was now moaning with ecstasy in between telling me to stop. At the end I lay next to her feeling satisfied, rejuvenated, a man reborn, (Mahala, 2007:97).

The above scene validates the notion that Mpe and Mahala both are against the issue of rape in the post-apartheid South Africa. They both are advocating for an immediate action by the authorities against this predicament which is affecting South African women. To validate the intensity of this issue, the researcher brings out an observation that the three authors under study use the concept of theme to address the issue of rape in the post-apartheid South Africa.

The researcher concludes that Mpe succeeded in addressing the issue of crime in the Post-Apartheid South Africa using the concept of theme. He seems to be treating it as one of the main challenges that need attention in the country. The author raises this awareness by showing that the issue of crime is always addressed in the media on a daily basis. In the process, Mpe unveils the inefficiency of the police force in curbing these criminal attacks on their fellow citizens of the country. Thus, the author uses this theme to advocate for the citizens and addresses the issue of crime, which in the researcher's view he succeeded in.

3.5.4 Poverty

In Post-Apartheid South Africa, the masses have been exposed to serious poverty, both socially and economically. This is one of the signs of disillusionment, which the masses are feeling as they can attest that they are living in poverty. People in the new South Africa are living under unbearable conditions as some of them are living in shacks because they do not have access to decent housing. Some people are living on an

extremely low budget per day, which sometimes means they go to bed on an empty stomach. This section will discuss this issue, as depicted in a literary context.

In the novel under study, Refentse relocates from the rural areas to an urban setup in search for a better education. He was staying in a rural area called Tiragalong, which seems to be struck by chronic poverty and a lack of service delivery. Coming from a poor family, Refenste could not pay for his university residence fee, which forced him to live off-campus. After completing his degree, he was employed but could not fully look after his family with the salary he was getting because of debts such as student loans and some household accounts. After Refentse's death due to an AIDS-related disease, Refilwe could no longer continue with her studies, as she was in an orphaned family and her young siblings still needed to go to school even if they had lost their parents, (p.54).

The characters referred to and events that were narrated in the paragraph above, are representative of the current conditions that exist in Post-Apartheid South Africa. The situation of poverty that has been described here may be regarded as one of the post-colonial challenges with which the country is faced on a daily basis. This challenge manifests itself on a frequent basis in the modern South African society. This situation of poverty will be attended to in detail in this particular section, revealing how the author uses this theme to address this challenge faced in South Africa.

Another South African novel that has the same thematic concerns as the text under study, is "Dog eat Dog" by Niq Mhlongo (2004). The novel introduces the readership to Dingamanzi Njomane who seems to be an intelligent young man who is struggling to make ends meet during his study at Wits University in Johannesburg. He is disappointed to be told by the university administration that he does not meet the criteria to receive financial aid. In his frustrated mood, he storms into the bursary offices and exchanges harsh words with a white woman who handles issues of bursaries in the institution. He informs his supervisor that he cannot manage to fund himself as his mother is poor and looking after nine relatives from his late father's pension fund. This novel tallies with the concerns of the novel under study, as it has the same setting and addresses the issue of poverty and its effects on students in tertiary institutions.

One may suggest an ideology that Post-Apartheid South Africa is an upper-middle-income country but in reality, the largest sector of the population is living in poverty. Many surveys that have been conducted have concluded that most South African households are exposed to significant levels of poverty or are vulnerable to it. The distribution of income and wealth in the new South Africa is rated as the most unequal globally. It is unfortunate that most of the households have unsatisfactory access to clean water, education, energy and health care in the new South Africa. This is a cause for concern in the new South Africa. The table below shows different categories of poverty within households in the new South Africa.

Table 3.2 Poverty in South Africa

Poverty Line Measure	% of total SA households classified as poor
“Poor”: Poorest 40% (R352.53 per month per adult equivalent)	50%
Ultra-Poor: Poorest 20% (R193.77 per month per adult equivalent)	27%

Source: (May: 2016:45)

The above table shows three different categories of households as far as poverty is concerned. There is the “poor” category, which represents 50% of households in the new South Africa. This category has households that survive on R352.53 per month. It is followed by the “Ultra-poor” category, which represents 27% of households in the new South Africa. This category survives on R193.77 per month.

Moreover, according to May (2016) about 18 million people are categorised in the first part of the table which is the “poor” category. Furthermore, a population of 10 million people are categorised in the “ultra-poor” category and most of the households are in the rural areas who represent 75% of the total population in the category. In the rural areas, the proportion for people living under the poverty datum line is 71%. This predicament of poverty is not limited to any specific race but it is concentrated mainly on

blacks, particularly Africans. May states that 62% of Africans and 38% of Coloureds are poor, as opposed to 5% of Indians and 1% of whites. He also poses that three children out of five live in poor households in the new South Africa, (May 2016:45-47).

Moreover, the analysis above significantly shows how extensive the state of poverty in South Africa is. This is one of the forms of disillusionment South African nationals are facing in the Post-Apartheid era and Mpe uses the theme of poverty to voice for them in this predicament. He addresses the issue of poverty among the parents who send their children to university and in the process; they cannot manage to finance their studies, (p.15). There is a significant level of inequality in the country and people earn money that is not enough to sustain all their facets of life. This leads to people being subjected to unfair living conditions for example living in shacks, failing to pay for a decent house rental, being unable to pay the education of their children, etc. This is evident when the author under study says “Coming as you do from a poor family, you do not have enough money to pay the required deposit for student accommodation”, (p.15).

The above assertion by Mpe raises particular concern regarding the issue of education. Society has come to a realisation that poor families find it difficult to educate their families as a student is supposed to fund him/herself during his/her studies. Moreover, while one is funding his/her studies he/she also has to fund his/her family back home, which is an additional form of burden to the South African child. Students, especially in universities, end up taking student loans to pay for their tuition and accommodation during their study period. This adds more elements of poverty because the child is subjected to financial hardship even if he/she is working because he/she will have to settle that loan. This shows a significant part of disillusionment to the South African child in the Post-Apartheid era. Mpe protests against this plight of the Post-Apartheid South African child when he asserts that:

When you went home two weeks after payday, and you have nothing to give to your mother, because your salary was not enough to settle your study loan repayments and other accounts and still leave you with anything to spare, it was confirmed on your mother's mind that you were indeed a victim of the cunning of the Hillbrowans, (p.39-40).

In the above phrase, Mpe is raising the issue of poverty and its effects on the youth of the new South Africa, socially and economically. The author brings out a situation of the young employed population in Hillbrow. It is unfortunate that young people cannot support their families even if they are working because they have to repay the loans they accumulated during their studies at tertiary level. All the expectations that the families have of their youth results in disappointment as they cannot financially upgrade their families. Thus, Mpe uses this theme to advocate for the youth that are rendered useless by the society as they cannot accomplish their expectations because of the country's challenging economic situation.

The youth and children of the new South Africa are often experiencing challenges in child headed homes (CHH) as they have to fend for their family at a tender age. This unveils their social disempowerment and unfortunate experiences of poverty that are further instilled by lack of adequate social support from their communities and authorities, (Van Dijk & Van Driel 2012:54). This predicament affects children and youth, government and the South African society as a whole. Most importantly, the situation about CHH needs to be known and addressed in a way that holds the society completely liable. Children and youth in this situation are exposed to being disadvantaged, marginalised and discriminated against by virtue of not having parents or adult caregivers. The lives of these children and youth are steeped in poverty, vulnerability and deprivation with lack of opportunities in all spheres of their life, (Pillay *et al* 2011:56).

Mpe shows particular concern for this issue of orphaned families as he shows that some children end up dropping out from school in an attempt to being breadwinners in the families. It is a problem in the Post-Apartheid South Africa because even the Government is not taking decisive action on this situation faced by the South African Child. The author introduces Refilwe's situation, which unveiled that she could not continue with her studies, as she had to be the breadwinner of her family after her father's death. This is evident when the author under study asserts that:

She found herself unable to proceed with her Masters immediately, in the year following Refenste's death, as she would have liked to do. This was because her old father had passed away in the same year, which meant that she had become the sole pap-winner for her family. Her two elder sisters were already married. But her younger sister and brother still needed to complete their school and university studies, (p.93-94).

The above quote validates the issue of orphaned families as a predicament that is cause for concern in the new South Africa. The researcher can argue that the issue of orphaned families is affecting the wellbeing of the youth in the country as they drop out of school because of the situation. This situation needs attention from the government, as it has to intervene in such families in order for the youth to have a chance of upgrading themselves in all spheres of life.

Moreover, Mahala also addresses the issue of poverty in his novel 'When a man cries' as he alludes to the Sekunjalo community which is still using the bucket system for their waste. In this instance, Mahala is confronting the authorities on the issue of lack of service delivery which has caused an escalation of poverty in the post-apartheid South Africa. Mahala raises the issue which unveils that the poor are getting poorer whilst the rich are getting richer. This is shown in his novel when Themba says:

Poverty in the whole of Grahamstown was a real and visible thing. The toilets in Sekunjalo were still the bucket system type and the sight of man carrying a bucket overflowing with human excrement was common in the community. It was a norm to walk past buckets placed along the streets waiting for a sewerage truck, (p.71).

The quote above validates the researcher's view that Mahala and Mpe are in agreement that poverty is still a cause for concern in the contemporary South Africa. The situation that Mpe raises tallies with that raised by Mahala in his novel. Mahala also raises the issue of shelter in the contemporary South Africa. He points out that some South Africans are living in shacks as they are not in possession of a decent home with electricity and refuse. Themba seems to be living in a shack with his parents as he says: , "I was left with no option but to stay with my parents in their two-roomed corrugated iron shack at Sekunjalo", (Mahala, 2007:29). This quote raises concern on the living conditions faced by the South Africans in the post-apartheid era. It further

qualifies the notion that Mahala and Mpe have the same concern as far as poverty in the contemporary South Africa is concerned.

Conclusively, the author under study addresses the issue of poverty in the novel in question. Mpe seems to be concerned with the welfare of the youth in education. He raises concern over the youths who drop out of school as they cannot pay for their education. This issue is a cause for concern in the post-apartheid South Africa as many youth are affected by being school drop-outs thereby being forced to be criminals in the society. The researcher also brought out the ideology that Mpe and Mahala are both addressing the issue of poverty in the post-apartheid South Africa. Mahala also brings out the living conditions that people faced by poverty are subjected to. This shows that the authors under study are confronting the post-apartheid issues which need immediate attention.

Conclusively, the author under study did not satisfactorily address the issue of poverty in the novel in question. He did unveil some issues that address poverty, but he did also leave out some important issues that should not be left unsaid when addressing the issue. There are issues like the lack of government action on the issue of funding poor students who cannot pay for educational services leading them to being exposed to dangerous environments. Regardless of the government's pledge to offer free education, some students are still suffering in tertiary institutions as they are only partially funded. The author should also have exposed the government on side-lining child headed families that need financial and social support. Thus, the researcher concludes that the author did not do justice towards advocating for the Post-Apartheid society, which is in a state of serious poverty.

3.5.5 Migration and Xenophobia

In the new South Africa, the issue of migration and xenophobia has been the centre of discussion nationwide. From the collapse of the apartheid regime, there has been a lot of people migrating to South Africa for greener pastures as they say. This issue has influenced the issue of xenophobia as the local citizens have been feeling colonised by the foreign nationals suggesting that they are taking their jobs and rightful benefits. This predicament has caused violent acts resulting in the loss of lives. This section will

discuss this challenge, as it is one of the main issues in the Post-Apartheid South Africa.

The novel 'Welcome to Our Hillbrow' examines the issue of migration and the presence of migrants in the city of Johannesburg. When Refentse relocated from his rural home Tiragalong to Hillbrow, he realised that many people also relocated to the city. Some of them relocated from rural South African homes to the urban area in search of employment and education. Refenste also was exposed to those people who relocated from their foreign countries to find refuge in South Africa, as their native countries were economically and politically unstable. These people were given the name "Makwerekwere" and they were generally held responsible for the worsening moral decay and crime whereby foreigners were said to be dealing in drugs. This is evident when the narrator says, "Cousin would always take the opportunity during these arguments to complain about the crime and grime in Hillbrow, for which he held foreigners responsible", (p.17).

The characters and events that were referred to in the paragraph above are representative of the current conditions that exist in Post-Apartheid South Africa. The practice of migration and xenophobia that has been described here may be regarded as one of the post-colonial challenges with which the country is faced on a daily basis. This challenge manifests itself on a frequent basis in the modern South African society. This situation will be attended to in detail in this particular section revealing how the author uses theme to address this challenge faced in South Africa.

The Southern African region has been a hub of migration in the last two decades. This escalated when the region became more focused on the mining industry. The end of colonisation in most of the SADC states saw the expansion of mining especially in Zambia, Zimbabwe and South Africa. On the other hand commercial farming also expanded as it re-enforced the economic backbone of these countries. Therefore, unskilled labour migration was fuelled by these economic exploits which saw these countries being inter-dependent on each other as far as labour-supplying and labour receiving is concerned, (Tevera & Crush 2003:16).

South Africa experienced labour migration emanation since the nineteenth century with the gradual influx of unskilled immigrants to the mines. In the Post-Apartheid South Africa, the population of foreigners has increased as the immigrants are seeking economic refuge from their native countries. Moreover, labour migration continues to increase in South Africa with people from Zimbabwe, Nigeria, Kenya, Swaziland etc. who continue to migrate to South African mines and farms. One can argue that it is not only the unskilled labour, which migrates but also the skilled labour is also involved in the exercise. The early 1990s saw an increasing migration scale of skilled immigrants from Malawi, Zambia and Zimbabwe. A recent study of 900 Zimbabweans contemplating temporary emigration suggests that 25 per cent want to immigrate 'to a great extent', 43 per cent wish to do so to 'some extent', 13 per cent have no such desire, and 6 per cent 'do not know', (Tevera & Crush 2003: 16).

Unfortunately, the issue of undocumented migrants has escalated in the Post-Apartheid South Africa. These people lack documents that authorise their stay or residence in South Africa. In some cases, some have over-stayed their authorised duration of residence. It is assumed that these undocumented immigrants are detected and deported back to their countries but in reality it is not the case as corruption gets in the way, (Appleyard 1991:23). Mpe uses his narrator to disclose the issue of foreigners who flee their home countries because of different negative reasons. He also alludes to the Apartheid situation whereby South Africans were forced into exile to other African countries. The author under study discusses the issue by saying:

You would want to add that some makwerekwere were fleeing their war torn countries to seek sanctuary here in our country, in the same way that many south Africans were forced into exile in Zambia, Zaire, Nigeria, and other African and non-African countries during the Apartheid era, (p.18).

The phrase above addresses the issues of foreigners who seek refuge in the Post-Apartheid South Africa. The author seems to remind the South African community that they were once foreigners in other countries during the apartheid regime. This shows that this issue is also a cause for concern as the author attributes that foreigners are fleeing to the country. These migrants encompass both the documented and the

undocumented foreigners who come together and stay in Johannesburg making it difficult for the authorities to identify those who are living in South Africa illegally.

The researcher suggests that Mpe also addressed the issue of rural to urban migration within South Africa in the Post-Apartheid era. According to the Organisation for Economic Co-operation and Development (OECD), (2011:80) provinces like Gauteng and Western Cape are rapidly growing as they witness a large inflow of people from across the country in search of employment. This is where rural to urban migration emanates from in the country and it increases population in big cities like the aforementioned ones. This type of migration is influenced by economic factors, as rural areas cannot provide sufficient employment. The merit of working in the urban setup is that one can earn more than one who works in the rural areas, which then becomes a motivating factor for this type of migration.

In section 3.4, it was argued that Refentse is the carrier of the curse of xenophobia directed at African foreigners who are alluded to as “Makwerekwere” in the novel. This is obviously an unfair accusation, since Refentse was born and raised in Limpopo, which is located within the borders of South Africa. However, to the local people, the fact that he comes from an area “up north”, shows that he is a ‘foreigner’. This situation clearly illustrates the sensitive nature of the issue of social migration within the current, Post-Apartheid South African context.

Kok & Collinson (2006:12) for instance, mention the fact that a large population migrated from Northern KwaZulu Natal to Gauteng in search of a better remuneration as KZN is characterised as a rural setting, which leads to a low remuneration. The same applies to Eastern Cape and Limpopo provinces, which are rendered rural provinces. Mpe suggests that foreigners are not the only group that is migrating to South Africa but even the South Africans migrate to bigger cities in search for greener pastures. This shows how unstable Post-Apartheid South Africa is because people cannot make a living in the rural areas, as they are under-developed. This is evident when the author under study says:

Anyway, there are a few Hillbrowans, if you think about it, who were not originally wanderers from Tiragalong

and other rural villages, who have come here, as we have, in search of education and work. Many of the Makwerekwere you accuse of this and that are no different to us- sojourners, herein search of greener pastures, (p.18).

Moreover, the implications of rural to urban migration are significant to those who are at the receiving end. Todes *et al* (2010:331-348) state that Gauteng province is the smallest province in South Africa in terms of size and yet, it is the most populated in the country, it has the highest number of people from all over the country because they perceive that it is characterised by economic opportunity and personal growth. The rapid development of Gauteng province has upgraded the province but this has resulted in a huge population increase. This leads to an escalating level of crime and increased pressure on government resources in the province. Kollamparambil, (2017: 12) suggests that the level of economic inequality in the new South Africa will always contribute to the population increase of the Gauteng province. This scramble for resources tends to include the foreigners, which then exacerbates the issue of xenophobia in the Post-Apartheid South Africa.

Xenophobia can be defined as the fear or hatred of foreigners or strangers. This attitude can be discriminatory and it often leads to violence, abuses within all spheres and exhibition of acts of hatred, (Mogekwu 2005:45). Studies suggest that xenophobia has instilled hatred of foreigners because of a number of attributes. This is caused by fear of loss of social status and identity and a threat to citizens in economic success, (Harris 2001:76). Mpe validates this predicament of xenophobia in the Post-Apartheid South Africa when the narrator alludes to Refentse and the Tiragalong community when he says “So in your story, as in real life, Tiragalong danced because its xenophobia-its fear of and hatred for both black non-South Africans and Johannesburgers-was vindicated”, (p.54).

The existence of xenophobia negatively affects a country as it undermines social cohesion, peaceful co-existence and good governance that contributes in violation of human rights. This affects South Africa, as it is a signatory of international human rights and humanitarian treaties especially on refugees and asylum seekers. This implies that the country has an obligation of combating xenophobia legally and morally. South Africa

is not in a position to close its borders, as it is a liberal democratic country, which fosters new partnerships with many countries globally. Organisations like SADC and AU were set up to encourage fraternity and greater regional integration and cooperation. Thus, the ideology of allowing citizens of a state to think and act in xenophobic ways is destructive to the native country's regional cooperation and harmony, (Crush and Pendleton 2004:78). Mpe also supports this ideology when he shows how Refentse alludes to his cousin who always blames foreigners for the escalation of crime. This is evident when Refentse says:

Cousin would always take the opportunity during these arguments to complain about the crime and grime in Hillbrow, for which he held foreigners responsible: not just for the physical decay of the place but moral decay. His words were echoed by many others, among them, the white superintendent at your place in Van der Merve Street, who told you when you moved in that Hillbrow had been just fine until those Nigerians came in here with all their drug dealing, (p.17).

The phrase above shows that the author is protesting against the xenophobic attitude in the Post-Apartheid South Africans. He uses the example of Refentse's cousin to resemble the native South African who has self-hate that ends up blinding him into not realising that even the locals are criminals. Mpe suggests that even when the foreigners had not yet migrated to South Africa, the country was faced with the issue of crime, which disqualifies the belief that foreigners came and escalated the crime rate in the country. This shows that the author is fighting against his fellow citizens on the issue of being the perpetrators of the xenophobic attacks.

Image 3.1 Xenophobia in South Africa



Source: <https://www.news24.com/SouthAfrica/News/in-photos-xenophobic-violence-in-pretoria-20170225> (Accessed on 14/09/2019).

In the new South Africa, the hatred against foreigners has led to riots and violent attacks that ended up claiming some lives. During recent xenophobic attacks of 2019, the situation has escalated and violence is found in almost the whole country. The shops owned by foreign nationals are looted and some of them have been killed in the process. The locals are posing that foreigners are taking their jobs and are involved in criminal acts like drug dealings. It is a predicament to the foreigners, as they are not protected well enough by the security forces thereby leading to a huge loss of property and lives.

It is clear that these acts are partly xenophobic and partly criminal. This is evidenced by the many reports of looting during these protests. Mpe uses the theme of xenophobia to protest against the malicious acts of the citizens of South Africa. This is shown by the way he exposes the attitude that is instilled in the citizens and the police force against the foreign nationals. This is evident when Mpe protests against the powerlessness of the foreigners in legal terms when he asserts that:

Makwerekwere knew they had no re-course to legal defence if they were caught. The police could detain or deport them without allowing any trial at all. Even the

department of Home Affairs was not sympathetic to their cause. No one seemed to care for the treatment of the Makwerekwere by the police, and the lack of sympathy from the influential department of Home Affairs, ran contrary to the human rights clauses detailed in the new constitution of the country. Ambiguities, paradoxes, ironies..... the staff (sic.) of our South African and Makwerekwere lives, (p.23).

Moreover, Mpe protests against the citizens who suggest that foreigners are criminals and they take their jobs. There is a challenge of nationalising crime attributed to foreigners. Nigerians are linked to drug dealing, Congolese are identified with passport racketing and diamond smuggling, Mozambicans with car theft and Zimbabweans with prostitution, (Nyamnjoh 2006:64). Mpe is advocating for the foreign nationals suggesting that there are also South Africans who are criminals in all spheres of criminality. He says some of the foreigners make a living using decent ways like selling in the streets. This shows that the author is protesting against the challenge of xenophobia in the Post-Apartheid South Africa. This is evident when the author under study states that:

A number of them can be found selling fruit and vegetables in the streets, along with many locals- so how can they take our jobs? Of course there are some who do drug trafficking: But when the locals are prepared to lap at them like starved dogs, what you expect the struggling immigrants to do?, (p.18).

Mpe continues to protest against the mistreatment of foreigners saying:

while we're so busy blaming them for all our sins, hadn't we better also admit that quite a large percentage of our home relatives who get killed in Hillbrow, are in fact killed by other relatives and friends-people who bring their home grudges with them to Joburg, (p.18).

The researcher aligns himself with Mpe's suggestion on the issue of foreign nationals. His novel was published in 2001 and currently in 2019, this attitude is still in play. It cannot be denied that there are some foreigners who indulge in criminal activities but some of them are leading an orderly life without any criminal activities. Mpe sympathises with the foreign nationals suggesting that the South African citizens are also involved in criminal activities. Foreign nationals are associated with cheap labour on the farms, mines and factories. This element then causes them to be hired by the employers as they choose to work and get something than not work at all. This element

becomes a driving force of the acts of xenophobia in the new South Africa as unemployment is at its highest level and foreigners are employed. This then leads to the native citizens to blame foreigners for the South African economic situation. Any statistical evidence in any research done in the new South Africa rarely supports such accusations of criminality among foreigners. In the year 1998, crime figures unveiled that 98% of arrests were of South African citizens and the percentage of the foreign nationals did not exceed that of locals in any crime category, (Harris 2001:145).

The researcher can attest that the author under study succeeded in depicting the theme of migration and xenophobia in the Post-Apartheid South Africa. He seems to be treating these issues as one of the main challenges that need attention in the country. The author raises this awareness by showing that the issue of xenophobia is regularly addressed in the media. In the process, Mpe unveils the inefficiency of the police force in curbing these criminal acts of xenophobia towards foreigners in the country. He also addresses the issue of criminality among some foreigners as they stigmatise other law-abiding foreigners in the country. Thus, the author uses theme to advocate for the citizens and foreigners and address the issue of crime, which to the researcher's view he succeeded in.

3.5.6 Corruption

Corruption is one of the crimes that is regarded as a white-collar crime in South Africa. In the Post-Apartheid South Africa, corruption has been rendered as one of the main challenges facing the nation. The issue of corruption seems to be found amongst the top class of the society to the bottom class that is the masses. This predicament has negatively affected the growth and development of the country as it loses a lot of revenue to this cause. This issue will be discussed in this section in a literary context.

In the novel under study, some instances of corruption are depicted. For instance, Refenste alludes to Hillbrow as a corrupt place in Johannesburg. This is because Hillbrow seems to be a place one can call the hub of foreign national residence. The police used this as a way of making their own living by accepting bribes from the undocumented foreigners and those dealing in unlicensed businesses. The police also were involved in organising fake identity documents for these foreigners at a price. This

increased the population of undocumented people as compared to the documented, leading to an escalation of the crime rate in the city. This is evident when the author alludes to foreigners who say, “Get a member of the police, or a sympathetic South African companion to help you organise a false identity document for a nominal fee” (p.20).

The characters and events that were depicted in the paragraph above are evident of the current conditions that exist in Post-Apartheid South Africa. The situation of corruption that has been described here may be regarded as one of the most important post-colonial challenges with which the country is faced on a daily basis. This challenge manifests itself on a frequent basis in the modern South African society. This situation will be attended to in detail in this particular section, revealing how the author uses theme to address this challenge faced in South Africa.

Moreover, one of the novels that has the same setting and thematic concern with the text under study is “Room 207” by Kgebetli Moele (2009). This novel addresses the issue of poverty and corruption among young South Africans. The author introduces the readership to six friends namely Matome, Mulamo, Zulu-boy, D’nice, Modishi and the nameless narrator. These friends share a room that is situated in Hillbrow, and they are involved in many activities to make ends meet in the city. They hustle in production companies and they have their own music company. These six party at night and involve themselves in corrupt dealings in the process. The author unveils that even if they are hustling they are always in financial predicaments as the money they are making is not enough for them in the big city. The researcher concludes that “Room 207” goes hand in hand with the novel under study as it also shows the plight of young people in the new South Africa forcing them to indulge themselves in corrupt dealings. This also shows that Johannesburg is not friendly to young people as they find it hard to make a living in the city.

Corruption has become a norm in the Post-Apartheid South Africa. Each year cases of corruption are uncovered throughout all spheres from highly appointed politicians to the lower level of the hierarchy among all the stakeholders of the country. A survey was undertaken in 1998 whereby 55% of the population suggested that civil servants took

bribes, (Lodge 2002:12). Moreover, Willie Hofmeyer who was the former head of Special Investigation Unit in 2011 reported that 25-30 billion Rand was unaccounted for by the government each year because of corruption. The South African masses regard corruption as one of the main challenges in the country, which hinders development. The South African Social Attitude Survey suggested that between 2001-2006 the number of people who posed that corruption should be handled as a national priority doubled, (Newman 2014:97).

Furthermore, Lodge (2002:67) poses that the high rate of corruption in the country is caused by the style of governing inherited from the regime prior to 1994 during the Apartheid system. He also states that the former Minister of Justice (1994-2004), asserted that there has been a significant increase in corruption even after 1994, (Lodge 2002:68). It is even suggested that the former president, Jacob Zuma has been part of a number of corrupt scandals in his term of office. He stands accused of corruption and faces charges that include money laundering, fraud and racketeering, (Gumede 2008:78). It is well-known that the former president was ruled as corrupt by the legislature as he was accused of using government money for upgrading his luxurious home at Inkandla. This supports the notion that corruption starts from the rulers of the country going down to the lowest levels of civil service.

The chart below shows the percentage of corruption in South Africa by provinces.

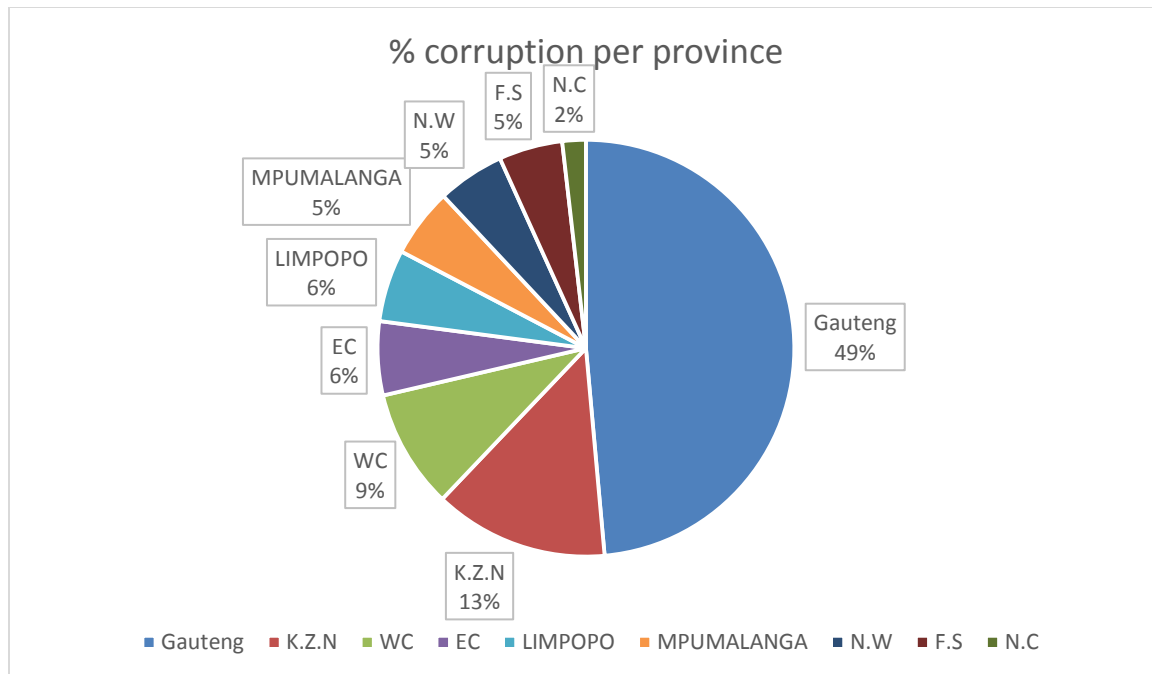


Figure 3.4 Corruption in SA by Province

Source: 'StatsSA' (2016:65), Mid-Year release.

The above pie chart demonstrates the trend of corruption in all of the nine provinces of South Africa. The chart makes it clear that Gauteng province has the highest percentage of corruption, amounting to 49%. Following Gauteng is Kwazulu-Natal Province that entails 13% as far as corruption is concerned. All the other provinces are below 10% with Western Cape leading that lower cohort with 9% and the rest with 6% and below. This chart is relevant to this study as it deals with Hillbrow, which is in the Gauteng Province. Mpe outlines the extreme level of corruption in this place through his novel under study. This is evident when he says, "That's what makes Hillbrow so corrupt", (p.18).

According to the Afrobarometer (2006) survey on corruption in South Africa as quoted by Mattes and Grahams, 48% of the respondents posed that most of the police if not all of them were corrupt. This percentage was compared to surveys undertaken in 2002 and 2004 where the response ranged from 36% to 38%, (Mattes & Graham 2006:23). In the same survey, 50% of respondents stated that they do not trust the police at all and others saying they trust them a little. This lack of trust in the police force by the

South African society is caused by the unauthorised acts of some members of the service who are involved in corruption. These findings have to change the corrupt behaviour of the members of the police force in order for them to gain more trust from the South African community.

In the novel under study, it is clear that Mpe is protesting against the high level of corruption in the Post-Apartheid South Africa. He addresses the corrupt activities of police in helping the undocumented foreign nationals to acquire identity documents. This eventually causes an escalation of crime as these people will be having false identity, thereby avoiding being identified after a crime has been committed. Mpe accuses members of the South African Police Services of corruption when he asserts that:

The makwerekwere had also learned a trick or two of their own. Get a member of the police, or a sympathetic South African companion, to help you organise a false identity document for a nominal fee. Or set up a love relationship of sorts with someone from the city, (p.20)

Moreover, Bruce and Newham have extensively researched this issue of police corruption. They are researchers at the Centre for the Study of Violence and Reconciliation (CSV). In the year 2004, they conducted a survey in Johannesburg city at 21 police stations amongst SAPS members. The findings of corruption amongst SAPS members are summarised below. They state that:

92% agreed that police corruption is a serious challenge facing the SAPS 54,3% believed corruption had increased in the previous four years while 18.6% said it has stayed the same 65,3% believed the SAPS was effectively tackling or preventing corruption. 70,2% agreed that most members were aware of members involved in corruption 68,6% believed most members would not report a member they knew to be corrupt. 53% agreed that management would support members who reported other corrupt members, (Bruce & Newham 2005: 122).

The results presented in the above report shows that there is need for addressing the issue of corruption among the members of the security forces. The report states that, 92% articulated that police corruption exists and it is negatively affecting the new South

Africa. It also states that 70, 2% of the population are aware of the culprits in the police force who are corrupt. This is what Mpe is addressing in his novel as he shows that it fuels the crime situation in the country. In the same instance, Magona also seems to address the issue of high crime rate in her novel under study. This is shown when she brings out one of Beauty's friends who seems troubled by the crime rate in the country when she says:

"Would the time ever come when such questions would no longer be necessary? Amanda wondered. When would the level of crime in the townships drop to normal?" (Magona, 2008:42).

The assertion above validates the researcher's view that both Mpe and Magona thematically address the issue of crime rate in the contemporary South Africa. The researcher argues that even if both authors address the issue of crime in the country, Mpe seems to place the blame on foreigners whilst Magona places the guilt on South Africans. That said, one can never challenge the idea that they are both striving towards the same goal which is addressing the issue of crime in the post-apartheid era.

Moreover, Mpe is voicing out this predicament in the novel under study when the narrator alludes to Refentse's cousin who is a police officer in the novel saying:

When the poor souls (foreigners) pleaded, the uniformed men would ask if they could make their pleas more visible. They did. Cousin and his colleagues received oceans of rands and cents from these unfortunates, who found very little to motivate them to agree to be sent back home, (p.20).

In the above phrase, the author uses Refenste's cousin who is a police officer in addressing the issue of corrupt police officers. The cousin is said to be receiving a lot of money from the poor masses who are afraid of being convicted.

The researcher can attest that the author under study succeeded in addressing the issue of corruption in the Post-Apartheid South Africa using the concept of theme. What the author is alerting the readership to, mirrors the true nature of the new South Africa and some members of its law enforcement body. He seems to be treating corruption as the main challenge that needs attention in the country. The author raises this awareness by showing that the issue of corruption is frequently addressed in the media

on a daily basis. In the process, Mpe unveils the inefficiency of the police force in curbing these criminal acts of corruption committed against foreigners of the country. He also addresses the element of criminality among some foreigners who tarnish the reputation of other law-abiding foreigners in the country by bribing the police officers. Thus, the author uses theme to advocate for the law-abiding citizens and foreigners thereby addressing the issue of crime in the new South Africa, which to the researcher's view, he succeeded in.

3.6 Conclusion

Conclusively, this chapter's gist was to interrogate one of the novels under study and bring out its main themes in the process. The novel under study in this particular chapter was "Welcome to Our Hillbrow" by Phaswane Mpe. This novel was produced during the Post-Apartheid era of South Africa, which qualifies its relevance for this particular study. The aim of this chapter was to analyze the themes of the author with regard to the protest against Post-Apartheid conditions in South Africa as far as social, political and economic issues are concerned. These issues include poverty, corruption, migration, lack of service delivery, HIV and AIDS, xenophobia, crime and homosexuality. This analysis was undertaken within the context of the role of the author as a social commentator. The researcher in this chapter came to the realization that a significant degree of disillusionment exists in the Post-Apartheid South Africa and it is currently getting worse. The independence gained by South Africa in 1994 seems to be a struggle that was for nothing. Mpe is advocating for the voiceless Post-Apartheid South Africans, which is one of his mandates as a writer. Ngugi in his work 'Writers in Politics' (1997) suggests that, "the writer has a responsibility not only to record injustice but also to help change oppressive systems". Using different narrative techniques, Mpe ends his novel with a deeply pessimistic horizon. This is just a measure to call all South Africans to an ethical path, which will bring back humanity in the post-Apartheid South Africa. The researcher also linked the thematic concerns of the text in question in this chapter with those of the other novelists under study to establish a more re-enforced discussion of the texts. The next chapter will interrogate Sindiwe Magona's novel

“Beauty’s Gift” in a bid to uncover the themes that protest against conditions in Post-Apartheid South Africa.

CHAPTER FOUR

THE DEPICTION OF POST-COLONIAL CHALLENGES IN MAGONA'S "BEAUTY'S GIFT" (2008).

4.1 Introduction

In Post-Apartheid South Africa, women have faced a significant level of disillusionment owing to the existence of challenges that have made them vulnerable to the society. The freedom in 1994 that the nation attained seems to be irrelevant to the recognition and advancement of women's rights. Moreover, gender inequality affects women in the South African context and this predicament can be traced back to patriarchal systems and structures that have been existing for many years, (Akala and Divala 2016:5). Badat suggests that patriarchy is habitant in all races of South Africa. Thus, it is not only an African cultural preservation measure as many have come to believe. It is present in both the Eurocentric and Afrocentric mythologies and civilizations globally, (Badat 2009:23). This system raised the concern of powerful women like Sindiwe Magona, who is the author under study in this particular chapter. Her purpose in this context seems to be the voice of the voiceless women in Post-Apartheid South Africa. Her novel "Beauty's Gift" (2008) is the subject of study in this chapter and it is advocating for the well-being of all women in South Africa. Thus in this chapter, the researcher will unveil the themes extracted from the novel under study and elaborate on how these themes aid in protesting against certain aspects of the Post-Apartheid system in South Africa.

4.2 The aim of this chapter

The aim of this chapter is to analyse the themes depicted by the author with regard to the protest against Post-Apartheid conditions that discriminate against women in South Africa as far as social, political and economic issues are concerned. These issues include patriarchy, women ill-treatment, HIV and AIDS, loyalty, cultural preservation and crime. This analysis will be undertaken within the context of the conventional role of the author as a social commentator, as will be illustrated in the chapter. The researcher will also determine the extent to which the novel under study is engaging with the current circumstances in the Post-Apartheid South African situation using the concept of theme.

The chapter will conduct a survey of how the novel under study protests against conditions of women in the Post-Apartheid era with reference to current political, social and economic issues of South Africa. The aim is to identify the main challenges in the Post-Apartheid South Africa and the response of the author to these contemporary issues which literature has to address, as one of its main functions is to be the voice of the voiceless.

4.3.1 Sindiwe Magona, the writer

The author under study was born in the village of Gungululu in the rural Eastern Cape. She was born on 23 August 1943. She is the first-born, with eight siblings in her family. She relocated to Western Cape when she was a teenager. The author was exposed to impoverishment, male ill-treatment and being a domestic worker. She was also a vendor who sold sheep heads for her to earn a living. Magona pursued her secondary and undergraduate education by correspondence, as she had to do extra jobs in order for her to fend for her children. The author is a South African writer who achieved international recognition and prominence through her writings and her work is influenced by her personal experiences. Magona experienced the new South Africa's racially defined socio-cultural and economic situations while being a mother, wife and community leader in a Western Cape township. This is extrapolated in her thematic concerns throughout her literary career. She then won a scholarship that allowed her to pursue her Master's degree in Social work at Columbia State University in the United States of America. The Hartwick College of New York conferred an honorary Doctorate upon her in 1993. <https://www.sahistory.org.za/people/sindiwe-magona> (Accessed on 19/08/2019).

4.3.1.2 Background of Magona's professional achievement

Magona is a former primary school teacher, civil servant and literary author. The author has produced nine books. Among the works she has written, there is an autobiographical narrative, a collection of short stories, an anthology of poetry and novels. She went on to lecture and deliver key addresses at universities and conferences both locally and internationally. She contributed vastly to the improvement of social conditions on a world-wide basis as she worked for the United Nations for 20

years, prior to her retirement in 2003. However, during her retirement she continues to produce literary works and also attends writers' conferences, leads women's rights advocacy groups and produces children's educational books. She has produced works like "Beauty's Gift" (2008), "Living, Loving, and Lying Awake at Night" (2012), "To My Children's Children" (2006), "Teach Yourself Xhosa" (1995) and "Push-Push and Other Stories" (2001). She also produced plays, which include "I Promised Myself a Fabulous Middle-Age" and "Vukani", (Shober 2009:2).

Furthermore, the author under study is a recipient of a number of awards that include the "Molteno Gold Medal for Lifetime Achievement" for her pivotal role in promoting the Xhosa language. In the year 2000, she was offered a Fiction Award and a Fellowship for Non-Fiction from the New York Foundation of Arts, the Xhosa Heroes Award and the Undimande Grand prize. In 2007, she received the "Permino Grinzane Terre D'Otranto" and the Department of Arts and Culture Literary Lifetime Achievement Award. She was also shortlisted for the Commonwealth Writers Prize in 2009. <https://www.litencyc.com/php/speople.php?rec=true&UID=12546> (Accessed on 16 October 2019).

Magona currently remains a proficient motivational speaker, poet, author, playwright and storyteller in the new South Africa. A number of her short stories and poems have been anthologised. Among her publications, she has published in the 'New York Times', 'The New Internationalist', 'Fair lady', 'Oprah Magazine' and 'Femina'. She is rendered a feminist writer as she has produced work that addresses women's issues, the plight of children and the fight against Apartheid and racism. Moreover, she is the founder and director of "South Africa 2033". As she is an advocate for women's rights, she was one of the founding members of the Women's Peace Movement in 1976. <https://www.sahistory.org.za/people/sindiwe-magona> (Accessed on 19/08/2019).

Magona formed a 'Gugulethu Writers' Group' which meets once a month and nurtures new writers with her inspiration and encouragement. The group has produced a collection of short stories entitled "Umthi Ngamnye unentlaka yawo" and won a first prize in the Maskew Miller Longman Story Competition in 2009. The former state president, Jacob Zuma awarded her the Order of Ikhamanga in Bronze on 27 April 2011

in recognition of her literary contributions. <https://www.sahistory.org.za/people/sindiwe-magona> (Accessed on 19/08/2019).

4.3.2 Plot of the novel “Beauty’s Gift”

The novel under study is a captivating story produced by Sindiwe Magona. The novel narrates a story of four female best friends who cannot cope with the loss of their best friend Beauty. These friends are called the ‘FFF’ consisting of Edith, Cordelia, Amanda, Doris and Beauty. These friends seem to have an unbreakable bond and to their surprise, Beauty becomes very ill. She dies after six weeks of battling for her life. The ‘FFF’ came to find out that Beauty had contracted HIV/AIDS.

Moreover, before Beauty dies, she begs Amanda to protect herself and all other women from dying prematurely like her. She advises them to be careful in conducting their intimate relationships because they can end up in the same predicament. It is believed that her unfaithful husband transmitted the deadly virus to her. After the passing of Beauty, the ‘FFF’ treasured Beauty’s words as they went to the extent of avoiding unsafe sex, even with regard to their relationships with their husbands.

4.3.3 Background information about the text

NB Publishing first published the novel under study in 2008. It comprises of one hundred and seventy four pages and the text has been sub-divided into thirty-one chapters. From the researcher’s point of view, the book is comprised of too many chapters, which causes unnecessary fragmentation of the contents and interruption of the narrative sequence of events. The back cover unveils a brief outline of what the novel is about. On the cover page of the novel, Zackie Achmat, a leading HIV/AIDS activist, says “A book I will read many times because I have been to many funerals of Beauty....I have looked into the eyes of every Mamkwayi and yet Magona has made me cry”. From the researcher’s point of view, the author’s motives in writing this novel was the way she experienced the new South Africa as a woman. This shows that the author wants to address issues that affect women in Post-Apartheid South Africa.

In the novel under study, the author introduces the readership to the funeral of Beauty. She is believed to have succumbed to HIV/AIDS, which she contracted from her husband, Hamilton. The author introduces the readership to Beauty's best friends whom she calls the FFF. They seemed devastated by the passing on of Beauty and they inflicted their anger on Hamilton whom they believe had abused their friend. The description of the death of Beauty was a flash forward as flash back was used to narrate her life and how she died. The 'FFF' were given a legacy ¹ by Beauty that was to prevent themselves from being on the same path that she followed to her death. They lived to uphold that gift to prevent contracting HIV/AIDS from their sexual partners and at the end of the novel they go on a women's road trip showing off their power over men which was given to them by Beauty.

4.4 Theme and Protest In "Beauty's Gift"

4.4.1 Introduction

This section will interrogate the novel under study in a bid to unveil the significant themes that resemble the real situation of South African women in the Post-Apartheid era. The novel under study in this particular chapter is "Beauty's Gift" by Sindiwe Magona. As discussed above, the researcher's aim is to unveil the various themes in the novel and link them to the current Post-Apartheid situation in South Africa. This particular chapter will discuss the novel under study on the way it protests against the ills of the Post-Apartheid South Africa using theme.

4.4.2 HIV/AIDS

Over the past decades, HIV/AIDS has become a serious predicament that the Post-Apartheid South Africa has to face. This phenomenon is rendered as a deadly disease in the country, as it has killed millions of South Africans. The country in question has the highest incidents of the HIV pandemic globally. It had an estimated population of 7.2 million people living with HIV in 2017. South Africa records a third of all new infections in all the Southern African countries, (UNAIDS 2017) ['Ending AIDS: Progress towards 90-](#)

¹ The meaning of this Acronym (FFF) has not been explained by Magona in the text.

[90-90 targets'](#) (Accessed 15/09/19). This section will address the issue of HIV/AIDS as depicted in the novel under study.

According to Magona, one of the main Post-Apartheid challenges affecting people in the new South Africa is that of HIV/AIDS. As mentioned above, in the novel under study, the author introduces the reader to the circumstances that led to Beauty's death, which is depicted as a flash forward in the text. The author uses the flash forward technique in this instance to present the tragic outcome of the HIV/AIDS pandemic before she commences with the narration of the scenes in the text. The cause of Beauty's death is the deadly disease, HIV/AIDS that is believed that her husband, Hamilton, infected her with. The husband seemed to be involved in promiscuous relationships with several other women out of his marriage. The novel narrates Beauty's life experiences using the technique of flashback as it takes the readership throughout her lifetime up to her death. Her friends, the 'FFF' are left with a duty of fighting this HIV/AIDS pandemic, as Beauty had advised them before she died. Beauty left them with strategies of fighting the deadly disease including using a condom or abstaining from sex.

The characters and incidents described in the paragraph above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation that has been described here may be regarded as one of the major post-colonial challenges with which the country is faced on a daily basis. This challenge of HIV/AIDS manifests itself on a frequent basis in modern South African society. The remainder of this section will broadly discuss this issue of HIV/AIDS and how the author under study, addresses the challenge using the concept of theme.

In the novel under study, the writer reveals the issue of HIV/AIDS as her main cause for concern. Magona uses her character, 'Beauty' as a tool to address the issue of this pandemic. Beauty dies of HIV/AIDS and the gift she gives her friends called the 'FFF', is to alert them of the deadly disease and she gives them a strategy to stay alive. In this instance, the writer provides South African women with an important strategy towards fighting the deadly disease. Magona also raises the concern of women as a gender that is much more vulnerable to the pandemic than men are. This is evident in

the novel when Beauty dies, but her husband Hamilton survives. Beauty's death is described as follows by the narrator:

Dear God! There she lies, shrunken and skeletal. Only the head is still the same size, now seeming huge, disproportionate to the rest of her. And in that huge head, her eyes are two deeply sunken coals, (p.57).

As strong as Hamilton is, the description that the author provides of Beauty shows how ill she was. This shows that the author wishes to raise the concern of women on the issue of HIV/AIDS as one of the main Post-Apartheid challenges facing the people of South Africa (and women in particular).

It is evident that the text under study addresses the realities of the current South Africa. The pie charts below show the percentage levels of HIV/AIDS prevalence amongst males and females in South Africa, categorised by age.

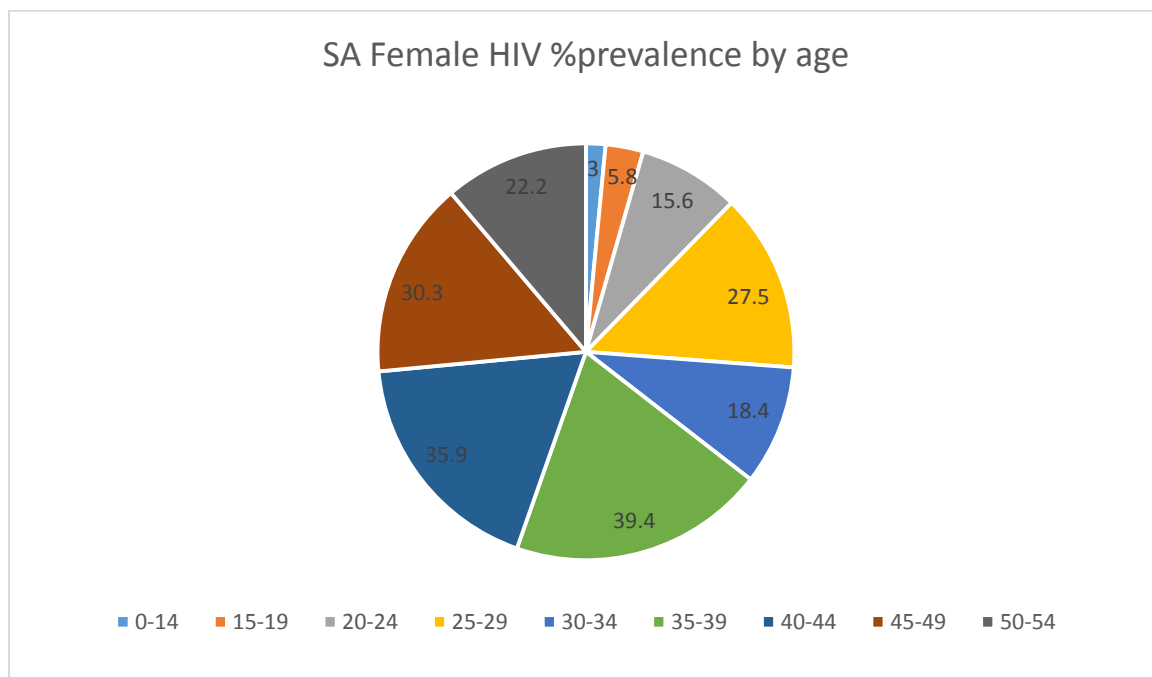


Figure 4.1 Female HIV % by age

Source: Human Sciences Research Council (HSRC) Report. July 2018

The chart above unveils that the age group 35-39 has the highest percentage of HIV/AIDS prevalence of 39.4% throughout all the female age groups in question. The

second age group that follows is ages 30-34, which has 35.9% HIV/AIDS prevalence amongst South African females. The third age group, which is regarded as one of the groups that has the highest percentage is ages 45-49 with 30.3%. The chart also shows ages 0-14 which has the lowest percentage of 3% throughout all age groups. Ages 15-19 are the second lowest in HIV/AIDS prevalence with 5.8% throughout all female age groups.

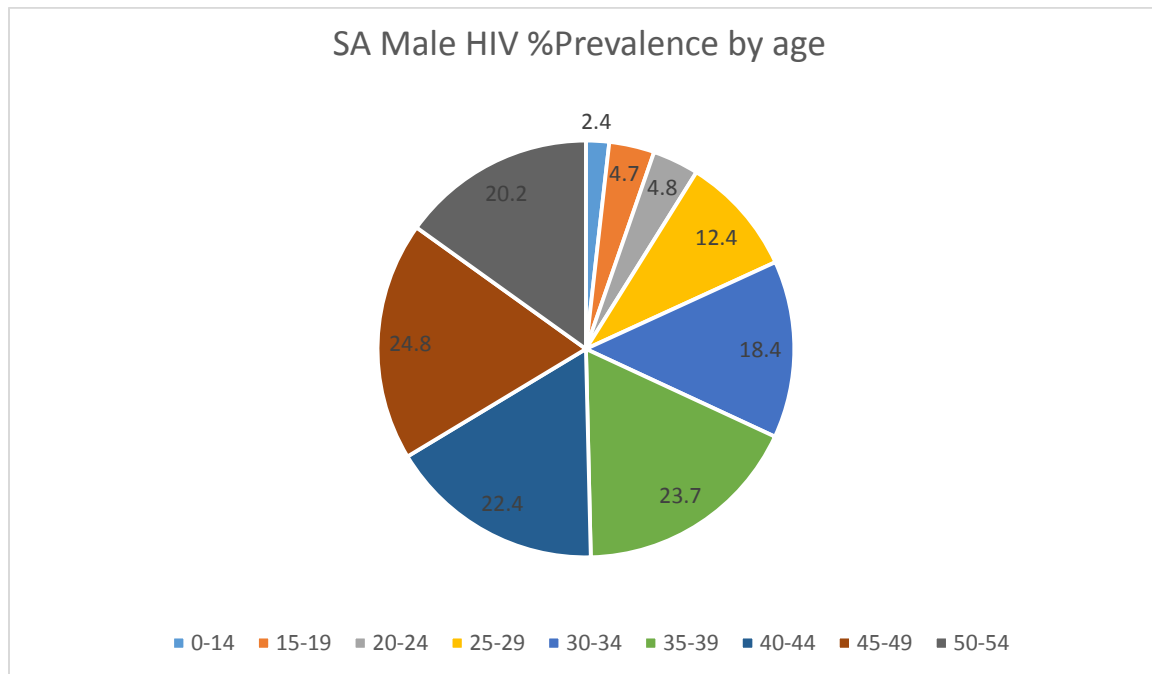


Figure 4.2 Male HIV % by Age

Source: Human Sciences Research Council (HSRC) Report. July 2018

The pie chart above illustrates that the age group with the highest HIV/AIDS percentage prevalence is ages 45-49 with 24.8%. The age group with the second highest percentage of HIV/AIDS prevalence is ages 35-39 with 23.7%. Ages 40-44 are rated the third highest age group with an HIV/AIDS prevalence of 22.4%. The age group with lowest percentage prevalence of HIV/AIDS is ages 0-14 with 2.4%. The second lowest age group is ages 15-19 with 4.7%.

Furthermore, the two charts above depict the percentage of HIV/AIDS prevalence in South Africa. From these two charts, one can deduce that women are highly vulnerable to HIV prevalence as compared to men. As from a tender age of 20-24 years, HIV

prevalence among women is significantly different from that of men. Women are pegged at 15.6% whilst men are pegged at 4.8%. This shows that women are much more vulnerable to the deadly disease as compared to men. This is why the author under study seemed to voice out the plight of women as far as the deadly disease is concerned. She shows the difference by depicting the relationship between Beauty and Hamilton. The virus easily infects Beauty and it kills her whilst Hamilton the husband is still relatively strong and alive. The author shows concern about women and gives the women readership important advice to curb their problem, which is “no test, no sex” (p.78).

The researcher also identifies a significant difference between the ages of 25-29 and 30-34 in the charts above. For the age group 25-29, female percentage prevalence is 27.5 and male prevalence is 12.4. Moreover, for the age group 30-34, the female percentage prevalence is 35.9 and the 22.4 among males. These figures show that members of the younger generation are more affected by this deadly disease and mostly the female youth. The author raises concern over the youth in the novel under study and tries to alert and advise the youth to use protection whenever they indulge in sexual intercourse. She outlines the sceptical attitude that the youth have towards the issue of protection when Moses, a drunkard in the tavern talking about the attitude of condom use says, “The brothers say using a condom is like eating sweets with the wrapper on!” (p.70). This phrase shows that the author is trying to dispel this negative attitude that has led to the death and sicknesses of many youths in Post-Apartheid South Africa.

The graph below illustrates the level of condom use in South Africa amongst males and females, categorised by age:

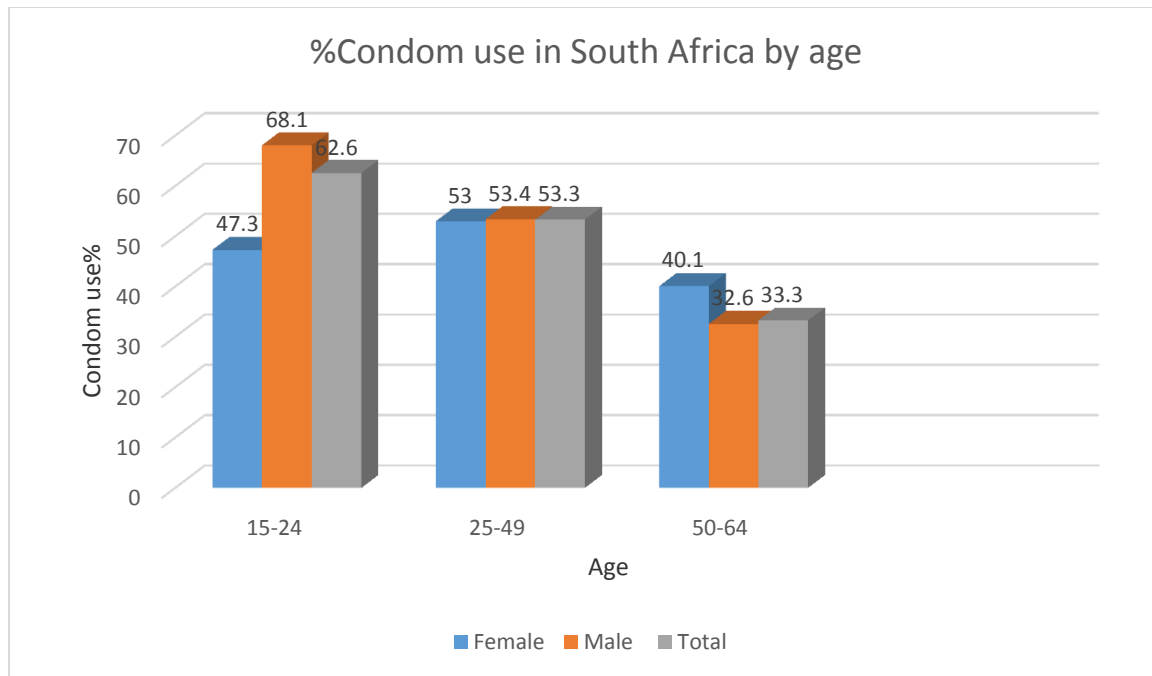


Figure 4.3 Condom use in South Africa

Source: Human Sciences Research Council (HSRC) Report. July 2018

The graph above illustrates the issue of condom use in South Africa. The first bar that represents the age group of 15-24 shows that 47.3 % of females do use condoms while 68.1% of males in this age group use condoms. The total percentage of people in this age group who use condoms is equal to 62.6% and this leads to raised levels of HIV infections. In the age group of 25-29, the rate of condom use is almost the same among females and males with 53% and 53.4% respectively. The total percentage usage of the aforementioned age group is 53.3%, showing that both males and females in this age group do not usually use condoms. Ages 50-64 have the lowest percentage of condom use with males having 32.6 % and females 40.1 %. This unveils that this age group does not value condom use and therefore it is one age group that is more vulnerable to HIV infections.

Furthermore, this phenomenon is closely related to the issue of high teenage pregnancies in the country. In the novel the author alludes to Doris's family which consisted of seven girls who were exposed to early pregnancies. She was the only one

who finished school in her family while others were already young mothers. This is evident when she says:

Doris, one of seven children, had been the only one to finish high school. All her sisters had been teenage mothers. Her brothers had also had children before marriage. They all drank, they all had lousy jobs (those who actually had jobs), (p.103).

The author's assertion above shows concern for the reckless attitude of the youth in the Post-Apartheid era. The issue of condom use seems to be shunned by the youth, owing to the practice of engaging in sexual relationships with much older sexual partners for them to acquire financial gain. Unfortunately this practice often causes them to contract HIV/AIDS and becoming involved in teenage pregnancies. As one can deduce from the graph above, males in the age group 50-64 years have the lowest rate of condom use (with 32.6 %) as compared to other age groups. These men engage in unprotected sex with female teenagers between the ages of 15-24, often resulting in teenage pregnancies and contracting of HIV/AIDS by teenagers.

Many teenagers are not worried about the dangers of unprotected sex that leads to a high rate of HIV infections among them. The author radically shows that she is against the issue of males not using condoms thereby showing that it is their behavior that kills women. She says, "Men who refuse to use condoms kill women", (p.70). Moreover, the novel under study shows that the HIV/AIDS pandemic primarily seems to be targeting the youth and teenagers. This is shown when Mrs Mazwi, a community elder and a long serving teacher, is given the podium during the memorial service. She uses that opportunity to communicate with the youths of the community on the issue of HIV/AIDS. This is evident when she says:

I am particularly happy to see the youth. For, my children, let us not beat about the bush, this is your funeral. This is your disease. This is your time of judgment. But it is also your challenge, your call of higher duty! (p.84).

In many instances, adults and parents are the ones who are burying their children in the Post-Apartheid South Africa, which is supposed to be the other way around whereby the children bury their parents. This is evident when she continues her speech by saying:

But disposing the dead in a fitting manner is a sacred undertaking in any society, and now that the AIDS pandemic had reversed the order of things, parents in their grief, their bewildered and confounded sorrow-were giving their children the funerals they had hoped to get from them, (p.19).

The utterance above shows how this deadly disease affects Post-Apartheid South Africa. Magona is concerned that the parents who are supposed to be receiving a dignified farewell from their children are now the ones who are planning to bid farewell to their children. From the researcher's point of view, such a situation in South Africa is caused by many push factors, for instance the issue of poverty, unemployment, gender-based violence etc. The South African government that has to deal with these issues seems to be reluctant to do so. This is evident from the large number of service delivery protests that have flared up in the country over the past year.

Furthermore, Magona uses a character such as Mrs Mazwi in the text to protest against the government's reluctance on the issue of dealing with the HIV/AIDS pandemic. This is evident when Mrs Mazwi says:

"And where is the government?" She asked having recovered herself. "Where is government with our children dying? Listen to me. I am not standing here praying for Apartheid to come back. I was happy as the next person when that evil came to an end. But can you think what would have happened had this AIDS pandemic come during Apartheid? We would have cried 'genocide' had the Apartheid government dragged their feet the way our democratically elected government is dragging its feet now, even as our people die in their thousands", (p.86).

The above assertion is a strong protest against the Post-Apartheid South African government regarding its weakness to take action against the pandemic. With the financial resources at its disposal, the government could do more than it is currently doing to curb the effects of the deadly disease. Mrs Mazwi confirms this when she goes on to say:

"So why are our lips sealed now? How is it that we let this government, our government, get away with mass murder? A genocide of the poor? Why are we allowing the government to squander the resources of our country on arms when the real war facing us demands antiretroviral? We need knowledge and medicine to fight this war not guns! And make no mistake, this is war! Are

you going to stand and let AIDS do what Apartheid could not do? Are you going to lose a war that can be easily won? What will history say of us?" (p.86).

The phrase above shows concern of the author on the issue of government's poor response towards HIV/AIDS and she protests against the misuse of state funds for politicians' own benefit, instead of using them for the benefit of the masses. She renders the act as 'genocide', which shows a significant protest against the Post-Apartheid democratic government's approach. In this instance, Mpe also addresses the issue of HIV/AIDS in his novel 'Welcome to our Hilbrow'. As Magona alludes, Mpe also verifies that the disease is a deadly virus which has killed a lot of South Africans. This is shown in his novels when it is said:

One of the stories that you remember vividly was a young man who died of a strong illness in 1990, when you were matriculating. The migrants said it could only be AIDS, (Mpe, 2001:3).

The above quote initially validates that Mpe and Magona have the same objective of addressing the issue of HIV/AIDS. The researcher however discovers that Mpe is stereotype in the manner that he alludes that the pandemic originates from the foreigners who came from other countries. This is evident when the narrator says:

This AIDS according to the populace understanding was caused by foreign germs that travelled down from the central and western parts of Africa, (Mpe, 2001:3).

Magona differs with the way Mpe addresses the issue of HIV/AIDS as she does not dwell on the origination of the disease but deals with the causes and prevention measures of the pandemic. She emphasises on the issue of condomising and abstaining which seems to be the most efficient methods of prevention against HIV/AIDS infections. This shows that even if both authors differ in their approach, they are both striving for the same cause which is addressing the issue of the pandemic in the contemporary South Africa.

The Post-Apartheid South African government seems to be reluctant on fighting the pandemic effectively which leads to the protest raised by Magona. Some government officials seem to be misusing the state's resources for their own pockets and sidelining the South African people. Instead, it should be fuelling its funds on HIV/AIDS education

and treatment rather than acquiring more ammunition in the country as if there is war in South Africa as Mrs Mazwi says in the novel under study, (p.87).

Moreover, Magona also raises the issue of people living with HIV/AIDS and the conduct they should adopt during their lifetime. Some of them do not prevent themselves from re-infection because of their reckless sexual behavior. After being advised by the relevant personnel, some people, especially the youth do not adhere to the instructions given. This is evident when Cordelia is referring to Hamilton whom they presume is also infected with HIV. Cordelia poses that Hamilton will eventually die from re-infecting himself, such that the ARVs will not help him. This is evident when Cordelia says:

“The brother is sure as hell getting help, somewhere.”
Cordelia growled. “But let’s see how long that lasts.
Unless he stops messing around, he’ll just keep on
getting himself re-infected and all the ARVs in the world
won’t help him in the end”, (p.76).

The utterance above shows concern of the author on the issue of reinfections of the deadly virus. Researchers have found out that an HIV-positive individual cannot indulge in unsafe sex as this could risk him/her being re-infected and if that occurs, the treatment will have less effect leading to the death of the individual. In this instance Magona alerts women to protect themselves from this deadly disease by acquiring the ‘no test, no sex’ policy in their sexual relationships. This is evident when the ‘FFF’ is discussing on the issue of HIV testing. They agree that they should not sleep with their partners without testing and if they refuse then they should use condoms. This is evident when it is said:

“No sex?” Doris asked. “No sex without an AIDS test!”
Cordelia said. “But what if Luvo refuses to get himself
tested?” Edith asked. “Then you insist that he uses a
condom.” Cordelia replied, (p.76).

Through the above utterances, the author uses her characters to convey a vital issue to the Post-Apartheid South African women. She gives them the advice to curb the deadly disease, the advice that also the medical practitioners are instilling amongst the people: “know your status and your partner’s status before indulging in sex” and “using a condom”. Mrs Mazwi also stresses the issue of testing when she says, “don’t let sex kill you. Use condoms. Stay faithful. Test and test again. Testing gives you a tremendous

advantage.” (p.85). This tends to reduce the rate of HIV-infections among people, thereby reducing the death rate in South Africa.

Furthermore, Mahala in his novel ‘When a man cries’, also addresses the issue of HIV/AIDS in the post-apartheid era. He depicts his character Nosipho as a vulnerable young girl who is being sexually abused by her uncle at home and by her teacher at school. In the process, Nosipho becomes infected with the deadly virus and Themba the teacher seems to also have contracted the virus in the process. This is evident when Themba says:

My manhood was overwhelmed with fear-the fear of knowing. I feared knowing that I might have contracted a deadly virus from my rendezvous with Nosipho. It hurt when I heard that Nosipho was dying. The fact that she disclosed her sickness to the entire community was an assault on my conscience. The reality that the virus was reducing her to a wasted skeleton could have been circulating in my blood as well as an excruciating realization, (p.129).

This above assertion validates the researcher’s notion that Mahala is in accordance with Magona in addressing the issue of HIV/AIDS. Their thematic concerns show that they are advocating for the women and young girls in the society who are subjected to sexual abuse which eventually leads to them being infected with the deadly virus.

In conclusion, the researcher can pose that the author did effectively address the issue of HIV/AIDS using the concept of theme. In the novel under study, the author does relate to the disease and its effects on the Post-Apartheid South African society. She shows the seriousness of this pandemic through the depiction of the circumstances that led to the death of her main character in her novel under study. She also raises some of the main causes of the pandemic, which is indulging in unprotected sex without the sexual partners knowing their status. Magona is also highly critical towards the government’s approach towards combatting the disease. Thus, this theme shows that the author satisfactorily depicted this serious challenge facing the Post-Apartheid South Africa.

4.7.3 Women ill-treatment

The issue of women abuse has recently been recognised as a major cause for concern in the new South Africa. There are many cases that have been released showing how women are being ill-treated and abused by their counterparts. This has resulted in the loss of women's lives in South Africa and the masses are raising concern regarding the challenge. The novel under study brings out events that address the issue of women abuse in the Post-Apartheid South Africa. The various aspects of women abuse, as found in this novel, will be discussed in this section.

Hamilton, Beauty's wife is depicted as a reckless man who seems not to care about his family. Beauty was the one fending for her family whilst Hamilton would spend all his money on his other women. When Beauty enquires about the money, the husband beats her up until she has a swollen face (p.20). Edith, the friend of Beauty, on the other hand was not allowed to wear pants by her husband as she was forced to wear only skirts (p.21). The third friend in the group, Amanda had younger brothers who were married. They were said to be abusive towards their wives and have children out of wedlock, and do not even support those children (p.24).

The characters and events that were described in the paragraph above, are representative of the current conditions that exist in Post-Apartheid South Africa. The situation that has been described here may be regarded as one of the leading post-colonial challenges with which the country is faced on a daily basis. This challenge of women abuse manifests itself on a frequent basis in modern South African society. In this section, the researcher will broadly discuss this issue of women ill-treatment and its depiction by the author under study, using the concept of theme.

More than two decades have passed since the end of Apartheid in South Africa. The whole world has witnessed the country's transition to democracy and social rebirth. It is accepted that a strong legislative and policy-making environment that seeks to promote the rights of women equips South Africa. There are comprehensive programmes and many civil society organizations that provide essential services to women. Unfortunately, regardless of all the legal protection and interventions, women are still

suffering from a high rate of violence committed against them in the Post-Apartheid South Africa.

Furthermore, there are disturbing statistics of femicide, rape and domestic violence that have reached unprecedented levels. South Africa's 2016 Demographic and Health Survey states that one in five women older than 18 has experienced physical violence, (StatsSA 2016:56). The survey also suggests that the figure is higher in the poorest households, where one in three women has reported physical violence. Abrahams *et al* state that a 2009 Medical Research Council study reported that three women die at the hands of their intimate partners every day, (Abrahams *et al* 2017:8). Moreover, Moyo states that this femicide rate is five times higher than the global average, (Moyo 2017:8).

Magona as a feminist raises the issue of women ill-treatment in the novel under study in a bid to advocate for them. Women in Post-Apartheid South Africa seem to be subjected to a significant level of gender-based violence. Gender-based violence can be defined as any act which is likely to result in physical, sexual or psychological harm or suffering to women including threats of such acts, coercion or arbitrary deprivation of liberty, whether occurring in public or in private life, (Ban Ki-moon 2017:43). Magona introduces Hamilton to the readership and she depicts him as an antagonist who seems to be a woman abuser. This is evident when the narrator describes Beauty's domestic situation with Hamilton saying:

They remembered how tight fisted Hamilton had been with her, how all her money had been spent on her family's needs, and how she'd been often gone without the things she'd wanted or needed because he spent his own money on wine and women and other things a womanizer's lifestyle demanded, (p.19).

The phrase above tends to instil the perception of men as perpetrators of violence against women. In this particular instance, Hamilton is psychologically abusing Beauty through his behaviour that threatened her peace of mind. Magona is trying to raise the issue which men should consider dealing with to address the issue of violence. The author is communicating to men the idea that it is not only physical abuse which

damages, but also psychological abuse that destroys a woman and therefore it is one of the main forms of violence against women. She is also insinuating that in the new South Africa, Post-Apartheid men have no respect for their marital partners as they indulge in extra-marital affairs, thereby reducing their capabilities of satisfying their marital partners sexually and financially.

Moreover, women are often abused in the name of patriarchy in the Post-Apartheid era. Women are subjected to many societal rules and regulations that act as barriers to their liberation in the African society. The issue of patriarchy suppresses women's rights and this leads to them being vulnerable to women abuse. The concept of patriarchy is one of the push factors in the explanation of the cause of violence against women in the new South Africa. This feministic view suggests that the male-dominated structure in the South African society and in individual relationships forms a bias that brings out violence against women. This bias brings out the formation of norms and attitudes that sideline women and children, as social power is tilted towards men, (Namy *et al* 2017:45). The shortcomings of patriarchy make it insufficient to understand violence against women, (Patil 2013:32).

Magona is fighting against the above ideology that empowers men and dis-empowers women in the process. Women are treated as inferior in the society and their lack of power renders them vulnerable to their male counterparts. This is evident when one of the 'FFFs' says, "Only Edith is wearing a skirt, and her husband does not allow her to wear pants, saying that this would offend his parents." (p.23). This assertion shows that Magona is concerned about the welfare of other women in the Post-Apartheid South Africa. In the twentieth century, some women have no freedom of choice in the society. One has no freedom of choice regarding what to wear and what not to wear. The issue of patriarchy and the perception from the elders overrules her own freedom of choice.

Domestic violence is one of the predicaments that Post-Apartheid women are facing in South Africa. The novel under study depicts the male characters as perpetrators of domestic violence in the society. Hamilton as an antagonist appears as a woman beater who often assaults Beauty. This is evident when Amanda uncovers the case saying:

“Jaa, right!” Amanda scoffs. “The gods kissed you while you slumbered and you just woke up with your lips all swollen like that?” (p.27).

This assertion clearly exposes the issue of women being domestically abused by men as one of the most important challenges facing the citizens of the new South Africa. Domestic violence is rendered as both an economic and social problem that affects all South Africans, irrespective of race, gender and social class, (Department of Social Development, South Africa, 2013:24). It is suggested that the violent history and struggle for liberation faced by South Africans left a society that legitimizes violence as a solution for social, political and domestic conflicts, HRC, Report of the Special Rapporteur (2014:12). National development is often affected by this predicament of violence against women, as it is a threat to their lives and rights. Kabeer poses that violence against women threatens development including education and social, political and economic security as well as the well-being of women, (Kabeer 2014:76).

The issue of women abuse seems to be on the rise in the current South Africa. The novel under study raises the issue of feminism as it is voicing out the concerns of women in the South African society. The researcher therefore renders Magona as a feminist who is fighting for the rights of women and is advocating for women to be heard in the Post-Apartheid South African society.

The author under study raises the issue of violence against women by describing an incident involving Beauty prior to her death. As discussed above, one day Beauty visits her friends when it is discovered that her lips are swollen. When Amanda enquires about the facial appearance, she tells her that she bumped into a door accidentally. This is evident when Amanda says, “Jaa, right!” Amanda scoffs. “The gods kissed you while you slumbered and you just woke up with your lips all swollen like that?” (p.27). In this phrase, Beauty’s friend makes a sarcastic remark concerning Beauty’s facial appearance. Although it is not mentioned explicitly, the reader is able to deduce that her husband Hamilton has once again assaulted Beauty. Beauty is reluctant to state explicitly that Hamilton has assaulted her. This is because she loves Hamilton and she does not want him to be prosecuted for committing the crime of assault. The aforementioned phrase supports the notion of domestic violence against women. In the

novel, he seems to be committing domestic violence and yet Beauty seems to be protecting him against her friends.

The thematic concerns of Magona seem to correspond with that of Mahala in his novel under study. Mahala also addresses the issue of women abuse in his novel as he stages Themba's Aunt Gladys who seems to be involved in an abusive relationship. Gladys's partner is depicted as a violent man who is regarded as a 'gold digger' meaning that he is just after Gladys's wealth only and does not care about her welfare. This is evident when Themba says:

Gladys had no one but me to share her problems with and her problems became my problems. I later realized that Jack, Aunt Gladys's acquaintance, was actually one of her major problems. The man was obviously not too fond of peace. He was a gold digger who always threatened to turn to violence when Aunt Gladys seemed reluctant to comply, (p.14).

The quote above corroborates that Magona and Mahala are of the same ideology of protesting against the issue of women abuse which seems to be one of the main predicaments faced by contemporary South Africa. They both depict male partners as abusive human beings who seem to not pay attention to the welfare of women in the society.

Moreover, the issue of violence against women is also shown in the novel when she introduces the readership to yet another violent scene. In this scene, the author introduces the readership to Doris, who is one of Beauty's friends. The events in the scene unfold as follows:

The screams were those of the neighbour, Mrs Nanto, who lived two doors away, her daughter had been raped, gang raped she had come to Doris's house because they were the only people in that whole long street with a landline. The rapists had made off with, among other things, the cell phones of the entire family, (p.132).

The above scene raises a very sensitive issue in the Post-Apartheid South Africa. The issue of rape has destroyed many women and girls in South Africa emotionally, socially and psychologically. Magona is fighting for the women and children of South Africa against the issue of rape and crimes against women. She renders men as a

disappointment in the society as they are expected to protect the women and children but in fact, they are the ones who are destroying them.

Mpe also addresses the issue of women ill-treatment in his novel under study. He brings out Refentse one of the characters in the novel, who seems to be the center of attraction as far as women abuse is concerned. Refentse is said to be insensitive of women's rights to a safer environment. This is evident when the narrator in the novel says, "Any vulnerable woman or girl was fair game to him", (Mpe 2001:65). This assertion shows that the mentioned character does not respect women and girls as he could just easily rape any woman he comes across. This then validates the researcher's view that Mpe is in accordance with Magona on the issue of women ill-treatment. This shows that both characters are advocating for a safe and conducive environment for women in the post-apartheid South Africa.

South Africans hoped for a peaceful and safe country after attaining their independence but this seems to be only on paper. Women fear for their lives wherever they are in the country. All age groups are vulnerable to being victims of crime from a new born baby to a grandmother. Moreover, in this instance, the novelist is addressing the strange conduct of women who go on to defend those very men who abuse them. She also uses Amanda to communicate her message to such women. Beauty's attitude is typical of the dilemma that many African women find themselves in today. They have so much respect for African tradition and culture that they fail to stand up for their own human rights. This is evident when Amanda says, "What I want to know is why women stay with men who do all this crap? Why stay with men who disrespect them?" (p.115). This shows that Magona is fighting for the powerless women in the Post-Apartheid South Africa using the concept of theme in her novel under study.

The researcher can conclusively suggest that the author did successfully address the issue of women abuse using the concept of theme. In the novel under study, the author does relate to the predicament and its effects on the Post-Apartheid South African women. She shows the seriousness of this threat by unveiling many forms of women abuse in her novel under study. She also raises some of the main causes of the challenge that is undermining the gender expectations of the South African society.

Thus, this theme shows that the author satisfactorily depicted this important challenge facing Post-Apartheid South Africa.

4.7.4 Crime

The challenge of crime has been a cause for concern in the Post-Apartheid South Africa. The masses feel as if the authorities are not doing anything to curb the level of crime in the nation. The novel under study brings out several events that address the issue of crime in the Post-Apartheid South Africa. The various aspects of crime will be discussed in this section as found in the novel under study.

In the novel under study, the author introduces the readership to a series of criminal acts. This includes criminal acts performed by thieves who steal coffins that have been used to bury people in cemeteries. Doris, one of Beauty's friends states that these thieves dig up the dead in order to recycle the coffins for reselling purposes, (p.5). The neighbours of Amanda, one of Beauty's friends were not feeling safe when her house was left unoccupied. They argued that the vacant look of the house would attract thieves to move around the area, making the whole community vulnerable, (p.43). Moreover, in another scene, Amanda comes across a crime scene when she was driving back home. One of the men was shot dead on the street during an incident of road rage (p.52). In her novel, therefore Magona has mentioned various forms of crime ranging from crimes committed in cemeteries to burglary and shooting incidents. These matters will receive further attention in the paragraphs below.

The scenes and characters that were described in the paragraphs above are evident of the current conditions that exist in Post-Apartheid South Africa. The situations that have been described here may be regarded as typical examples of one of the most important post-colonial challenges with which the country is faced on a daily basis. This challenge of crime manifests itself on a frequent basis in the modern South African society. This section will broadly discuss this issue of crime and the author's depiction of the challenge using the concept of theme.

After 1994, people had an expectation that crime will be controlled effectively, but this was in vain. From the year 1999 onwards, crime statistics unveil that the level of crime

was rising in the country. According to the 'Crime Information Analysis Centre' (CIAC) (1999), there was an increase in the level of crime recorded in 1998 and 1999, as demarcated from any other year after 1994, as observed by Schönteich (2000:87). It is suggested that during the first three years after 1994, crime levels had actually stabilised, although the levels were still high, especially violent crime. CIAC (1999) states that the number of recorded crimes escalated by 3% between 1994 and 1996. It can be posed that it was because during that same period, South Africa's population increased by an estimated 4%, (Crime Information Analysis Centre 1999:98)

Currently, South Africa is one of the countries with the highest crime rate in the world and this is a Post-Apartheid challenge that the country is facing every day. In the South African Police Service's strategic plan tabled in 2010, they unveiled a goal that stated "South Africans are and feel safe" (SAPS 2010:34), which the narration of the novel under study, indicates that they are not safe. The utterance is said to be just on paper but in reality it does not exist. Moreover, the National Development Plan also produced a goal that describes South Africa in 2020 which is a place where people: 'feel safe at home, at school and at work', 'where life is free of fear and women are safe' and 'children play safely outside'. However, these ideas seem to be in vain in the current Post-Apartheid South Africa. The country seems to be caught up in a serious crime situation. (SAPS 2010:35).

The author under study seems to be deeply troubled by this criminal situation in the country as she also addresses the issue on a regular basis in her novel. This is evident when Amanda, one of Beauty's friends seems troubled by the rate of crime in the country when she says:

"Would the time ever come when such questions would no longer be necessary? Amanda wondered. When would the level of crime in the townships drop to normal?" (p.42).

The above assertion shows the readership that the author is seriously concerned about the crime rate of South Africa. This theme is relevant to the current Post-Apartheid situation of South Africa as it is one of the main issues that need to be addressed. The issue of the rising crime statistics was discussed in the previous chapter (see section

3.5.3). Information on the high rate of crime in the Post-Apartheid South Africa, as depicted by Magona in her novel will be provided in the paragraphs below.

Moreover, it is disappointing that anyone who belongs to any age group can be in possession of a gun in South Africa (illegally) and this causes the nationals to be highly vulnerable to the issue of crime. Magona in the novel under study shows this assumption by rendering this form of crime as one of her themes that shows that she is in urgent need of addressing the pressing issue. Magona addresses the issue of gun possession by introducing the readership to a tragic scene where someone was shot dead on the road. This is evident when Amanda, one of Beauty's friends comes across a road accident on her way back home. On the scene, one driver was shot dead because of the quarrels that arose after the accident. The narrator says:

Amanda asked some of the out-lookers what the matter was. "Accident", said one brightly. "Two drivers of amaphela got their cars kissing"*, said another, enjoying his joke. "One of them was drunk", yet another added. "The drunk driver has been shot dead. Now the police are looking for the shooter. They say he ran away down NY 72", (p.52).

The above scene shows the predicament which is faced by South Africans which is caused by the issue of weapon ownership. The fact that too many criminals can have access to a gun means crime will always be rampant regardless of police efforts to bring the situation under control.

The researcher is of the view that Mpe has the same attitude as Magona as far as crime in South Africa is concerned. They both seem to be protesting against the intensity of crime in the country and how reluctant the relevant authorities are in curbing its escalation. Mpe relates to the local radio station, which he imposes that it always has updates on crime on an hourly basis. One can discover that both Magona and Mpe address the issue of shootings which exemplifies that illegal guns are at the disposal of criminals in the country and the security forces are lacking control over the situation. The issue of crime in Mpe's novel is evident when the narrator says:

For formal news there was Radio Lebowa-now Thobela F.M- broadcasting snippets of car hijackings and robbers' shootouts with the Johannesburg Murder and Robbery Squad every news hour. Five men were found with their ribs ripped off by what appeared to be a butcher's knife. Two women were raped and then killed in Quick Street, (p.4-5).

The quote above validates the researcher's view that Mpe and Magona are in unity as far as their thematic concerns are concerned. They are both addressing the issue of crime in the post-apartheid South Africa and the escalating rate which seems not to be declining at all. One can also attest that both authors have mentioned the issue of rape which is one of the serious crimes existing in the contemporary South Africa.

Furthermore, the large number of firearms that are in circulation is one of the push factors of crime in South Africa. The South African society can be regarded as a heavily armed society. The SAPS's Central Firearms registry unveil that 3.5 million citizens legally possess firearms that are estimated at a number of 4.2 million firearms, (SAPS Crime Report 2016:43). It also anticipates that the same number of illegal firearms is in circulation around the country. Hennop suggests that there is corruption along South African borders as he states that smugglers are allowed to illegally import even larger quantities of firearms to South Africa, (Hennop 2000:20). This oversupply of firearms cannot be fully curbed as these firearms are sold cheaply and made accessible to petty criminals and juveniles in the country who make use of them in the commission of crime and in personal disputes.

Moreover, in most cases organised crime syndicates are responsible for car hijackings, vehicle thefts, armed robberies and home burglaries. Magona uses this theme to protest against the issue of crime in Post-Apartheid South Africa. She shows the society's unrest on the issue of home robberies when she introduces the readership to Amanda's neighbours who seem to be worried about her house situated in a township in Cape Town that is always left unattended. This is evident in the novel when the narrator says:

Amanda's neighbours were not thrilled that her house was unoccupied most of the time. They said the vacant

look of the house encouraged thieves to prowl around, making the whole block vulnerable, (p.43).

The above assertion shows the concern the author has on the issue of organised crime like burglaries. She unveils the vulnerability of the South African society even in their own homes. Even though there is little statistical evidence, one can attest that organised crime has enormously grown in the country since 1994. Shaw suggests that "Organised crime tends to grow rapidly during periods of political transition, when levels of violence are high, leading to state resources being concentrated in certain areas only and gaps emerging in which organised criminal groups may operate", (Shaw 1998:1). Moreover, according to the Crime Information Analysis Centre (1998:25), the main contributing factors of organised crime are inadequate border controls and the availability of markets for contraband goods such as cannabis and drugs.

Furthermore, age and crime factors have a significant relationship, as Smith poses that "Probably the most important single fact about crime is that it is committed mainly by teenagers and young adults", (Smith 1995:395). Statistics S.A (2016:23) unveils that young males are more at risk than older males as far as conviction for a wide range of crime is concerned. This observation also applies to the females of the same age group. Moreover, StatsSA suggests that males aged 18-20 have a more than three times probability of being convicted than those aged 21 and above. It can be attested that South Africa has a significantly youthful population. The abovementioned statistical agency estimates that in 2016 a third of the South African population was under 15 years with 44% under the age of 20 years, (StatsSA 2016:23). This supports the notion that the younger members of the population account for most of the crimes in South Africa.

Furthermore, the researcher also ascertains that Mahala is of the same view with Magona as far as crime in South Africa is concerned. Mahala brings out the crime situation of the contemporary South Africa in a more transparent manner. He describes the Johannesburg city as a nucleus of crime and he shows concern about the intensity of loss of lives in the country. This shows that the question of crime in the post-

apartheid South Africa needs attention from the relevant authorities, as the authors seem disturbed by the matter. The link between Magona and Mahala on the issue of crime is evident when Zakes, Themba's cousin says:

Living in Johannesburg has taught me that you have to enjoy life while it lasts. You live for yourself here. This is a place for strong men, not for softies. Here we thrive at the loss of another man, we live in a world where wickedness is rewarded and kindness is punishable, a world where lies set you free and truth lands you in trouble, (p.13).

The above quote authenticates that Mahala is of the same thematic concern with Magona on the issue of crime in South Africa. In the quote above, one can attest that the living conditions in the country are not conducive as one will always be afraid of his/her life. In this instance, the researcher re-enforces the view that Magona and Mahala are in agreement in their protest against the issue of crime in the post-apartheid South Africa.

Conclusively, the researcher can pose that the author did successfully address the issue of crime using the concept of theme. In the novel under study, the author does refer clearly to the predicament and its effects on the Post-Apartheid South Africans. She shows the seriousness of crime by unveiling many forms of crime in her novel under study. She also raises some of the main causes of the challenge that is undermining the gender expectations of the South African through crime. Thus, this theme shows that the author satisfactorily depicted a serious challenge that post-apartheid South Africa is faced with.

4.7.5 Patriarchy

This section will argue that patriarchy is a phenomenon that has distributed power unequally between men and women. One can suggest that it is a cultural institution, which oppresses women whilst, on the other hand empowering men. Scientifically, many scholars have discussed the issue of patriarchy showing the effects it has on women. In this instance, the focus is specifically on African women in the post-colonial era. The feminist theory, as discussed in Chapter Two brings out the negative effects of

the phenomenon towards African women. To validate the theory under study the researcher regards the novel under study as one of the literary works that addresses the issue of patriarchy in the African marriage setup in an interesting manner. Marriage is one of the institutions that seem to perpetrate the challenge of patriarchy. Little *et al* define marriage as “a bond by which a man and a woman gain the religious, social, and legal recognition to live together”, (Little *et al* 2013:14).

The novel, “Beauty’s Gift” clearly brings out the issue of patriarchy to the readership. The author uses Beauty as one of the characters who is subjected to patriarchal treatment. Her husband, Hamilton seems to be suppressing his wife, as she is not allowed to ask any questions which seem to be wrongful to him, (p.40). She is also subjected to physical abuse in her marriage as her friends often see her bruised face when they meet her, (p.41). Edith, Beauty’s friend seems to be troubled by the fact that women stay with their husbands even if they are oppressed, blaming the matter on a general dependency syndrome among African women, (p.41). Amanda, one of Beauty’s other friends gets to know that her husband cheated on her and that he actually has an offspring that he kept away from her for years. When the elders discussed the matter, Amanda was told to go back to her marriage, as it is normal for a man to behave in this manner, (p.126). These matters will receive further attention below.

The scenes and characters that were described in the paragraph above, are representative of the current conditions that exist in Post-Apartheid South Africa. The situation that has been described here may be regarded as one of the post-colonial challenges with which the country is faced on a daily basis. This challenge of patriarchy manifests itself on a frequent basis in the modern South African society. In this section, it will be shown how Magona depicts the theme of patriarchy as one of the most important post-colonial challenges that people face in the new South Africa.

Patriarchy is largely a cultural phenomenon that has empowered men and dis-empowered women in the societies worldwide. This concept seems to be rejected by modern, liberated women especially feminists who suggest that the rights and freedom of women are noncompliant in the name of patriarchy. Magona as a feminist writer addresses the issue of patriarchy as she acts as the voice of the voiceless women in

South Africa. In the process, she even goes to the extent of rendering men as 'dogs' in the novel. This is evident when Cordelia, Beauty's friend emotionally comments on the fake behaviour of Hamilton during his wife's funeral when she says:

To change the subject, she said, "You must agree, though that the poem he read was straight from the heart". "Bullshit!" Cordelia shot back. "That dog doesn't have a heart. All that glittering extravagance was to save his conscience!" (p.41).

It is evident that Magona is not lenient towards men and renders them as heartless people who often hurt women. The fact that her character, Cordelia uses the derogatory term "dog", unveils the attitude that Post-Apartheid women have against men. Moreover, the following quotation supports the researcher's view on the author. This is shown when Amanda, Beauty's friend expresses hatred towards Beauty's husband, blaming him for her death. It is unveiled when the narrator says:

If Amanda was angry with herself, she felt murderous towards Hamilton. There was not the slightest doubt in her mind that he was the cause of Beauty's death. "That dog!" she said, her voice hard, (p.15).

The phrase above shows the resentment that some women have against men in South African society to such an extent that they are even prepared to refer to them as "dogs". In this instance, she unveils a very sensitive issue that states that men are the ones who transmit the HIV virus to women. Hamilton is posed as an antagonist in the novel as he is the one who is said to have caused Beauty's sickness by transmitting the HIV virus to her because of his uncalled for behaviour. The following phrase shows the feelings of hatred that Amanda has against men. This is shown when Amanda, Beauty's friend is speaking with her friends saying: "We should despise these men" She continues, almost shouting now. "Hate them! Hate them! Hate them!" (p.71). This aforementioned phrase shows that women are blaming men for the spread of the HIV virus in Post-Apartheid South Africa and in the process, they pinpoint patriarchy as the root cause.

Moreover, a network of laws, religious and traditional norms and values, public and private institutions (including the family), ideological institutions (including schools, media, etc) and the society, endorse the issue of patriarchy. These institutions re-

enforce gender-based violence and render women and girls powerless in the society. Horn suggests that: "Patriarchy is a form of societal organization that is older than capitalism, and for many it is just the way things have always been, were meant to be and always will be" (Horn 1991:34). This assertion poses that the issue of patriarchy is a significant predicament in the new South African society and it cannot be easily curbed.

In the researcher's view, the main cause of patriarchal societies is the issue of culture. The word 'culture' means a way of life in a particular community of a given society. It includes the ethics and values as well as forms of thought and beliefs. It is something that a person learns from his or her parents while s/he grows up and because culture is dynamic, it includes what South Africans learn every day. Giddens (1996:48) defines culture as something that consists of the values that the members of a given group hold, the norms they follow and the material goods they create. Therefore, African women will always embrace and protect culture because it gives them their identity. Magona confirms this notion in her novel under study when Edith, one of Beauty's friends says: "And the identity of many a woman is so tied up with their husband's, she wouldn't know who she was without him", (p.115). This shows the power given to men over women by society, which is one of the main causes of patriarchy.

In recent times, some African women have broken the silence by speaking out for themselves, but they are still part of African culture. Patriarchal culture is observed to be a social custom and traditional institution that forms part of support systems for misogyny, which fuel the advocacy of violence against women. These systems such as family, marriage and cultural ceremonies and teachings encourage men to be abusive to women and exonerate them from any wrongdoing. African men who are passionate about African culture have some expectations on how women should respond to men's treatment, which unfortunately excludes women from many privileges in life. This makes women to submit to choices made for them and to conform to a role in society that is determined for them by men even to the point where they become invisible as persons.

Moreover, cultural norms have silenced many women in Africa and in South Africa in particular. This has made them unable to experience the liberating promises that were made during the birth of Post-Apartheid South Africa, (Njoroge 1997: 81). The

researcher agrees with Njoroge's view when he holds that within African culture that gives Africans an identity. Njoroge defines patriarchy as a "destructive powerhouse, with systematic and normative inequalities as its hallmark." According to Njoroge this affects the rest of the created order. She goes on to say that, "its roots are well established in the society and to tackle this problem will need well equipped and committed men and women to bring patriarchy to its end" (Njoroge 1997:81).

Regardless of the indication that patriarchy is deeply rooted in African culture, some African women are resisting it. Wu (2003: 9) says that the wife's body is the property of her husband. This is confirmed by Phiri (2002:24), quoting Malinga's "story of an African man" who was proud to share how he was treating his wife. According to this story, the African man explained plainly that, "In African culture my wife is not my equal, she is my property. She is like one of my children. I have paid *lobola* (dowry) for her. Therefore, we cannot be equals." Accordingly, *lobola* "licences" African husbands to do as they like with their wives in some families.

Magona addresses the issue discussed above as she introduces the readership to the situation that Amanda, one of Beauty's friends finds herself in. This situation is often painful to women. She accidentally discovers that her husband had an extra-marital affair and bore a child in the process. When she calls a family meeting to discuss the issue of her husband's unfaithfulness, they tell her to go back to her husband as it is instilled in their tradition. This is evident when it is said: "Tradition says, *molokazana* (daughter in law), you go home back to your house", Uncle Xokolo began. "We will see how best to punish our son Zakes", (p.155). In this scene, Magona shows how the issue of patriarchy affects women in the African society. She shows that men are allowed to mistreat women in any way they like as they are empowered by the issue of 'lobola', which makes them have a sense of ownership towards them.

In African culture, it is even believed that men who abuse women are living up to cultural standards, so it is normal to witness a husband beating his wife in the neighbourhood, even in public. This behaviour is common amongst many families, even the educated ones. Coward (1997:5) confirmed it by writing about the confession of an educated man who confidently said, "I am educated but I beat my wife if she makes a

mistake. This is the only way of running the house. If we do not beat them they will not maintain the house well." This control over women within the family context is one of the factors that encourage violence. It confirms that men are using their physical power to enforce their dominance over women. Moreover, as noted above they even use *lobola* as a license to control their wives in any way they feel necessary. The behaviour of men as quoted above undermines the potential of women in the families because it encourages the exclusion of female voices in the families.

The exclusion of women's voices is also shown in Magona's novel under study when she depicts Nokukhanya, one of Amanda's friends who validates the notion of women oppression in marriages. Nokukhanya is validating the ideology that women have no other choices but have to stay in their sour marriages with their husbands. This is evident when Nokukhanya says:

"You think you will find a better man? Nokukhanya asked. Amanda clamped her lips determinedly. Nono broke out in hilarious laughter. Ama! Ama! Ama! You think we are growing old married to these husbands of ours because love is still home-baked bread, hot in ovens? Oh no! Nokukhanya blurted out. We all sit over live coals in our own situations", (p.151).

The assertion above shows how the issue of patriarchy still suppresses Post-Apartheid women's voices. Nokukhanya instils the idea that women have to endure the ill-treatment they are exposed to in marriages. To extrapolate more, she uses the words "live coals" to raise the seriousness of the matter addressed in marriages. Men can do anything, which is against the marriage vows but can get away with it, as a woman is traditionally not allowed to question a man's actions. Magona seems concerned about the issue, which confirms the ideology that she is a feminist writer.

In Post-Apartheid South Africa, the issue of women ill-treatment is on the rise, as women are still being abused in the society. There has been an outcry against the rate of physical abuse which makes women fall victim in the process. Thus, patriarchy seems to be a push factor for women abuse, a notion that is being challenged by the author under study.

Moreover, the author under study addresses the concept of marriage in the traditional institution. In the researcher's view, Magona is a feminist writer but on the other hand, she contradicts herself by accepting the cultural norms that guide the concept of marriage. She argues that a woman is culturally expected to respect the marriage institution regardless of the manner in which she is treated. The author also raises the issue of respect in marriage as women should not address their husbands in a disrespectful manner. This is shown when the author introduces the readership to a scene whereby Zakes' wife disrespectfully addresses him in front of the elders, as she was angry with him for impregnating a schoolchild. This is evident when the narrator says "That was clear enough, but she didn't even seem to notice his name, something tradition forbids. A Xhosa wife does not address her husband as though he were her son", (p.17). In a marriage set-up, the wife is expected to respect the husband regardless of any situation she is exposed to in the process. Magona informs the readership that married women should be patient in marriage and not be disrespectful towards their husbands. This is evident when she is narrating the scene of Zake's family meeting to discuss his unfaithful behaviour to his wife. The narrator says:

Marriage is enduring, their eyes said, a woman sticks it out the best she knows how. That is what we do. That is what our mothers, and their mothers before them, did. Stick it out. That is tradition, (p.151).

The phrase above shows that Magona regards the issue of marriage as a traditional institution, which needs to be respected by women. She also shows that this concept has been going on since long ago, as she says 'our mothers and their mothers' thus Post-Apartheid women should also follow their mother's foot-steps who always adhered to tradition. It is clear therefore that Magona is contradicting herself, as far as the issues of male domination and patriarchy is concerned. On one hand, she seems to be opposed to it, she seems to be opposed to the issue of male domination towards women whilst on the other she seems to be supporting the norm. This shows that women in the Post-Apartheid South Africa have mixed feelings towards the issue of patriarchy.

In a conclusive view of this, it is obvious that the patriarchal family is not ideally structured because unless both man and woman run it collaboratively, it is an

incomplete entity. It also unveils the evils of the patriarchal social system as it harms women and their personalities, thereby creating social disharmony and breaking up families. Though conditions have been hard for these oppressed women, as this research has strived to show, they have not however folded their hands and given up, rather they have continued to uphold their responsibility to the community, their families and throughout the country as a whole. Seen in this light, they do it by the sweat of their brows and they are often managing their families without the help of their husbands who claim to be in control of families, according to cultural norms.

The researcher can pose that in general, the author did successfully address the issue of patriarchy using the concept of theme. In the novel under study, the author does relate to the predicament and its effects on Post-Apartheid South African women. She shows the seriousness of patriarchy by unveiling many forms of women ill-treatment in the name of that cultural institution. She also raises some of the main causes of the challenge that is undermining the gender expectations of female South Africans through women abuse. Patriarchy has the potential to destroy the social fabric of the society and it needs to be addressed as soon as possible. Thus, this theme shows that the author satisfactorily depicted this serious challenge that post-apartheid South Africa is faced with.

4.7.6 Loyalty/Faithfulness

In this section, it will be argued that the issue of loyalty is one of the key factors to a successful partnership in any context. It strengthens the bond of the union of the partnership. In this particular study, the researcher dwells on the issue of loyalty and faithfulness in an African marriage setup. In this section, the researcher is going to look at the manner in which Magona depicts unfaithfulness in marriage as one of the serious post-colonial challenges that people are faced with in the new South Africa.

In the novel under study, the author raises the issue of loyalty in marriage as it is one of women's expectations when they enter into a relationship. Amanda, Beauty's friend in the novel reveals how disloyal her brother is to his wife, (p.77). She unveils that her brother has thirteen children from five or six different women whilst he is married to one woman. Cordelia, Beauty's other friend also speaks about her two brothers Mandla and

Luntu, who have twenty-one children between the two of them with only three of those being with their respective wives, (p.77). Beauty's friends called the "FFF" suggest that Beauty would still have been alive if Hamilton was loyal to her, (p.41). The author also criticises the elderly as the perpetrators of disloyalty as Zake's mother kept it secret that he had a child out of wedlock, (p.125). These matters will receive further attention in the paragraphs below.

The scenes and characters that were portrayed in the paragraph above are typical of the current conditions that exist in Post-Apartheid South Africa as far as loyalty is concerned. The situation that has been described here may be regarded as one of the typical post-colonial challenges with which women in the country are faced with on a daily basis. This challenge of disloyalty manifests itself on a frequent basis in modern South African society. This section will broadly discuss this issue of loyalty in the context of marriage and how the author under study addresses the challenge using the concept of theme.

In the twenty first century, loyalty in relationships seems to have slim chances of surviving. Many cases in Post-Apartheid South Africa unveil the issue of disloyalty amongst people in relationships. Brown poses that "Marriage is commonly understood as a relatively enduring relationship between male and female as husband and wife", (Brown 2016:12). Moreover, Nyanungo says, "Marriage is well-known as the widely accepted system to shape the male-female conjugal life across the world through an undisputed approval for reproduction of children", (Nyanungo 2014:15). To curb the issue of disloyalty, Walshe states that, "No religion permits to satisfy this biological need outside the wedlock", (Walshe 2006:7). Sex outside marriage is equal to adultery and is known as an extramarital affair, (Sprinkle 2016:2). Thus, the researcher can define extramarital sex as a conduct that occurs when a married person engages in sexual activity with someone other than his or her spouse.

Magona, as a woman is voicing out the issue of marriage on behalf of her counterparts, many of whom seem to be affected by the issue of cheating men in the society. She unveils men as people who are arrogant and who do not respect their partners. The author introduces a scene whereby it is stated that Cordelia's brothers Mandla and

Luntu, have many children out of wedlock and the author seems to be involved in a bid to expose the unethical behavior of men in Post-Apartheid South Africa. This is evident when Cordelia, Beauty's friend unveils the disloyalty of her brothers Mandla and Luntu towards their wives saying:

"One of my own brothers has thirteen children. Thirteen from five or six different women. I lost count in the end. And this man is supposed to be happily married. Cordelia could have been speaking of her own brothers, the younger two, that is, Mandla and Luntu. Last time she'd bothered to count, they had twenty one children between the two of them and only three of those with their wives", (p.77).

The phrase above shows the attitude of the author towards married men. Magona addresses the issue of disloyalty of men towards their partners as they go to the extent of pro-creating children in those extra-marital relationships. As a feminist writer, she shows the dark side of men and the ill-treatment of women in their marriages.

Moreover, the author continues to unveil the unethical behavior of men towards women in the Post-Apartheid era. Sihle, Beauty's friend also finds out that her husband has impregnated a schoolchild and the newly born child is dumped at her doorstep. This is evident when Sihle becomes furious about her husband's unfaithful acts and about the mother-in-law for withholding that information from her. It is shown when Sihle, Amanda's sister-in-law informs her about her brother's scandalous behaviour of impregnating a schoolchild. This was withheld from Amanda to prevent her from scolding her brother on the issue. This is shown when the narrator says:

Sihle understood what had happened, her mother-in-law had withheld the information to shield her son from Amanda's scolding- but just to be sure she asked, "Mama didn't tell you?", "No", said Amanda. "Uyamithisile! (sic.)He made someone pregnant again!" Compassion for her sister in law filled Amanda. Poor Sihle, How could she go on suffering like this? "Last week" Sihle continued, "this girl, a school girl came and dumped the baby at my house!" "Did whaaat? What baby?", "Luntu's baby. This girl wants to go back to school and the mother refuses to look after the baby." "So she brought the child to you? How old is the girl?" "The mother of the baby?" Asked Sihle. "The girl is about sixteen I guess. The baby is a month old tomorrow." "My God" Amanda gasped (p.125).

The scene above shows the way women are often mistreated in Post-Apartheid South Africa. The author is bringing out the cry of women oppression, as she wants their concerns to be heard. In the phrase above, the author also raises the very delicate issue of schoolchildren being impregnated by married men. A sexual relationship between an adult and a young person who is still under age is a criminal offence in South Africa. The author also raises the abuse of the girl as she is now faced with the responsibility of looking after a child whilst she is at school. This is what is happening in the Post-Apartheid South Africa, children are looking after their children thereby destroying their future and career in the end.

The scene that has been depicted here by Magona is typical of the events taking place in the wider world today. William (2011:34) for instance states that, "Although the number of teenage pregnancies has declined drastically in most developed nations, it remains high in less-developed nations". These conditions also apply to South Africa in particular. Dlomo for instance states that "Teenage pregnancy accounts for about 8 to 10% of all deliveries in the country, which is about a million deliveries per year... but close to 45% of maternal deaths in the country come from this small 10%, because these young people generally delay coming to our clinics", (Dlomo 2019:34). This is what Magona is protesting against in Post-Apartheid South Africa. Young girls are abused by men in the process destroying their lives and future. The author as the voice of the voiceless women, strongly protests against the ill-treatment of women in African society using the concept of theme.

Shober discloses the issue of women ill-treatment linking it with patriarchy in the African setup. She alludes to the concept of cultural ecofeminism that empowers women against oppression by the cultural system. This is evident when she says:

Cultural ecofeminism, on the other hand, resists patriarchal limitations of women and prescribes them with affirmative characteristics, such as nurturance, compassion and emotional sensitivities. As such they elevate the status of women through their defined spiritual connection with nature and absorb spiritual and thus social significance through their association with ancient cultures that placed women in God-like roles. Thus, they have denounced patriarchal religions that place men in the superior positions of authority and

worship, arguing that these religions have served as oppressive forces to women and nature, (Shober 2017:3).

In her article, Shober praises Magona's courage to fight for voiceless women in the African setup. She alludes to the fact that Magona has advocated for the cries of women in the new South Africa that are not heard. This is shown when she says

Moreover, she longed to be a voice for those who lacked the education or the opportunity to be able to express their lives, those harassed domestic workers, struggling school girls, or overwhelmed single mothers, roles that she herself assumed as she transitioned from rural Transkei to an overcrowded Gugulethu township, (Shober 2017:4).

The assertion above validates the researcher's view that Magona is a voice for the silenced South African women. She is addressing the issue of loyalty which women are being deprived of by their partners. This is a significant post-colonial challenge in the new South Africa.

Moreover, Magona goes on to alert African women that not every man is loyal in a marriage. She introduces the readership to Amanda's situation who thought her husband was not the same as other men and did not cheat on her. She got the shock of her life when she was exposed to the information that he had a child out of wedlock. This is evident when Sihle, her sister-in-law unveils the secret that her husband had a child out of their marriage. This is shown when Sihle says:

"You do know Zakes has two children, don't you?" Sihle asked, seeing the look of genuine bewilderment on Amanda's face. "Zakes has two children, Sihle?" Amanda Asked. "Zakes. Your husband. I thought ...oh my God!" (p.126).

The scene above shows that Amanda obviously did not know that her husband had a child out of wedlock. In this scene, Magona is protesting against unfaithful men in the South African society as they are rendered as people who have no respect for women. She is against the ideology of men paying 'lobola' for women when she says that it gives them freedom to do anything that suits their own happiness, rather than that of

their partners. This is why they can have extra-marital affairs and bring forth illegitimate children in the process.

In this instance, Mahala also highlights the issue of unfaithfulness in his novel under study. The researcher unveils that both authors bring out a protest against partners who are not faithful to their counterparts. In Mahala's novel, Zakes is used as a character who has no respect for women as shown by the way he responds when asked about his partner. This is evident when he says:

Who, my wife? Which one? He said with astonishment. I was bewildered to hear his questions. I knew my brother was a very generous man when it came to dealing with women, but it had not occurred to me that he would be an unremorseful and public polygamist. (p.45).

The quote above re-enforces the researcher's view which states that both Magona and Mahala are in agreement in their protest against unfaithfulness in a patriarchal society. Mahala resembles Zakes as a reckless man who has many sexual partners which shows lack of respect for women in the society. Magona uses Hamilton who is Beauty's unfaithful husband who can be linked with Mahala's character, Zakes. Hamilton is also said to be the partner who was not faithful to his wife Beauty and eventually infected her with HIV/AIDS.

Furthermore, Magona raises a significant issue that is pertinent to the welfare of women in South Africa. In the process of some extra-marital relationships that men indulge themselves into, women are often affected as they can contract the deadly disease, HIV/AIDS. This post-colonial challenge was discussed in the paragraphs above. She uses the character 'Cordelia' in the novel to communicate with South Africans and to encourage them to be alert because the deadly disease might infect them. This is evident when Cordelia says:

"You are supposedly in monogamous relationships," Cordelia continued looking at each one of her friends. "But are they really monogamous, or are you being lied to?" She made a face as if she'd swallowed a live reptile! "I know Vuyo is not loyal to me", "I suppose that is what killed our friend!" Edith said (p.77).

The above assertions by Cordelia and Edith support the researcher's view that the author is insinuating that the unethical behavior that men indulge in, is the main cause of women contracting the deadly virus. This ideology emanates from the fact that extra-marital relationships are highly associated with unsafe sex, unveiling a high birth rate and the realisation that AIDS can be easily transmitted in the process. This is also evident when Cordelia continues to say: "Suppose, my foot!" Cordelia said bitterly. "We all know it's the gospel truth. Beauty would be here today if Hamilton had been loyal to her," (p.78). This phrase shows that Magona is protesting against Post-Apartheid men who do not have respect for their partners such that they end up spreading the deadly virus to them thereby killing them.

In conclusion, the researcher can pose that the author did effectively address the issue of loyalty in marriages using the concept of theme. In the novel under study, the author does relate to the predicament and its effects on Post-Apartheid South African women and children. She also raises some of the main causes of the challenge, which is undermining the gender expectations of South Africa through women abuse. Thus, this theme shows that the author satisfactorily depicted this challenge facing the Post-Apartheid South Africa.

In the next section, there will be a discussion on the issue of cultural preservation in the Post-Apartheid South Africa.

4.7.7 Cultural Preservation

In this section, it will be argued that in Post-Apartheid South Africa, the issue of cultural preservation has been ignored in the society. There are South Africans who are of the opinion that the cultural norms and values that were prescribed by their ancestors are said to be fading away in the Post-Apartheid era. Culture can be defined as the way of life of a specific group of people that include behavioural aspects, belief systems, values, customs, dress, personal decoration, social relationships, religion symbols and codes, <https://www.sahistory.org.za/article/defining-culture-heritage-and-identity> (Accessed on 11/11/19). This afore-stated definition reveals that culture involves many

aspects in the society thus cultural preservation entails numerous facets that need to be addressed by the authors in the literary world.

Magona in the novel under study reveals herself as an individual who is culturally sensitive. In the novel, she introduces the readership to some Xhosa cultural traditions like 'ukusezwa amanzi' (being made to drink water) and depicts Tat'omkulu Luxolo to narrate how the elders conduct the traditions. The author also brings out the rituals that are performed in funerals and the importance of drinking 'Umqombothi' (traditional beer). She also depicts Mam' Zondiwe to advise people not to lose their cultural norms and values as the ancestors have instilled it in them. These matters will receive further attention in the paragraphs below.

The scenes that were depicted and characters that were narrated in the paragraph above are evident of the current conditions that exist in Post-Apartheid South Africa as far as cultural preservation is concerned. This section will discuss the issue of cultural degradation as one of the most important post-colonial challenges in the new South Africa. The situation that has been described here may be regarded as one of the post-colonial challenges with which the populace in the country are faced with on a daily basis. This challenge of cultural preservation manifests itself on a frequent basis in modern South African society, as its citizens seem to be ignoring the concept of culture. This section will broadly discuss this issue of cultural preservation and how the author under study, addresses the challenge using the concept of theme.

Moreover, in addition to the novel under study, there are some other South African novels written in English by black authors that depict the theme of cultural preservation. For instance, a novel such as "Heart of Redness" by Mda (2000) successfully addresses the issue of cultural preservation. The author introduces the readership to a well-known Xhosa girl named Nongqawuse who had a close connection with her ancestors during the colonial period. In this novel, it is shown how the girl is treated as a messenger by her ancestors who send her to tell her people what to do in order for them to live a normal life, free of suppression by the British colonisers (p.45). The author then moves forward in time and he goes on to introduce Camagu, a young modern man who relocated to America and did not involve himself with the worshipping

of his ancestors. When he came back to South Africa, the community treated him as an outsider. This treatment disturbed the young man's well-being as he felt rejected and stigmatised by the local community. He tried to contain the treatment but it became worse as days went by and that left him with no choice but to go back to America. This aforementioned novel can be directly linked to Magona's novel under study as it also addresses the issue of the importance of cultural preservation in the new South Africa.

Africans believe that cultural preservation is an act of safeguarding one's norms and values, which were instilled by their ancestors. The forefathers, culturally named 'ancestors', gave people a heritage which is scientifically called cultural heritage. Cultural heritage refers to tangible and intangible attributes of any ethnic group inherited from previous generations. UNESCO states that these attributes are maintained in the present era for the benefit of future generations. They include cultural attributes such as buildings, monuments, landscapes, books, works of art and artefacts. On the other hand, there are intangible attributes such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices, which concern natural and universal knowledge. These aforementioned characteristics constitute cultural heritage and it is suggested that any given society should make sure that it is safeguarded. (UNESCO 2013:78).

Furthermore, Guest alludes to cultural preservation as one of the more delicate aspects of the everyday life of an African. This is evident when he says:

When discussing humanitarian efforts, you might hear the phrase "cultural preservation." This term encompasses several activities surrounding maintaining ancient cultures from large nations all the way down to small indigenous tribes. Cultural preservation include documenting and studying languages; preserving and restoring historic relics significant to a culture or heritage; and encouraging the preservation and use of indigenous or tribal languages and rituals. Discussion of cultural preservation does not happen enough. The lack of awareness is causing languages and cultures to die out, a notable loss for humans as a species, (Guest 2017:11).

The above assertion illustrates the importance of cultural preservation in a society. Guest states that cultural preservation can be linked to the maintenance of a given

culture in a society. This is exactly what Magona is addressing in her novel under study when she introduces the readership to the Xhosa cultural norms and values.

Magona, in her novel under study tries to sensitize the Post-Apartheid South African people on the issue of safeguarding their own culture. She makes a number references to cultural issues in her novel and uses the concept of theme in a bid to show the importance of culture in the African setup. This aspect shows that Magona identifies herself closely with the theory in question in this study, which is that of Afrocentric ideology (see section 2.2.2). This is evident because she puts the African setup at the core of her novel. This is shown when she introduces the readership to a significant cultural ritual after the funeral of the community teacher: “Ukusezwa amanzi” (being made to drink water). The ceremony is held the day after a funeral. Its purpose is to comfort the bereaved, and it is simple and usually short, (p.64).

Moreover, Magona also goes on to show how rituals are traditionally performed in a traditional funeral setup. The author uses Tat’omkhul’ uXolo as an agent who is relaying the cultural norms to the new generation. He leads the ritual and shows the family how it is done such that even if he is gone, the tradition will continue. This is evident when it is said:

While the cooking was underway, the eldest of the men, Tatomkhul’ uXolo, took some of what women had cleaned out of the innards before Cordelia had interfered with the time honoured process, put it into a beaker, mixed it with bile from the slaughtered beast and then added little water to thin the mixture to a thick but drinkable consistency. The old man called over the family, clan, relatives and friends. The small group made its way to the spot in the yard where the slaughtering had taken place form a solemn circle. Tatomkhul’ uXolo said a few words to the ancestors before leading everyone to the gate, where each in turns was handed the beaker containing a bitter mixture. “Take a sip,” said the old man. “Swirl it around in your mouth and then step just outside the gate and spit it out”, (p.66).

This quote shows that there is a requirement that the animal should be slaughtered at the home of the deceased. It also shows that the traditional mixture is poured into a container and everyone is made to drink from the container. This signifies the unity amongst the family members and also that they are all subject to this important social

custom. The phrase also shows that the issue of culture and heritage defines a society's identity as it reflects its values, beliefs and aspirations. It is of pivotal importance that as a people, they preserve their cultural heritage as it safeguards their integrity. The wealth of knowledge and skills is thereby relayed from generation to generation, which makes intangible cultural heritage important. This is why Tat'omkhulu uXolo is still performing the family rituals in order to relay it to the new generation, which is expected to perform the same process even if he is no more.

Furthermore, the author under study shows how the neglect of cultural preservation negatively affects the Post-Apartheid nation. Children are no longer guided in terms of sexual mentorship in the name of culture. Parents see it as a cultural taboo to talk about sexual health with their children. This then negatively affects the children and youth, as they tend to be clueless in terms of sexual issues, eventually getting themselves into serious predicaments such as teenage pregnancies. This is shown when Mrs Mazwi in the novel says: "In our homes", she went on when quiet was restored, "let us talk to our children about sex", (p.85). This shows that parents shun the issue of discussing sexual issues with their children in the name of culture. The author goes on to show the readership that even the African fore-bearers oriented their children sexually. This is evident when it is said:

Let me remind you maAfrika amahle, this is something we as people used to do. Isn't that something? That the so called 'red person', the uneducated men, knew enough of nature to guide his child to sexual health? That the red woman, unsophisticated as she was, shepherded her daughter safely through puberty, a stage of life fraught with all sorts of danger? And yet we today, believing ourselves educated and therefore better than our forebearers and have abandoned their ways. My people wake up! Vukani! Let us not abandon all these things that make us who we are. There may be a reason our ancestors put these things in place, (p.86).

The assertion above shows that the author is protesting against the abandonment of the African culture in the Post-Apartheid South Africa. She enlightens the nationals that culture is their identity and without it, they are like non-entities, as they will suffer from an identity crisis. For cultural heritage to sustain its lifespan, it must be available even in the modern Post-Apartheid South Africa and be practised within societies and across

generations. It is expected that there are stipulated measures to be taken in order to considerably transmit cultural heritage to future generations.

Furthermore, the issue of cultural preservation is also relevant in the current South African society. Magona argues that it is evident that the nation has lost its cultural norms and values. In many aspects, society has diverted from what was followed by the society's ancestors. The moderating influence of culture on South African society has decreased in many respects. Current tendencies such as the high crime rate, misguided customs, immoral dress codes, negative personal values, destructive social relationships and some religious practices, provide evidence of the manner in which cultural values are being eschewed in modern South African society.

Conclusively, the researcher can pose that the author did satisfactorily address the issue of cultural preservation using the concept of theme. In the novel under study, the author does relate to the predicament of lack of cultural preservation and its effects on the Post-Apartheid South African society. She shows the effects of cultural decadence by unveiling many forms of women ill-treatment and the decadent behavior of the youth in the society. She also raises some of the main causes of the challenge that is undermining the gender expectations of the South African through all forms of women abuse. Thus, this theme shows that the author satisfactorily depicted this challenge facing the Post-Apartheid South Africa.

4.8 Conclusion

Conclusively, this chapter has done justice in analysing the novel under study in the context of the author, using theme to protest against the ills of Post-Apartheid South Africa. The text in question in this particular section was "Beauty's Gift" by Sindiwe Magona. The aim of this chapter was to analyse the themes of the author with regard to the protest against Post-Apartheid conditions of women in South Africa as far as social, political and economic issues are concerned. These issues include patriarchy, poverty, unemployment, gender-based violence, HIV and AIDS, health services, education and domestic violence. This analysis was undertaken within the context of the role of the author as a social commentator, as illustrated in the chapter. The researcher also

determined the extent to which the novel under study engaged with the current circumstances among South African women using the concept of theme. The chapter also conducted a survey of the most important themes and how the novel under study protests against conditions of women in the Post-Apartheid era with reference to current political, social and economic issues of South Africa.

Moreover according to Rafapa, “Magona’s life journey testifies that she has been exposed to and influenced by feminist theory”, (Rafapa 2010:143). This assertion reinforces the theoretical framework of this study as the feminist theory is one of the theories employed in this particular research. The study unveils that Magona’s feministic journey has influenced her works that are feminist oriented as she advocates for the voiceless South African women.

In the researcher’s view, it can be concluded that the author achieved her objective of addressing the Post-Apartheid situation of women in South Africa. This is evident in the novel as the researcher uprooted themes that refer to the current situation of South Africa. The themes that are identified in the text support the notion of the researcher that the author is a feminist writer who aligns herself with the feminist ideology that was discussed in the initial stages of the study. These themes affect women largely, and the novel was conceived and written in a bid to advocate for them. This is shown by the way in which the author characterises men in the text. They are referred to as ‘dogs’ which supports the notion that Magona is a radical feminist. The themes identified in the text were HIV/AIDS, women ill-treatment, crime, patriarchy, loyalty, lack of service delivery, lack of Government reaction towards HIV/AIDS and Cultural Preservation. In the next chapter there will be an analysis of the novel “When a man cries” by Siphiwo Mahala, in the context of theme and protest against conditions in the Post-Apartheid South Africa.

CHAPTER FIVE

PERSPECTIVES ON MAHALA'S POST-COLONIAL THEMES AND FORMS OF PROTEST IN "WHEN A MAN CRIES" (2007)

5.1 Introduction

The previous chapter consisted of an interrogation of the novel "Beauty's Gift" by Sindiwe Magona. The novel is based mainly on the atrocities faced by women in the Post-Apartheid South Africa. This particular chapter provides balance to the interrogation of the whole study as it will focus mostly on further challenges people face in the Post-Apartheid South Africa. The author under study in this particular chapter is Siphiwo Mahala and his Post-Apartheid novel "When a man cries", (2007). The title itself raises the expectation that the author is addressing the predicaments faced by men in the Post-Apartheid era of South Africa. Thus, the researcher will analyse the significant themes in the novel under study and unveil how the author is protesting against the Post-Apartheid situation in South Africa socially, economically and politically. The following section will dwell on a narration of the author's biography, the plot and setting of the novel under study as well as information on the publication of the novel.

5.2 Background information about the text

The novel under study was first published in 2007 by University of Kwazulu Natal Press. It comprises of one hundred and sixty-two pages and the text has been sub-divided into sixteen chapters. The sixteen chapters are named chronologically as: *A strong man, The making of a man, To be a man, The man must grow, A boy is coming, The runaway groom, What awaits a man, A man among men, A man on the move, A man of power, Should a man cry? A man alone, A man apart, A man enslaved, a Man reborn and When a man cries*. From the researcher's point of view, the book is comprised of a reasonable number of chapters that properly interlink thereby producing a good flow of the scenes in the text. The back cover shows a picture of a man crying which raises the impression amongst the readership that the text is addressing the plight of men in the society. In 2010, the novel was translated to isiXhosa in order to reach a wider South

African audience. From the researcher's point of view, the author's motives in writing this novel was the way he experienced the new South Africa as a man. This shows that the author intends to address issues that affect men in Post-Apartheid South Africa.

5.2.1 Siphiwo Mahala the writer

Mahala was born in Makhanda District (formerly Grahamstown). He grew up in Makhanda where he did his primary and secondary education. After completing his secondary school education, he proceeded to the tertiary level as he pursued his (BA) Honours studies at the University of Fort Hare. He then relocated to Gauteng province where he completed his Masters and PhD studies in African languages at Wits University. Siphiwo seems to have grown up in a poor family, which influenced him to articulate challenges faced by his fellow South Africans in his works. He lost his parents at a tender age, after which he was supported by his sisters.
<https://www.sowetanlive.co.za/news/2018-10-08-meet--mahala--author-and--public-servant/> (Accessed on 12/09/2019).

By the end of 2001, Mahala had already published his first two short stories. His most popular short story is titled "The Suit Continued". It unveils the continuation of the plight of the South Africans in the Post-Apartheid era. The novel under study titled "When a Man Cries" was published in 2007. This was his first literary attempt and it articulates the experiences of the masses in the Post-Apartheid South Africa. He also published a novel titled "African delights" in 2011 which also addresses the Post-Apartheid situation of South Africa. On 17 October 2019, he launched his new book titled "Red apple dreams and other stories" which traces his journey in his literary apprenticeship over a period of nearly 20 years.

<https://www.sowetanlive.co.za/news/2018-10-08-meet--mahala--author-and--public-servant/> (Accessed on 12/09/2019).

5.2.2 Plot and setting

The main character, Themba Limba is a teacher and a councillor in the Sekunjalo township of Makhanda. The significant status he owns in the community makes Themba

to indulge in immoral behavior that eventually causes his downfall. He is married with one child, however, he also seems to be a womaniser. He is seen to be involved in extra-marital affairs with other women. He tries to regain his dignity after his downfall but it was impossible as his wife left him and the community disliked his behavior. The novel under study is a fascinating text that unveils the challenges of manhood in the new South Africa. It extrapolates the living conditions of township life and the socio-political and socio-economic actualities of the unprivileged communities in the Post-Apartheid South Africa.

The one person who gets close to keeping Themba on the right path is Jongilanga, a close friend and peer of his father. His knowledge of history, his lectures and his sermons are all delivered in resounding, measured speech. He believes in Themba and proposes that he should represent the community on the City Council. During his tenure as a councillor, the community members accuse Themba of corruption. Even when Themba's spirits are at their lowest, Jongilanga lends him support and reminds him that he is a son of the AmaMpandla clan. Nevertheless, Themba abuses the powers that are vested in him by taking sexual advantage of school girls. This, in time, leads to his demise. However, a strong female teacher, Thandi Meduna, refuses to succumb to his pressure for sexual favors from her and puts him in his place.

Moreover, the novel is set in the Makhanda district (Grahamstown), mainly in the Sekunjalo Township that has a formal settlement and an informal settlement, previously known as a squatter camp. The writer vividly re-creates township life as he unveils its indignities and its glories, its teenagers and gangs, its elders and shebeen/tavern owners. It is from the small details that one gains a sense of the realities of daily life. For instance, his mother is not able to have a cup of tea if his father has a visitor, as they only have two cups; she uses a primus stove to boil water.

<https://2015readsabooksonly.wordpress.com/2015/09/21/when-a-man-cries-by-siphiwo-mahala-31-2015/> (Accessed on 14/11/19).

5.3 Themes and forms of protest in the novel “When a man cries”

5.3.1 Introduction

This section will interrogate Mahala's novel under study in a bid to unveil the main themes found in the text. In the process of analysing the themes, the researcher will identify Post-Apartheid issues depicted in the novel and reveal how they relate to the reality of the new South Africa. There will be discussions on a number of themes such as HIV/AIDS, corruption, crime, gender-based violence, lack of service delivery, to mention a few. This investigation will result in showing how the author depicts the real burning issues of the Post-Apartheid South Africa with the use of theme.

5.3.2 Lack of service delivery

In this particular chapter, it will be argued that Post-Apartheid South Africa is faced with a serious lack of service delivery, which is one of the main challenges faced by the citizens. Service delivery entails issues like access to clean water, adequate and decent housing, good refuse management, and access to electricity and a healthy environment. These aforementioned issues of service delivery seem to be scarce in the new South Africa. This section will discuss the novel under study and its depiction of the challenges of poor service delivery using the concept of theme.

In the novel under study, the author introduces the readership to the narrator named Themba. Themba lives in a dreadful township in Makhanda (former Grahamstown) with his parents. They stay in a two-roomed shack that encompasses a bedroom and a kitchen. Themba sleeps on the dusty floor in the kitchen as his parents sleep in the bedroom, (p.1). Throughout the novel, the narrator describes the harsh living conditions he and his family live in. This is evident when the author unveils the living conditions of his characters in the novel. It shows why the author uses this theme to address this predicament of lack of service delivery in South Africa.

The characters and scenes that were described in the paragraph above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation that has been described here may be regarded as one of the many post-colonial challenges with which the country is faced on a daily basis. This challenge of lack of service delivery manifests itself on a frequent basis in the modern South African

society. This section will broadly discuss this issue of service delivery and its depiction by the author under study using the concept of theme.

Post-Apartheid South Africa has been faced with a high level of disillusionment and cynicism since the attainment of political transition in the country. The masses are faced with poverty and lack of shelter and this seems to be a significant predicament in the new South Africa. The issue of poor housing in the country is one of the main causes of these challenges faced by the populace. Upon attaining political power, the ruling party promised the masses adequate housing and they regarded it as a constitutional mandate. The government promised low-cost housing to the people and in reality, the number of houses that were built is inadequate as a large part of the population is still homeless and in serious poverty. This has led to the illegal occupation of land by the masses thereby causing unbearable conditions for themselves as far as health is concerned, (Molapo 2014:900).

Mahala effectively addresses the issue discussed above in his novel under study. Service delivery in South Africa is one of the main predicaments in the nation. People are living in shacks and the government is reluctant to attend to the issue. This is evident in the novel when it said:

It was here, in this dreadful settlement that my parents lived their last happy years and died. The dog-kennel-like structure in which they lived and the generally pitiable state of life in the settlement are the factors that motivated me to lend my brains to my books and make life for myself, (p.1).

The phrase above shows the extent of the author's protest against the issue of service delivery in the Post-Apartheid South Africa. The new South Africa is characterised by a compromised housing situation as many people are living in shacks. The country is facing a challenge of a significant housing backlog that is affecting its growth and development.

The South African people are facing disillusionment at the advent of the new South Africa. They had their positive expectations of service delivery from the new government. The ANC led government has been in power since the year 1994 and many people are still homeless in the country. In 1997, there was an adoption of Act

107 of 1997 and other housing related policies which were formulated to address the inadequacy of housing, but the case is still the same among the masses as many of them are still homeless. These imbalances led to South Africans being forced into shacks for them to shelter themselves in. This is shown in the novel when it is said: “They built themselves a two roomed corrugated iron shack that threatened to collapse at any time”, (p.10). This shows the author’s keen awareness of the issue of poor service delivery in the Post-Apartheid South Africa. These unofficial settlements do not have facilities that complement service delivery in other areas such as water, refuse and electricity to mention a few. The author under study also protests against this when it is said:

Old man Jongilanga would come with another neighbor, who would tell me what a good neighbor he had been with my parents. Then they would complain about their living conditions at Sekunjalo. The next day they would come and ask for some water, as they did not have running water in the settlement, (p.63).

The above phrase evidently shows that the author is protesting against the embarrassing living conditions that South Africans are exposed to in the Post-Apartheid nation. The issue of water shortages is still a serious challenge in the Post-Apartheid South Africa. Almost all the provinces are facing the same predicament of water shortages. The author in the novel under study also raises this situation when he depicts Jongilanga’s complaint on the water shortages in the Sekunjalo community.

Furthermore, the poor housing situation led to the introduction of the ‘Reconstruction and Development Program’ by the ANC led government to curb the challenge. The so-called RDP (Reconstruction and Development Program) seems to be inadequate to fulfil the needs of South Africans, as it is practically demonstrated by the level of homelessness of the natives. People are living in shacks because of the failure of the program, (Clare 2000:98).

The image below shows the living conditions of many poor South Africans in the Post-Apartheid era because of lack of housing. There is concern about the issue of health, as litter has been strewn around the shacks. This shows that attention is urgently needed from the government as far as service delivery is concerned.

Image 5.1 Living conditions in Post-Apartheid SA



Source:

https://www.google.co.za/url?sa=i&source=images&cd=&ved=2ahUKEwj1otaLkr7jAhWU8uAKHZ3_AXEQjRx6BAgBEAU&url=http%3A%2F%2Fwww.hishandssupportministries.org%2Fsouthafrica&psig=AOvVaw3CeYQfAUTxQ023kepga1P_&ust=1563528053520218 (Accessed on 28/09/19).

The living conditions faced by the masses constitutes a serious cause for concern in the Post-Apartheid South Africa. This includes the provision of proper toilet facilities. In the novel under study, for instance, the readership is introduced to a scene whereby Jongilanga is complaining about the bucket system in their community. This is evident when Jongilanga rather crudely tells Themba the councillor that, “While you people shit inside toilets inside your houses in your area we still shit in buckets in the cold outside”, (p.148). This assertion shows that the Sekunjalo community is facing serious challenges as far as service delivery is concerned. The bucket system seems to be a threat to the

health of the South African community, as it contradicts the concept of a healthy and hygienic environment for the people. This is still the case in Post-Apartheid South Africa as illustrated in the image above. Many people are still forced to use the bucket system and have no access to proper sanitation management. This is a hazardous situation in the country as it threatens the health of the citizens.

The issue of health is one of the main challenges facing the Post-Apartheid South Africa. The image above shows how some people are exposed to sub-standard service delivery, that is how they contract waterborne diseases like cholera, diarrhea and bilharzia. The author under study addresses this issue when the mayor says, “Children from squatter camps swim in that sinking pool full of maggots across the road. They fill hospitals because of the diseases that they collect in the dams”, (p.77). This shows that the issue of hygiene and water sanitation is not regarded as a priority by the authorities. The author is protesting against the kind of environment the masses are exposed to in the Post-Apartheid era as he raises concern on the state of health in the country.

Moreover, in the instance of health, one can regard Magona as an author who is in agreement with Mahala in her protest against the relevant authorities on service delivery. She is seen confronting the government on its failure to fight HIV/AIDS in the country. Magona even goes to the extent of supporting Apartheid by suggesting that people would not have died as they are during the post apartheid era. This is evident when she depicts Mrs Mazwi addressing a funeral saying:

“And where is the government?” She asked having recovered herself. “Where is government with our children dying? Listen to me. I am not standing here praying for Apartheid to come back. I was happy as the next person when that evil came to an end. But can you think what would have happened had this AIDS pandemic come during Apartheid? We would have cried ‘genocide’ had the Apartheid government dragged their feet the way our democratically elected government is dragging its feet now, even as our people die in their thousands”, (p.86).

The assertion by Mrs Mazwi above certifies the researcher’s view that Magona is of the same ideology as Mahala as far as service delivery is concerned. Magona seems to be punitive in the way she confronts the government on the lack of service delivery as she

goes on to say they are 'dragging their feet'. To re-enforce the notion that Magona is in unity with Mahala in their thematic concerns, she goes on to blast the government on its lack of adequate distribution of the anti-retroviral drugs to the masses. She unveils that their corrupt tendencies of squandering the resources meant for the people is mere genocide as people will be dying without being treated with the relevant drugs. This is shown when Mrs Mazwi continues to say:

"So why are our lips sealed now? How is it that we let this government, our government, get away with mass murder? A genocide of the poor? Why are we allowing the government to squander the resources of our country on arms when the real war facing us demands antiretroviral? We need knowledge and medicine to fight this war not guns! And make no mistake, this is war! Are you going to stand and let AIDS do what Apartheid could not do? Are you going to lose a war that can be easily won? What will history say of us?" (p.86).

The quote above shows that Magona can be unified with Mahala in their protest against the failure of the government to deliver adequate services to the masses. The authorities often disappoint the populace. The government is supposed to advocate for better living conditions among its communities. It is expected that the councillors would stand up for their people in those council meetings with the Mayors. This seems not to be the case, as the councillors are often also given benefits that silence them, thereby not addressing the challenges faced by the people.

The authorities often disappoint the populace. The government is supposed to advocate for better living conditions among its communities. It is expected that the councillors would stand up for their people in those council meetings with the Mayors. This seems not to be the case, as the councillors are often also given benefits that silence them, thereby not addressing the challenges faced by the people. This act of corruption leads to the representatives not fulfilling their promises to the people as they neglect their community's needs. The hardship experienced by the local people is clearly reflected in this novel when Jongilanga says the following to Themba after his election as a councillor:

Son of Amaphandla clan, go to the authorities, speak in the white man's tongue. Tell them we, the people of Sekunjalo, are very poor, tell them that we live in shacks

and that we have no jobs; tell them also that we need water to drink, (p.72).

The municipality should address the issue of provision of housing, water, electricity, sewerage management and refuse management and they should make sure these services are taken care of. The authorities' failure is shown when Themba, the councillor in the novel, reports to the Sekunjalo community by saying:

We were supposed to hear the mayoral council's response on our memorandum, but the mayor's response was, to put it bluntly, that the demands of the people were not going to be met. He told me that if people needed running water and proper sanitation, they would have to pay rent. How do they expect the services to be delivered if they do not want to pay for those services? he asked, (p.77).

The assertion above shows the protest initiated by the author against the authorities responsible for addressing the issue of poor service delivery in the country. In this case, the authority in question is the local municipality of Sekunjalo led by the Mayor. The Mayor who was voted in by the people, seems reluctant to rectify the concerns of the people; that is what is really happening in the Post-Apartheid South Africa.

Furthermore, the author goes on to blacklist the authorities rendering them as failures of identifying the issues that need to be prioritised in their financial budgeting and planning meetings. In reality, there are some programs that are of less priority to the community than others. In the novel under study, the mayor is concerned with constructing with facilities such as a park and swimming pool whilst the community has more pressing issues of service delivery than such leisure services. This is evident when the mayor says:

The council is looking forward to developing Sekunjalo, he added. Preparations to build a park with a swimming pool are underway. Mr Mayor, I'm sorry to interfere with your plans....'I was deeply annoyed but I tried to keep the required level of respect. 'In my view, a park should not be considered as an urgent issue in this juncture.....' 'Mr Limba', The Mayor interrupted. 'I am disappointed by your shortsightedness. The park is not merely for entertainment as you think. It will help to reduce the rate of crime and disease. One of the major reasons why people commit crime is that they do not have an alternative thing to do. Children from squatter camps swim in that sinking pool full of maggots across the road. They fill hospitals because of the diseases that they

collect in the dams. The swimming pool will be maintained and kept clean, (p.77).

The above scene shows the way the author alludes to the incompetency of the authorities in the Post-Apartheid era. The concerns of the people are not prioritised in the budgeting and planning programs that affect them, which tends to anger the masses. Lack of service delivery has led to a number of protests over the whole country, thereby holding the local government responsible. Such protests end up attracting violence, xenophobic attacks, looting and police brutality. Protests against lack of service delivery are often characteristic in the metropolitan areas of provinces such as Eastern Cape, Western Cape and Gauteng. Moreover, the challenge of service delivery is also in play in rural areas that are in Limpopo, Eastern Cape, North West and Kwazulu-Natal provinces. Unfortunately, the way service delivery displeasure is dealt with, varies as the rich utilize the formal channels of complaining whilst the poor protest to illustrate their dissatisfaction, (Managa 2012:23).

Moreover, the author also addresses the issue of poor electricity service in his novel. The shacks in Sekunjalo are illegal settlements that people have established themselves in. Thus, the electricity they use is also obtained through illegal connections. Desperate South Africans opt for dangerous ways of accessing electricity in their townships as they illegally connect electric cables to those in townships with legal electricity connections. This is a practice that often becomes fatally dangerous for the society as the cords carrying electricity will be exposed and deadly. This is shown when the author introduces the readership to the following scene:

Skade pulls out electric wires from where the rubbish bin was sitting. He connects the ends of the power cord of the electric clippers to the wires. The connection has been made illegally from my section of the township across the road, which means that I pay for the electricity used by Skade and his neighbors in the settlement. The settlement is host to a multitude of electrical engineers who never went through formal schooling to acquire their expertise. Many of them have died in the line of duty after being shocked by failed connections, (p.147).

The scene above supports the notion of the researcher that the author is protesting against the ills of Post-Apartheid South Africa. People are often subjected to dangerous options of acquiring electricity in their settlements. Nleya, in Kanyane (2014:96), asserts that the issue of service delivery is still the main predicament in the actualization of a normal life in poor communities. This is because the poor were denied better living conditions during the Apartheid regime and it is expected that the Post-Apartheid era should bring a different dispensation for them. It is of paramount importance therefore, that the municipalities make sure that service delivery is prioritized for the masses.

The next section will interrogate the issue of disillusionment in the Post-Apartheid South Africa.

5.4.3 Disillusionment

The new South Africa is currently facing what was not perceived during its attainment of a Post-Apartheid regime. The feeling of disillusionment is one of the main issues in South African citizens. They anticipated having a different national situation than the one transpiring currently. In this section, it will be shown how Mahala depicts the theme of disillusionment as one of the most important post-colonial challenges that people are facing in the new South Africa.

The author under study unveils the issue of disillusionment as he introduces the readership to his parent's situation. His parents were working for the whites on the farms during the Apartheid era. As the Apartheid regime ended, they relocated to the city of Makhanda hoping for a better life, which was not the case when they got there. They were faced with disillusionment when they found themselves living in the informal sectors of the settlement in Makhanda. The country's freedom did not bring them any advantages as they continued living in poverty and under poor living conditions. The author also shows how politicians use poor people for their own political goals and they do not fulfil their promises to them. Their mayor seems not to have his community at heart, as he does not meet their needs. He also added to their disillusionment as he always kept their hopes high without delivering their needs. He could promise them adequate service delivery during the election process but after being elected, not everything that he promised materialized, (p.10).

The characters and scenes described in the paragraph above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation that has been described here may be regarded as one of the post-colonial challenges with which the country is faced on a daily basis. This challenge of disillusionment manifests itself on a frequent basis in the modern South African society. This section will broadly discuss this issue of disillusionment and its depiction by the author under study using the concept of theme.

The end of Apartheid in South Africa marked a transformation of attitudes of the masses towards their everyday life. Robbins states that the Post-Apartheid era saw the emanation of new social, economic and political challenges that authors have confronted in their works, (Robbins 2006:75). The ruling party, the ANC, has been praised for freeing the people from the bondage of Apartheid but it has lost support from the masses because of the disillusionment that the people are exposed to, (Raghavan 2018:33).

Moreover, on all media platforms, the ANC-led government is often accused of negative practices such as corruption, ineffectiveness, wastefulness and being out of touch with the challenges faced by the masses. The masses are facing significant disillusionment that is affecting their well-being socially, economically and politically. The author under study addresses the level of disillusionment among the South African people. He raises the issue of disappointment of the masses as they cannot enjoy the fruits of their own independence. This is evident when Themba says:

My parents' move to the city was not solitary. They were part of a massive movement of rural dwellers who went to the cities hoping to get better employment after the country was released from the bondage of Apartheid. This massive influx of people led to the emergence of informal structures on the outskirts of Sekunjalo Township. This informal settlement became known as the extension of Sekunjalo Township, to the displeasure of the residents of the formal part of Sekunjalo who did not want to associate with the informal settlement, (p.10).

The phrase above supports the notion of the researcher that Mahala is protesting against the level of disillusionment faced by the South African people in the Post-

Apartheid era. He raises the issue of unemployment whereby there is rural to urban migration caused by the search for employment. As people migrate to the urban setup, they are faced with accommodation problems as they cannot afford the rentals, thereby opting for informal settlement that they can afford. The author also raises the issue of inequality in the country as there are the 'haves' who live in the formal settlements whilst the 'have nots' live in the informal settlements. To South Africans, this is disillusionment as they were promised better living conditions by the new government but in reality, they are not delivering anything to the nation. The ruling party promised adequate housing to the masses when they were voted into power but in reality, the masses are suffering from lack of housing in the country.

Moreover, the researcher brings out the realisation that Mpe is also protesting against the disillusionment faced by the South Africans in the post-apartheid era. He unveils a situation to the readership whereby his character, Refenste came from the rural areas to Johannesburg for educational purposes. When he arrived at the college he was astonished by the fact that he had to pay for his accommodation which he could not afford. He had no choice but to squat with his cousin in Hillbrow. This instance unveils the degree of disillusionment faced by the youth in the post apartheid era. The promises which were made on free education were shattered. This is evident in Mpe's novel when the narrator says: "Coming as you do from a poor family, you do not have enough money to pay the required deposit for student accommodation", (p.15).

Mpe and Mahala are in mutual accord in their protest against disillusionment in the country as they reveal the real issues that affect the South African society currently. Mpe goes on to raise concern for the youth who belong to the working class. He addresses the issue of a youth who has finished his/her studies under a student loan and has to pay back the loan as he/she will be able to find employment. This then handicaps the development of the individual as he/she will be deeply in debt and would not manage to take care of his/her current needs and for those around him/her. This is evident when the narrator says:

When you went home two weeks after payday, and you have nothing to give to your mother, because your salary was not enough to settle your study loan repayments

and other accounts and still leave you with anything to spare, it was confirmed on your mother's mind that you were indeed a victim of the cunning of the Hillbrowans, (p.39-40).

The assertion above validates the researcher's notion that Mpe can be merged with Mahala in their bid to protest against the disillusionment in the post-apartheid era. They both bring out the issue of poverty and inequality among the South Africans, which qualifies the view that the authors are advocating for a better and equal life for the masses.

The masses were filled with feelings of hope and happiness when Mandela was elected as president in 1994. The new government promised significant social change and redress of inequalities instilled during the Apartheid regime, (Peet 2002:56). Many black South Africans are faced with disappointment as they struggle with challenges such as unemployment, poor education, poor housing facilities and poor service delivery. Naidoo states that, "The fact is that there is a deep and growing mistrust of leaders in our country, and the expanding underclass feels it has no voice through legitimate formal structures, violence becomes the only viable language", (Naidoo 2016:32). South Africa's leaders are failing those who sacrificed their lives to end Apartheid.

Moreover, the author goes on to show how the authorities give people false hope as far as their living conditions are concerned. He introduces the readership to a scene that exposes the authorities as being one of the push factors of disillusionment in the country. This is evident when Themba is talking to Skade, saying:

But at least there is progress. I see that there are trenches, which is a good sign that there will be running water soon. 'Trenches? Are you talking about these trenches that make it hard for us to walk around the township? I thought now you were getting your senses back you'd be able to think logically.' 'You mean what I'm saying is not reasonable?' 'You still ask? Those trenches were dug just after you left the municipality and they have remained like this since.' 'You know what that was done for?' 'To keep people's hopes high,' I say, feeling happy that I can contribute to Skade's argument. 'They will dig more trenches when voting time is near to make sure they get support from the people.' (p.148).

The above scene exposes the unfair treatment meted out by the authorities as far as disillusionment is concerned. He alludes to the issue of unfinished projects that the

municipality usually embark on in a bid to raise high hopes among the masses. In the process, the officials squander the funds allocated for these projects.

This validates the issue of disillusionment amongst the masses, as many of the individuals responsible for the eradication of poverty and provision of basic services are using the funds for their own personal use. This is what the author under study is protesting against in his novel as he unveils the level of disillusionment that his parents and the Sekunjalo community are exposed to. This supports the notion of the researcher that the author has a role to play in the society, namely to articulate the concerns, which he/she faces unapologetically. The use of theme in this instance shows one of the strategies that authors can use to air out their advocacy issues on behalf of the society. The next section will deal with the issue of unemployment in the Post-Apartheid South Africa.

5.4.4 Unemployment

The issue of unemployment has proved to be one of the most significant challenges faced by South Africans in the Post-Apartheid era. This issue has affected the development of the country politically, socially and economically. In this section, it will be shown how Mahala depicts the theme of unemployment as one of the most important post-colonial challenges that people are facing in the new South Africa.

In the novel under study, Themba is appointed as the councillor of his community and is expected to fight for his community in council meetings. At one of the meetings, he is seen disagreeing with the Mayor's suggestion that there should be a law that penalizes the hawkers who trade in the streets. Themba's argument is that most of the people in his community are unemployed and survive by selling their wares in the streets. This is evident when Themba says: "They survive by engaging in small businesses such as selling crafts, fruit and vegetables. How do you expect them to pay tax under those circumstances?" (p.78). Themba's argument is that the people are unable to find work, therefore they should be allowed to trade in the streets in order for them to make a living. This shows that the author is addressing the issue of unemployment in the new South Africa. This matter will receive further attention in the paragraphs below.

The characters and scenes described in the paragraph above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation that was described here, may be regarded as one of the major post-colonial challenges with which the country is faced on a daily basis. This challenge of unemployment manifests itself on a frequent basis in modern South African society. This section will broadly discuss this issue of unemployment and its depiction by the author, using the concept of theme.

The challenge of unemployment is a cause for concern in the new South Africa as it affects the country negatively. In this instance, there are issues like economic welfare, human capital, social exclusion, crime and social instability. Kingdon suggests that the issue of unemployment is one of the main predicaments facing South Africa and its governance, (Kingdon and Knight 2003:391). According to StatsSA 2019:

The unemployment rate in South Africa rose to 27.6 percent in the first quarter of 2019 from 27.1 percent in the previous period. It is the highest jobless rate since 2017, as the number of unemployed went up by 62 thousand to 6.20 million and employment fell by 237 thousand to 16.29 million. The unemployment rate usually rises in the first quarter of the year, as temporary staff hired to work over the busy festive season is dismissed. However, a year earlier, the jobless rate was lower at 26.7 percent. Unemployment Rate in South Africa averaged 25.66 percent from 2000 until 2019, reaching an all-time high of 31.20 percent in the first quarter of 2003 and a record low of 21.50 percent in the fourth quarter of 2008, (Statistics South Africa 2019:12).

The statistics above raise significant concern over the well-being of the Post-Apartheid South Africa. The rate of unemployment unveiled in the report shows the vulnerability of South Africans to poverty as they lack a source of their livelihood. This predicament causes the instability of the country's stature as far as economic and social issues are concerned. The graph below also shows the percentage unemployment growth in South Africa:

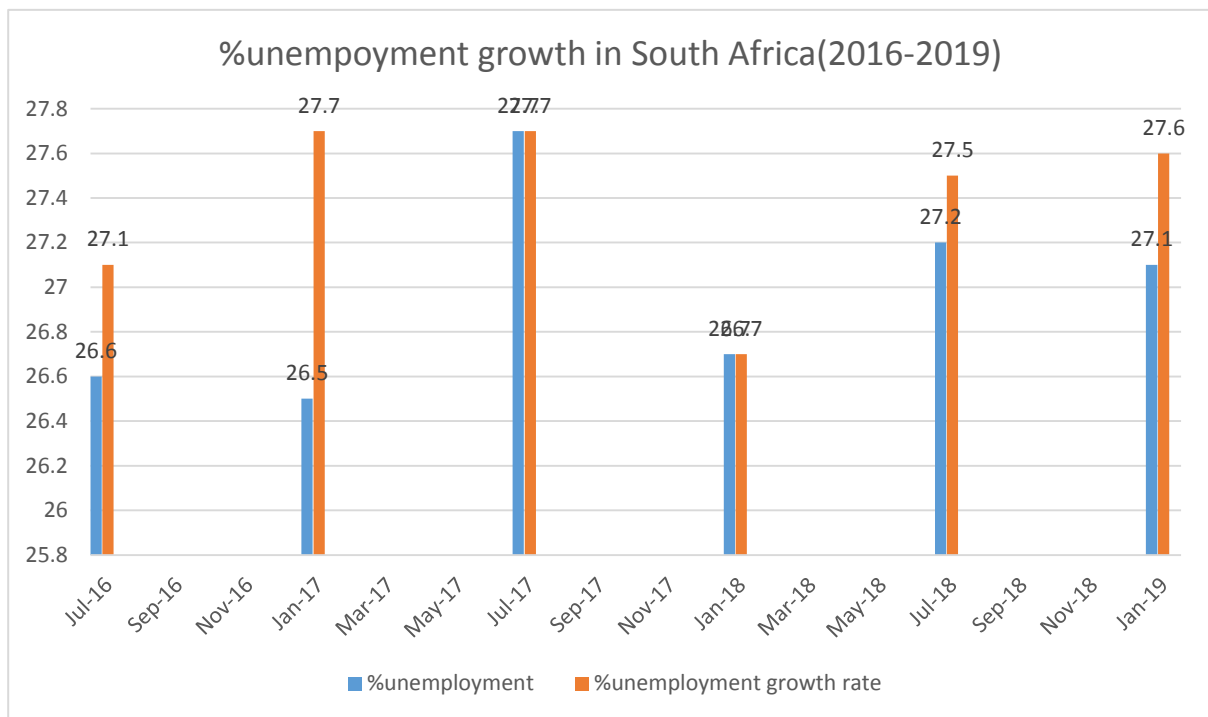


Figure 5.1 Unemployment in SA from 2016-2019

Source: Tradingeconomics.com-Statistics South Africa (2019)

From the graph above, one can deduce that from July 2016, the unemployment rate escalated from 26.6 % to 27.1 %. This particular tendency went on up to January 2017 as it went up to 27.7 % from 26.5%. The rate was stagnant throughout the year as it is evident in July that has the same percentage as January 2017 (27.7%). In January 2018, the rate dropped to 26.7% but it was not for long as it escalated again to 27.5% in July 2018. January 2019 marked the escalation of the employment rate to 27.6 %. The graphic analysis shows that Post-Apartheid South Africa currently has a high rate of unemployment. The author under study in his novel significantly addresses this predicament.

The author under study tackles the issue of unemployment as one of his main concerns in his themes of the novel in question. This issue seems to be one of the main predicaments in the Post-Apartheid South Africa as it affects the well-being of every individual in the society. This is evident when Themba says, “The majority of the

community had no jobs. The few who were lucky enough to find good jobs moved away from the township to live in affluent suburbs,” (p.71). This phrase shows the different standards of living of the unemployed masses compared to those who are employed in Post-Apartheid South Africa. Thus, the researcher tends to argue that the employment state of an individual influences one’s living conditions as it is alluded to in the novel that those employed live in the suburbs and those unemployed live in shacks.

Furthermore, the author goes on to advocate for the unemployed masses who opt for the operating of informal businesses. This matter was introduced in a preceding paragraph above. The government seems to demand tax from them, which in the author’s view is being inconsiderate. The readership is introduced to a scene that unveils the ill-treatment of the community members by the mayor, who is demanding payment of tax from the informal business people in Sekunjalo. This is evident when the mayor in the council meeting says:

What needs immediate attention is the imposition of tax laws on the street hawkers. We must make sure that all unlawful street hawkers are removed from our roadside, especially in the areas of the tourist attraction. ‘But Mr Mayor, the majority of the population in Grahamstown is unemployed. They survive by engaging in small businesses such as selling crafts, fruit and vegetables. How do you expect them to pay tax under those circumstances?’ (p.78).

The quote above shows the South African employment situation that needs attention. The government should put counter measures in place that can curb the issue of the high unemployment rate in the country. The author proposes the solution of small business enterprises, which the government can adopt to support the masses in earning their own livelihood, thereby reducing the predicament.

Moreover, the author under study goes on to address the issue of unemployment amongst the youth in Post-Apartheid South Africa. He alludes to the issue of youths ending up taking any job that comes their way in desperation because they have no choice of jobs. This is a problem to the youth as it is a significant disillusionment to them because they expect to have suitable living conditions. This is evident when Themba says “Some of the ‘kak boys’, as they were spitefully called behind their backs, were my

former school mates who, due to a lack of decent jobs, ended up taking care of our waste,” (p.20).

The issue of unemployment is significantly affecting the country negatively as far as the economic prospects are concerned. President Cyril Ramaphosa recently held a jobs summit in a bid to address the issue of unemployment. The main gist of the summit was to encompass the government with business, labor and organizations on job creation. The President asserted that the challenge of unemployment among the youth is one of the government’s priorities.

Mahala also unveils his protest against this situation by introducing the readership to a particular scene that involves a member of the youth who is looking for a teaching job in Themba’s school. Her level of desperation becomes evident when she says:

Oh, that is wonderful news. You know it is so hard even to get an interview these days. When you are desperate for a job you even get satisfaction from receiving a rejection letter rather than having to wait without a clue as to what is happening, (p.91).

The quote above shows that in this era, it is even rare for one to be called for a job interview let alone getting a job. The author is advocating for those South Africans who are living in poverty because of the state of employment in the nation. Thus, South Africa’s dismal unemployment rate across the board has remained a cause for great concern in the country and it is one of the major post-colonial challenges which the country is facing. The next section will address the issue of poverty, which is also one of the significant issues in the Post-Apartheid South Africa.

5.4.5 Poverty

Post-Apartheid South Africa is globally rendered as a country affected by poverty. The issue of inequality is dominant in the country with the poor getting poorer and the rich becoming richer in South Africa. In this section, it will be shown how Mahala depicts the theme of poverty as one of the most important post-colonial challenges that people are facing in the new South Africa.

The novel under study raises the issue of poverty as the author describes the living conditions in Sekunjalo Township in Makhanda. He alludes to the issue of the bucket

system, which is still in use in the township whereby people are seen carrying human waste with their buckets. Themba, the main character also narrates the living conditions he is exposed to in his parent's home. He alludes to a situation whereby one has to wait for someone to finish drinking tea because the cups are not enough for everyone. This is evident when Themba says, "The trouble was that my mother always had to wait for my father and the visitor to finish drinking before she could serve herself", (p. 22). This is evident that the author is deeply concerned about the level of poverty in the Post-Apartheid South Africa, which is the rationale behind this theme.

The characters and scenes that were described in the paragraph above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation that has been described here may be regarded as one of the most important post-colonial challenges with which the country is faced on a daily basis. This challenge of poverty manifests itself on a frequent basis in modern South African society. This section will broadly discuss this issue of poverty and its depiction by the author under study using the concept of theme.

In the paragraphs below, it will be argued that Post-Apartheid South Africa is exposed to a high rate of poverty and inequality, which is not what the nationals anticipated upon gaining their country's independence. The South African government is anticipated to have made progress in poverty reduction, improving healthcare services, education and access to basic services. This has been done in an aim to reverse the negative effects of the policies of the Apartheid regime. However, this aim is made impossible because of the country's low economic growth rate, (World Bank 2018:67). StatsSA poses that "South Africa has a dual economy where on the one hand, there is a small high-skilled, high-productivity economy and on the other hand, a large low-skilled, low-productivity one". This suggestion signifies that this economic duality has caused a high rate of inequality that has been gradually rising, thereby unveiling a high wage inequality in a highly polarized labor market, (StatsSA 2018:107).

The author under study addresses poverty as one of the main issues in the Post-Apartheid era. Poverty is rendered as a factor of disillusionment in the South African population as people are exposed to significant inequality levels. The poor are getting

poorer and the rich are getting richer, a tendency that is largely ignored by the system. This is evident in the novel under study when Themba says:

Poverty in the whole of Grahamstown was a real and visible thing. The toilets in Sekunjalo were still the bucket system type and the sight of man carrying a bucket overflowing with human excrement was common in the community. It was a norm to walk past buckets placed along the streets waiting for a sewerage truck, (p.71).

The quote above validates the issue of poverty in the Post-Apartheid South Africa. Mahala addresses the issue of poor living conditions in Makhanda, which is a form of poverty that firstly affects the masses. This shows the level of inequality that the South African people are exposed to. The phrase shows that those who are poor do not have decent living conditions as they are using the bucket system to relieve themselves. These people live in shacks, as they cannot afford living in decent houses because of the rentals that are unaffordable. This is also shown in the novel when Themba says, “I was left with no option but to stay with my parents in their two-roomed corrugated iron shack at Sekunjalo”, (p.29). The level of poverty in the country in question leaves no choice for the nationals but for them to live in shacks, without access to the municipal sewerage system and without access to legal electricity.

The picture below validates Mahala’s assertion on the unhealthy conditions that the township was exposed to as was discussed in the previous section of this chapter. It displays children playing around flowing waste. This shows that poverty in townships is affecting the well-being of children who are prone to diseases.

Image 5.2 Living conditions in SA



Source: <https://www.mywanderlust.pl/life-in-south-african-townships/> (Accessed on 30/09/19).

The image above unveils the issue of poverty as one can observe the way of living some South Africans are exposed to in the Post-Apartheid era. People have no choice but to live in areas that are characterized by poor health and sanitation facilities because of poverty. The picture shows flowing effluent that indicates that the place has no sewerage system. Moreover, children are seen playing near the sewerage flow that

poses a danger to their health. The shacks observed in the picture indicate that people are living in serious poverty in the country. Thus, the author's focus in his novel is strongly on the living conditions people are exposed to in the townships. The setting of the novel is in a township called Sekunjalo in Makhanda, geographically situated in the Eastern Cape Province. In the researcher's view, the author's purpose was to unveil the living conditions of the townships in the Post-Apartheid South Africa using the concept of theme. One can get a full picture of the living conditions in townships whilst reading the text. As discussed above, Mahala unveils the issue of shortage of accommodation in the township as Themba is forced to live with his parents in the shack and sleep on the floor. This is evident when he says, "Now I was forced to sleep on the floor in the same room as my parents", (p.29). This depicts that in townships, accommodation is a huge problem as parents are forced to share rooms with their children regardless of their age as Themba was a teenager.

Furthermore, for one to fully understand the dynamics of urban township life, one should understand that it is closely related to the unravelling economic transformation of the country. The historical elements of the new South Africa have shaped the current situation of poverty and have limited opportunities along racial lines. The masses were strategically left with nothing in terms of land and other resources. They were not given quality education as compared to the white community and with that, they were forced to adopt coping strategies, (Aliber 2001:344). Mahala unveils the issue of coping strategies that were alluded to by Aliber as the South African masses have to adopt a life of living in shacks and being exposed to poor living conditions. As discussed above, the following quote instills emphasis on the issue of poverty and coping strategies that the South Africans are exposed to in the new South Africa. In the novel, Themba alludes to the coping strategies they used in their home because of the issue of poverty. This is evident when Themba says:

The trouble was that my mother always had to wait for my father and the visitor to finish drinking before she could serve herself. My parents only had two cups in the house, which made it impossible to serve tea for everyone at the same time, (p.22).

The phrase above brings out the issue of poverty as the author is narrating the way people live their everyday life in the townships. He shows poverty at its highest level, as there are only two cups in a household to the extent that people wait for each other during their meals. Mahala is protesting against the issue of poverty using the concept of theme in his novel under study. He clearly illustrates that poverty is one of the most important challenges facing the inhabitants of the new South Africa.

Furthermore, in light of Mahala's protest against poverty in the country, Mpe can be aligned to the same ideology. In this instance Mpe brings out the issue of child headed families which seems to be in abundance during the post-apartheid era. The issue of child headed families is rendered as one of the main causes of poverty in the country as it suppresses the development of children in their education and psychological growth. Mpe addresses this issue in his novel when the narrator says:

She found herself unable to proceed with her Masters immediately, in the year following Refenste's death, as she would have liked to do. This was because her old father had passed away in the same year, which meant that she had become the sole pap-winner for her family. Her two elder sisters were already married. But her younger sister and brother still needed to complete their school and university studies, (p.93-94).

The assertion above qualifies the researcher's view that Mpe is aligned with Mahala as far as protest against poverty is concerned. Mpe raises the issue of child headed families as a serious factor for the underdevelopment of some children in the post apartheid South Africa. This predicament needs serious attention from the relevant authorities as it is delicate and eventually leads to a high crime rate in the country as some children will have no alternative choice for feeding their families.

The next section will unveil the issue of poor education in the Post-Apartheid South Africa.

5.4.6 Inferior Education

In the Post-Apartheid South Africa, there is concern over the issue of poor education that has negatively affected the nation. The education output of the country seems to be poor, which leads to one of the factors of unemployment in South Africa. In this

section, it will be shown how Mahala depicts the theme of poor education as one of the most important post-colonial challenges that people are facing in the new South Africa.

Mahala protests against the issue of poor education in his novel, as he uses the main character Themba to narrate about his educational experiences in the new South Africa. Themba was born on the farms where his parents worked. Themba articulates that the school where he was pursuing his primary level did not offer any level beyond grade seven. He states that in many cases, the ability to read and write was regarded as enough education for the children of farm workers. This is evident when he says, "An ability to read and write was considered sufficient education for the children of farm workers", (p.9). The author also addresses the issue of poor education in urban schools, as some teachers even expose schoolchildren to substance abuse. In the novel, it is shown how a teacher sent a pupil to go and buy alcohol during school hours, (p.57). He also alludes to schoolchildren who are always on the wrong side of school rules like Lungile Nkathazo who was one of his troublesome students (p.58). This learner's conduct will receive further attention in the paragraphs below. This shows that the author is concerned about the standard of education in the new South Africa.

The characters and scenes described in the paragraph above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation described here may be regarded as one of the fundamental post-colonial challenges with which the country is faced on a daily basis. This challenge of poor education manifests itself on a frequent basis in modern South African society. This section will broadly discuss this issue of poor education and its depiction by the author under study using the concept of theme.

One can pose that South Africa has improved with regard to quality of education in the context of basic and tertiary education, but in reality there is still a serious challenge with regard to the achievement of satisfactory educational output. Taylor unveils that the country's level of education lacks behind, as compared to some other countries on the continent. He also poses that those historically black schools that constitute 80% of enrollment, have not improved since 1994. Taylor concludes that, "interventions in poorly performing schools, which probably constitute around 80% of the total, have

realized some impact, but proved to be highly inefficient...". , (Taylor 2007: 57). This is one of the critical issues of the Post-Apartheid South Africa as it significantly affects the future of the country socially, economically and politically.

The author under study is protesting against the issue of poor education in the country as seen in his text. He exposes the issue of inequality between rural and urban education as he depicts the situation of Themba who attended a farm school. Themba describes the level of education in farm schools as extremely poor, which is what the author is protesting against in his novel. This is evident when Themba says:

We lived in a farm where the school did not offer anything beyond what is known as grade seven these days. An ability to read and write was considered sufficient education for the children of farm laborers. (p.9).

The phrase above shows the unfair treatment of children residing on farms. This permanently destroys them as they will not manage to infiltrate the labor market and the jobs they will be exposed to will be those of their fathers and mothers, being farm workers. He goes on to unveil the learning conditions which farm children are exposed to during their learning times. Themba says, "I was doing grade three and we shared the classroom with the Grade four class", (p.25). This scene shows that one of the push factors of poor results amongst pupils in schools is the conditions they are subjected to during their learning period. The facilities should be conducive for a child to concentrate fully on his/her studies and that is impossible when different grades have to share the same classroom.

Furthermore, the author under study addresses the issue of substance abuse in schools. Substance abuse is a very harmful activity for schoolchildren, as it derails their concentration on schoolwork and causes incidents of extreme violence in schools. He also depicts teachers as push factors to substance abuse as he brings out a scene whereby a teacher sends a pupil to buy alcohol for him. As mentioned above, Mr Sizwe who is a teacher at Themba's school, sends one of the learners by the name of Lungile to go and buy him some liquor at a nearby tavern. The author protests against this issue as he believes that teachers are supposed to be role models for children and not the

ones influencing schoolchildren to engage in substance abuse. This is shown when it is said:

At one point, Sizwe had a very close shave with Miss Phatheka who caught a boy named Lungile clutching a bottle of wine under his arm during school hours. The boy confessed that the bottle belonged to teacher Sizwe Mfuphi who had asked him to get it from MaDlamini's shabeen, the Lachie's Joint, across the street, (p.57).

The above phrase exposes some teachers as the encouragers of substance abuse among schoolchildren in South Africa. A well-oriented education system is important as it meets most of the Millennium Development Goals (MDGs). The United Nations proposed the millennium goals that should be achieved in 2030 and quality education is one of them. It drives a knowledge movement and brings out positive development in the South African state. Modisaotsile suggests that a good system of education is of paramount importance, not only for the citizens but also for human development and for building a socially responsive economic and political structure, (Modisaotsile 2012:1).

Moreover, in the process of protesting against the poor levels of education in the country, the author shifts blame to the pupils themselves. He renders them as not fully committed to their schoolwork, which is one of the main factors affecting their school results. The author introduces Lungile Nkathazo who seems not to be committed to his schoolwork. This is evident when it is said:

Lungile Nkathazo, who's surname means the troublesome one, was no stranger to being on the wrong side of school rules. At one stage he faced the school disciplinary committee because of his sporadic attendance at school. Lungile was doing grade nine for the third consecutive year and his sporadic attendance at school and the homework he was never able to submit were a recipe for another year in the same grade, (p.59).

The author in this quote exposes South African schoolchildren as people who often are a danger to themselves and their future. Lungile seems to be too playful as far as his schoolwork is concerned and this makes him repeat the same grade for three consecutive years. This behavior seems to be a countrywide tendency amongst schoolchildren in the new South Africa

In the researcher's view, the blame should not only be directed to the parents and teachers. It should also be apportioned to the pupils themselves, as they tend to engage in unethical behavior in the school environment, such as fighting, carrying dangerous weapons on school premises and substance abuse. Thus, the author casts light on the poor levels of education and its causes that should be dealt with before the nation is in a serious predicament socially, economically and politically, as education influences everything in the nation.

The next section will interrogate the issue of crime, which is also one of the issues that need attention in the Post-Apartheid South Africa.

5.4.7 Crime

Since the advent of democracy, the level of crime has been slowly rising until it has now become a serious cause for concern in the Post-Apartheid South Africa. Many scholars have concluded that South Africa has the highest crime rate in Africa. In this section, it will be shown how Mahala depicts the theme of crime as one of the most important post-colonial challenges that people are facing in the new South Africa.

In the novel under study, the author addresses the issue of crime as he uses his main character, Themba, to narrate his criminal experiences. Themba's uncle was found dead outside his business premises after he was shot twice by unknown criminals, (p.10). This matter will receive further attention in the paragraphs below. He also narrates about life in Johannesburg where his cousin Zakes lived. Zakes describes Johannesburg as a hub of criminal activities as he says, "Here we thrive at loss of another man, we live in a world where wickedness is rewarded and kindness is punishable", (p.13). This shows that the author is using this theme to address the issue of crime in Post-Apartheid South Africa.

The characters and scenes described in the paragraph above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation described here may be regarded as one of the serious post-colonial challenges with which the country is faced on a daily basis. This challenge of crime manifests itself on a frequent

basis in modern South African society. This section will broadly discuss this issue of crime and its depiction by the author under study, using the concept of theme.

As stated above, crime has become a cause for concern in the new South Africa. South Africans can attest to the notorious status that Johannesburg has as the city with the highest level of serious crime, followed by other cities such as Pretoria, Cape Town and Durban. The current socio-political and socio-economic situation can be regarded as the main causes of this level of crime in South Africa. Louw suggests that this level of crime is influenced by “The connection between the country’s violent past and contemporary criminal behavior, the impact of the proliferation of firearms, the growth in organized crime, changes in the demographic composition of the country, and the consequences of a poorly performing criminal justice system”, (Louw 2001:2). Therefore, the issue of crime is regarded as a serious cause for concern in Post-Apartheid South Africa.

The author under study addresses the issue of crime as one of the main factors that affects the growth of South Africa socially and economically. Crime seems to exist from the lowest level of the society to the highest level in the country. Government officials and authorities indulge in criminal activities like corruption and fraud whilst people in the society are killing each other because of the living conditions they are exposed to. Two of the leading types of crime are white-collar crime and violent crime. This section will focus on violent crime. White-collar crime will be discussed in the next section. Mahala raises the issue of violent crime when he informs the readership about Themba’s uncle who was murdered and the cause was not unveiled to him. This is evident when Themba says:

Vusi, my maternal uncle, was a Grahamstown businessman whose lifeless body was found lying cold in a pool of blood next to one of his shops. The corpse had two bullet holes, one in the chest and the other in the back of his head. It was never established whether or not the motive for the murder was robbery as he still had his wallet. My uncle died leaving behind his wife, Aunt Gladys, and his only son Zakhele. (p.10).

The scene above shows the concern that the author has on the issue of crime in Post-Apartheid South Africa. There are indications that people in the country are not taking the issue of murder seriously enough as they are killing each other on a daily basis. The

expectation that many had after 1994 is that crime, especially violent crime would decrease but that has not materialized. Crime figures that were discussed in the previous chapters indicate that the number of recorded crimes is at an all-time high. The increase in the overall number of recorded crimes including the number of violent crimes, is an issue to be addressed before it gets out of hand, (Louw 2001:24).

The researcher is of the view that Magona can also be aligned with Mahala in her bid to protest against crime in the post-apartheid era. In her novel *Understud*, she introduces the readership to an unpleasant scene whereby Amanda was driving home and came across a road rage incident where one person was shot and killed in the process. This is evident when the narrator in Magona's novels says:

Amanda asked some of the out-lookers what the matter was. "Accident", said one brightly. "Two drivers of amaphela got their cars kissing"*, said another, enjoying his joke. "One of them was drunk", yet another added. "The drunk driver has been shot dead. Now the police are looking for the shooter. They say he ran away down NY 72", (p.52).

The quote above illustrates the researcher's notion that Magona is also confronting the issue of crime in the contemporary South Africa. Both Magona and Mahala are concerned about the disrespect shown for human lives in the country and they are striving to address the matter within a literary context.

This issue seems to be sidelined by the authorities, as they seem to be ignoring the perpetrators of crime in the country. There has been an outcry by the community in Cape Town on the issue of the high crime rate. Recently, the police and the army joined forces to curb crime in the community but failed to contain the situation, as the article states that there were still some murder cases even while they were deployed. This attests to the presence of a chronic form of crime in the new South Africa. This has huge financial implications for the nation, as it has to use more resources to conduct such operations.

People are dying every day because of crime but no valid solution is constructed on the issue. This is what Mahala is protesting against in his novel *Understud* as he introduces the readership to the instance whereby the police could not find Vusi's killer.

Themba had to be the one who informs the police about the culprit who murdered his uncle, which shows the incompetence of the police force.

In this instance, the researcher links the scene above to Mpe's stance against crime in the post-apartheid era. The issue raised by Mahala is also raised by Mpe which involves many cases of murder being recorded without the perpetrators being brought to book. In Mpe's novel under study, the readership is introduced to a scene whereby Lerato's father was murdered in Alexandra and the criminals were nowhere to be found. This situation shows that Mpe and Mahala are in a bid to attack the relevant authorities on their reluctance towards fighting the issue of crime in South Africa. This is evident in Mpe's novel when the narrator says:

Lerato was still being nourished and clothed by her mother's placenta when her father was knifed to death in Alexandra, for reasons that were best known by her knifers. They were reasons that nobody in Tiragalong could imagine. All Tiragalong could say, when it learned of the event was 'we thought it just the younger generation that was a problem. But clearly, fathers are just as lost their children. What is becoming of this world these days, (p.46).

The quote above shows that Mpe and Mahala have the same thematic concerns as far as crime is concerned. They both are concerned about the loss of lives in the contemporary South Africa and how the murderers often get away with murder in broad daylight.

Moreover, Mahala also addresses the influence of geographical location in his novel, as he introduces the readership to a character named Zakhele who had changed his name to Zakes because he had now relocated to Johannesburg that is widely regarded as the hub of crime in South Africa, (p.45). Zakes seems to be a criminal, as shown by the novelist in the many fraudulent acts he commits. This is evident when Zakes says:

Living in Johannesburg has taught me that you have to enjoy life while it lasts. You live for yourself here. This is a place for strong men, not for softies. Here we thrive at the loss of another man, we live in a world where wickedness is rewarded and kindness is punishable, a world where lies set you free and truth lands you in trouble, (p.13).

The phrase above validates the negative attitude that most Post-Apartheid South Africans have towards the city of Johannesburg. It is regarded as a wicked city that has the highest crime rate of any city in the country. In Johannesburg, there are people who make a living from hijacking and mugging people, taking off with their belongings.

The author depicts Zakes in the novel to unveil the image of the wicked city in South Africa that does not have a proper sense of humanity, as crime is often regarded as a normal issue. There are clear indications that the crime rate increased significantly after the attainment of democracy in 1994. Following the lifting of the moratorium on crime statistics after legal action taken by the media, figures released in 2001 revealed horrific increases in serious crime between 1994 and 2000, (SAPS 2003:24).

Berman asserts that “residential burglary (property crime) increased by 16.6 per cent and rape (violent personal crime) by 9.4 per cent”, (Berman 2001:16). Although Berman possibly indicates an increase in reporting rather than in crime, Leggett suggests that “January to December 2002 marked the increase of violent crime. Robbery and residential burglary (violent or otherwise) has increased”, (Leggett 2003:45). Moreover, SAPS went on to unveil that, “In the Western Cape Province (dominated by Cape Town), levels of residential burglary have increased dramatically, by 62.1 per cent between 1994 and 2002”, (SAPS 2003:67).

Moreover, this discussion shows that the issue of crime has become a serious cause for concern in Post-Apartheid South Africa from 1994 to date. To further support the notion that the author under study is protesting against the issue of crime, he introduces the readership to a car hijack scene narrated as follows by Themba:

The saga started when I wrote a letter to Zakes telling him that I was planning to buy a car after my 1982 Chevrolet had been ‘redistributed’. It was becoming increasingly fashionable for young entrepreneurs to redistribute vehicles without the owner’s permission. They carried around homemade keys to unlock and drive the cars. My Chevrolet was actually taken from me at gunpoint. I was given two options either I left them take my life together with the vehicle or they took the vehicle only. Not surprisingly, I chose the latter, (p.43).

The scene introduced above shows the negative attitude unveiled by the author against the issue of car hijacking in South Africa. He alludes to the fact that most of the

perpetrators of the act are youths as he uses the term 'young entrepreneurs'. In the researcher's point of view, the author makes use of euphemism in the above quote when he uses the term: 'young entrepreneurs' to refer to the criminals who steal vehicles. Moreover, the term 'redistribute' also denotes the use of euphemism to indicate that this motor vehicle was in actual fact stolen by unknown criminals, (p.43). The term 'young entrepreneurs' is used to describe the young criminals who commit crime in the country. Mahala deliberately uses this figure of speech to expose the attitude that is often displayed by the authorities, as they seem soft on crime and they often do not see it in a serious light. It also unveils that the author has a cynical attitude towards these criminal acts.

Furthermore, the youths seem to represent the majority of those who are involved in South African crimes and this needs urgent attention as it determines the country's future socially, economically and politically.

It can be suggested that the escalation of crime rate is often caused by political and economic transition. Moller asserts that, "Crime fills the cracks in a shaken economy and the tears in the broken social fabric of a fractured society. Thus, crime might be regarded as a passing phenomenon", (Moller 2004:109). Moller made this observation about crime several years ago in 2004. Since that date however, there has been a significant rise in crime levels in the new South Africa (2004-2020). It is clear therefore that Moller's observation is not accurate as the predicament is still in play in the country. The author under study has successfully shown that the issue of crime is still a serious cause for concern in the Post-Apartheid South Africa using the concept of theme.

The next section will be based on the issue of gender-based violence as a Post-Apartheid issue, which needs urgent attention.

5.4.8 Gender-based violence (GBV)

One of the most significant challenges faced by the new South Africa is the issue of Gender-Based Violence (GBV). Women are largely at risk of being abused by their male counterparts in South African society. Gender-based violence is found in different forms, such as physically, financially, emotionally etc. In this section, it will be shown

how Mahala depicts gender-based violence as one of the most important post-colonial challenges that people are facing in the new South Africa. The issue of violence against women is regarded as a cause for immediate concern in South Africa. There have been more and more cases concerning gender-based violence in the country with many women losing their lives in the process. Bloom defines gender-based violence as “a general term used to capture violence that occurs as a result of the normative role expectations associated with each gender as well as the unequal power relationships between the genders within the context of a specific society” (Bloom 2008: 14).

The novel under study clearly addresses the issue of gender-based violence as the author uses the main character Themba to narrate some scenes that effectively unveil the predicament. The main categories of gender-based violence that are depicted in this novel are physical violence and sexual violence. Themba's aunt is exposed to physical violence perpetrated by her boyfriend who moved in with her after the passing of her husband. This is evident when Themba says the following about the boyfriend: “he was a gold digger who always threatened to turn to violence when Aunt Gladys seemed reluctant to comply”, (p.14).

Themba also sexually assaults one of his learners, Nosipho, who came to him for comfort as she was being sexually assaulted by her uncle at home, (p.97). Themba himself commits acts of violence against women. Themba accepts an appointment as headmaster of the local secondary school. As headmaster, he has the responsibility to attend to grievances of the learners who come to his office to confide in him. Instead of acting in a professional manner, he sexually harasses the learners. These incidents will receive further attention in this section. Thus, it is evident that Mahala is advocating for women against the threat of gender-based violence they are exposed to in the new South Africa.

The characters and scenes that were described in the paragraph above, are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation described here may be regarded as one of the primary post-colonial challenges with which the country is faced on a daily basis. This challenge of gender-based violence manifests itself on a frequent basis in the modern South African society.

This section will broadly discuss this issue of gender-based violence and its depiction by the author under study using the concept of theme.

The novel under study addresses the issue of gender-based violence as one of the main issues in question in the Post-Apartheid South Africa. Mahala, in his novel brings out the issue of gender-based violence as a form of protest against the ill-treatment that women are subjected to in the Post-Apartheid South Africa. Women are regarded as a weak cohort of people that makes them vulnerable towards men, which is where gender-based violence emanates from. The novel under study also validates this as it brings out numerous scenes that resemble the unethical predicament. As discussed above, this is shown when the author introduces the readership to a character called Jack who seems to be violently abusing his girlfriend, Aunt Gladys. This is evident when Themba says:

Gladys had no one but me to share her problems with and her problems became my problems. I later realized that Jack, Aunt Gladys's acquaintance, was actually one of her major problems. The man was obviously not too fond of peace. He was a gold digger who always threatened to turn to violence when Aunt Gladys seemed reluctant to comply, (p.14).

The phrase above validates the issue of gender-based violence in the Post-Apartheid South Africa, as the author shows that Aunt Gladys is always subjected to violence and has no freedom of opinion. As far as gender-based violence is concerned, domestic violence is common in this regard. It entails physical violence or threats of violence among domestic partners. On the other hand, Sigsworth suggests that, "This kind of violence may also involve sexual assault, battery, coercion and sexual harassment", (Sigsworth 2009:234).

The researcher is of the notion that Magona can be aligned with Mahala as their thematic concerns on gender-based violence are in agreement. Magona also addresses the issue of physical violence against women as Mahala did in the previous quote. She depicts Hamilton, Beauty's husband as a wife beater who physically manhandles Beauty to the extent that it becomes noticeable her friends. This is evident in Magona's novel when Amanda angrily confronts Beauty saying: "Jaa, right!" Amanda scoffs. "The gods kissed you while you slumbered and you just woke up with your lips all swollen like

that?” (p.27). The afore-mentioned quote shows that Amanda realised that Beauty had been physically assaulted but she was trying to hide and defend her husband from her friends. This assertion validates the fact that Magona can be unified with Mahala in their bid to protest against gender-based violence in the contemporary South Africa. Furthermore, Magona brings out an advice to women who are abused by their partners, which is to isolate themselves from them. This is evident when she depicts Amanda saying: “What I want to know is why women stay with men who do all this crap? Why stay with men who disrespect them?” (p.115). This assertion by Amanda in Magona’s novel is giving women the power to deal with abusive partners in the society. The final verdict that Magona puts across to women is for them to leave behind abusive men.

The President of the country addresses the issue verbally, but it is not evident that something is being done about it practically. This is because the rate of gender-based violence is still on the rise in the new South Africa. Moreover, physical violence is not the only form of violence as far as gender-based violence is concerned. There is also emotional and economic violence which women can be subjected to in society. Verbal abuse, name-calling and any kind of belittling is regarded as emotional violence. Ludsin & Vetten pose that “These acts affect one’s sense of self, self-esteem and self-confidence”, (Ludsin & Vetten 2005:109). The aforementioned scholars also define economic violence as “control of a partner’s assets, access to money and other economic resources. The male partner may be reluctant for his female partner to work or may manage and abuse her payment for work done” (Ludsin & Vetten 2005:110).

Such a form of gender-based violence is also present in the novel under study. For instance, when Themba goes to report the murder of his uncle, he meets a woman who also came to report a case of emotional and economic violence perpetrated by her husband. The police officer ignores her story whilst attending to Themba but the woman did not stop talking. This is evident when Themba says, “He immediately ignores her and went through my statement while the woman went on about the irresponsible father of her children who spent money with his mistress,” (p.27). This phrase confirms the existence of the other forms of gender-based violence that were mentioned in the previous paragraph, which is emotional and economic abuse. The woman referred to

above is emotionally and financially abused, as the husband is spending money on his mistress, which is belittling in a manner. She is also economically abused as the finances that she is supposed to be getting from the husband are redirected to the mistress and in the process she and her children are placed in financial distress. This shows that the author under study is closely aware of the issue of economic and emotional gender-based violence in the South African society and he makes it his goal to protest against the issue.

Moreover, the novel under study goes on to address the issue of male teachers abusing female pupils in the school environment. The author introduces the readership to a sensitive scene that shows a schoolchild being sexually abused by her teacher. In the novel, Nosipho, (the learner) is being sexually abused at home by her uncle. When she decides to report the matter to her headmaster, Themba, she faces the same predicament that she is experiencing at home. Themba takes advantage of the vulnerable girl and uses his tricks to abuse Nosipho. This is evident when Themba says:

Nosipho arrived with the smiley and I called her into the bedroom so we 'could talk in private'. I closed the door behind her and began to touch her tender body. 'Teacher no'.....I wanted.... 'Teacher please stop...' 'C.mon I'll be gentle, I'm not like school boys', I had to make her feel good about what we were about to do. After all, her looks placed her above the league of the school-boys. A girl with a mature body-like hers deserved nothing but the best, and the best was me. 'Please wait teacher....I wanted tooh...! I closed her girlish pleas with a kiss. I had been in the game for so long, enough to know that 'no' could sometimes mean the opposite. I had met girls who always pretend not to be interested in me when it was their wildest dreams to have me on top of them. A touch here and there and Nosipho's objections disappeared. Her body became less rigid and I knew I had reduced her to longing and craving for me. As I cut through her supple thighs I could tell that another man had been travelling the same path quite regularly. She was now moaning with ecstasy in between telling me to stop. At the end I lay next to her feeling satisfied, rejuvenated, a man reborn, (p.97).

The above quote unveils a significant issue that is affecting young girls in the Post-Apartheid South Africa. Nosipho in the novel is subjected to sexual abuse at school and at home, which makes her vulnerable as far as gender-based violence is concerned.

Through the depiction of Nosipho in the novel, the author is advocating for the curbing of sexual abuse of young girls in learning institutions.

Moreover, in the latter stages of the novel, the reader is informed that Nosipho contracted the deadly virus HIV/AIDS from the sexual abuse she was exposed to, (p.129). This shows that the author is bringing out the grave consequences that young girls face from such unethical treatment in Post-Apartheid South Africa. This is evident when Themba narrates:

My manhood was overwhelmed with fear-the fear of knowing. I feared knowing that I might have contracted a deadly virus from my rendezvous with Nosipho. It hurt when I heard that Nosipho was dying. The fact that she disclosed her sickness to the entire community was an assault on my conscience. The reality that the virus was reducing her to a wasted skeleton could have been circulating in my blood as well as an excruciating realization, (p.129).

The above quote shows how the issue of sexual abuse affects young girls as they often contract HIV/AIDS in the process. The author brings out a very sensitive issue that needs serious attention in the Post-Apartheid era. HIV-positive men are raping young girls and they often infect them, thereby destroying their future. This is what the author is protesting against and he is voicing out a cry on behalf of younger women who have no power to stand up for themselves and fight this issue of gender-based violence and HIV/AIDS.

In this predicament, women are said to be more likely to be affected by the HIV pandemic, as they are exposed to so many vulnerabilities as compared to men. The vulnerabilities are said to be emanating from the unequal cultural, social and economic status that differentiates them from men. The article also brings out the issue of gender-based violence that needs to be addressed in order to control the level of HIV infections amongst women. This is what the author under study is protesting against in his depiction of Nosipho in the novel.

Over the years, this theme of gender-based violence has also received regular attention in other South African literary texts. One of the authors who pays a lot of attention to this theme is the acclaimed author and Nobel prize winner, J.M Coetzee. His novel that

addresses the issue of young women being abused by their teachers is “Disgrace”, published in 1999. The author introduces the readership to a Cape Technical University professor named David Lurie, who lives an immoral life. The professor involves himself with prostitutes and he is a twice-divorced man. He even goes on to seduce a student in his class, whereupon he is reported to the authorities. The professor is disgraced when he is dismissed from the institution. This novel links with the thematic concerns of the novel under study as it also addresses the issue of gender-based violence among young female learners in South Africa. This shows that the issue of women abuse is a great cause for concern in the new South Africa as various authors are addressing the predicament in the new South Africa.

This is what the author under study is protesting against as he also shows that Themba and the Uncle who sexually harassed Nosipho were not arrested or did not face any form of judgment. Moreover, sexual violence is regarded as the most common form of gender-based violence in South Africa. SAPS has unveiled the following statistics on the number of gender-based violence cases: “64 419 (2012), 66 197 (2014), 62 226 (2013) and 53 617 (2015) cases”, (Crime Stats, 2016). These figures unveil a consistent level of gender-based violence in the new South Africa. The statistics show that the trend has remained static for the past years. This issue is a serious cause for concern in Post-Apartheid South Africa, as the author under study aptly demonstrated in his novel. From the researcher’s point of view, the author under study has succeeded in addressing the issue of gender-based violence and the reluctance of the authorities in controlling the matter.

The next section will interrogate the issue of immorality in the Post-Apartheid South African context.

5.4.9 Immorality

There are indications that the moral situation in the new South Africa has reached a highly decadent level. The country is faced with a number of immoral acts that negatively affect the growth of the country socially, politically and economically. Morality is referred to as the code of conduct that is acceptable in a given society and aligns to the norms and values of that society. One who meets these expectations of the given

society is referred to as a moral agent. Marc suggests that, “merely showing that a certain code would be accepted by any society is not enough to show that the code is the moral code”, (Marc 2006:89). One can suggest that being recognized as a moral agent depends on the particularity of the ethnic group, as cultural and traditional norms and values differ among the groups. In this section, it will be shown how Mahala depicts the theme of immorality as one of the most important post-colonial challenges that people are facing in the new South Africa.

Mahala’s novel under study depicts the theme of immorality that is affecting the new South Africa. He does this by using Themba’s narration as he slept with his late uncle’s wife, (p.17). The author also introduces Zakes to the readership who is depicted as a womanizer involved with many women in Johannesburg with some of them being mothers of his children, (p.45). A further example of immorality is when the Mayor of Sekunjalo is caught in bed with a married woman, (p.48). Thus, it is evident that Mahala is using this theme to address the issue of immorality in the Post-Apartheid era of South Africa. The incidents referred to above, will receive further attention in the paragraphs below.

The characters and scenes described in the paragraph above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation described here may be regarded as one of the primary post-colonial challenges with which the country is faced on a daily basis. This challenge of immorality manifests itself on a frequent basis in the modern South African society. This section will broadly discuss this issue of immorality and its depiction by the author under study using the concept of theme.

In this particular study, the concept of immorality is alluded to within the African context that has its own cultural and customary values to be instilled in a society. In the African context, immorality is equal to not abiding by the norms and values of a culture. Culture entails entire factors of traits and characters that are acceptable to a society that demarcates it from other societies and peoples. Idang poses that “These peculiar traits go on to include the people’s language, dressing, music, work, arts, religion, dancing and so on. It also goes on to include a people’s social norms, taboos and values” (Idang

2015:187). In this context, values can be regarded as the beliefs that refer to what is right and wrong with regard to the relationship between males and females.

The author under study addresses the issue of immorality in the novel under study as he introduces the readership to a scene whereby Themba's Aunt is indulging in a sexual act with him. In this instance, it is a middle-aged woman by the name of Gladys. She is a widow of Themba's uncle who is the brother of his mother. One evening Themba accompanied his aunt to a party where they both became intoxicated. When they returned home, the aunt seduced Themba and they had sex. This is evident when Themba says:

I held Aunt Gladys in my arms while she was crying. I kissed her on the forehead. She lifted her head and looked at me. I could feel her fresh breath very close to my nose. She looked me straight in the eyes without blinking. Suddenly I froze and my mind dozed off. I saw only a vulnerable, beautiful woman in need of support. My hands touched a soft skin, my body temperature rose rapidly and my member hardened. In a moment of collective hysteria we embarked on a passionate tongue-wrestling episode. Our bodies rolled in the comfortable bed and I found myself on top of her. In a few moments I was huffing and groaning on top of my aunt, (p:17).

This scene brings out a sensitive issue that now appears to be common in Post-Apartheid South Africa. This kind of act shows that the African family values have been largely discarded as related people can find themselves having a sexual relationship. This act can have both parties willing or one party unwilling during the act. In this instance, Themba seemed unwilling as he was still a teenager and he was pressured into drinking alcohol on the day of the incident. The author under study unveils that the issue of immorality is now a cause for concern in the South African society.

The scene from the novel validates the suggestion that immorality is now a cause for concern in Post-Apartheid South Africa as it has made children victims of the act. It also shows that male children are also affected by this act even if they do not have the courage to report such cases. This is also evident in the novel under study, as Themba was a teenager and did not report the encounter he had with his aunt to anyone including the police. This act is regarded as immoral in the African culture as it is believed that it is an offence that is punishable by the ancestors.

Furthermore, the author under study addresses the issue of multiple relationships among married and unmarried couples. This issue has become a norm in South Africa as there are many factors causing such acts of misconduct on the African context. The author under study introduces the readership to Zakes, Themba's cousin who lives in Johannesburg. He seems to have multiple relationships with women and seems not to be remorseful about the issue. This is evident when he says to Themba:

Who, my wife? Which one? He said with astonishment. I was bewildered to hear his questions. I knew my brother was a very generous man when it came to dealing with women, but it had not occurred to me that he would be an unremorseful and public polygamist. (p.45).

In this quote, the narrator uses the term "polygamist" in a euphemistic manner. There is no evidence that Zakes is married to all these women and therefore he is an irresponsible womanizer, but the narrator prefers to avoid this term by referring to him as a polygamist. The phrase shows the common behavior adopted by many males in the Post-Apartheid era. Most people think that being single means being free to do whatever they want with their bodies, including having sex with whomever. Some do it only with their steady partner while others do not really care if they do it with different people. The phrase therefore clearly depicts the behavior of many youth and young ones who are not married.

The author also alludes to married people who indulge in multi-sexual relationships. This tendency also manifests itself in the current South Africa as people are cheating on their partners on a daily basis.

This act is significantly regarded as an immoral act at its highest level in African society and it is called adultery. The author addresses this matter as he depicts Themba being married but having multi-sexual relationships outside his marital home. For example, Themba visited the municipal offices as he was elected as a councillor. At those offices, he met an attractive young woman called Dolly. He became friends with Dolly and soon afterwards, he entered into a sexual relationship with her. This is evident when Themba says:

By sunrise the news of our imminent relationship was already flowing in the municipality's streams of gossip. I

am only glad for a while the news remained within the confines of the municipality. I would have been in serious trouble should Thuli have heard about it, (p.76).

The previous quote illustrates the manner in which the author is addressing the issue of immorality in Post-Apartheid South Africa. Themba is a married man but he is having relationships with other women outside his marriage and such acts have become a serious challenge to the new South African society. This also includes his sexual relationship with a young schoolchild by the name of Nosipho. This issue was discussed in the paragraphs above, (see paragraph 5.4.8). This is regarded as a serious threat to his marriage which is why he said he could be in 'serious trouble' should he be caught.

Furthermore, Magona also brings out the issue of immorality as she depicts Hamilton who seems to be unfaithful to his wife Beauty. Hamilton is said to be a womaniser in the novel under study and it seems he spends a more of his money with his mistresses than with those home. This situation in the novel validates the notion that Magona and Mahala are addressing the same theme of immorality in the post-apartheid South Africa. This is evident when the narrator describes Beauty's domestic situation with Hamilton saying:

They remembered how tight fisted Hamilton had been with her, how all her money had been spent on her family's needs, and how she'd been often gone without the things she'd wanted or needed because he spent his own money on wine and women and other things a womanizer's lifestyle demanded, (p.19).

The quote above evidently shows that Magona can be merged with Mahala as far as their thematic concerns are in question. This is because Magona also protests against the immoral behaviour of men towards women in the post-apartheid era. Mahala also addresses this issue in his novel under study as he depicts some immoral acts performed by his characters in the text.

The author introduces the reader to a further incident of immoral sexual conduct by depicting the scene where the mayor of Sekunjalo is caught red-handed whilst having sex with a married woman. The community of Sekunjalo is extremely angered by this discovery, to the extent that they threaten to assault the mayor, based on the principle of mob-justice. This is evident when it is said:

'Young man', old man Jongilanga called to Skade. 'Is this what I think it is?' 'Yes, old man. We found this man in bed with Cirha's wife', Skade reported. 'Which Cirha are you referring to?' Jongilanga enquired. 'Cirha, the garbage collector, old man'. 'Did you tell Cirha about this?' 'Yes we called him, old man. But he is scared the mayor will fire him if he confronts him about this incident. He says he can't afford to lose his job over a loose-thighed woman', (p.126).

This quote shows that an act such as this one is regarded as an immoral and punishable offence in African society. The author in the previous quote shows that in Post-Apartheid South Africa, women are also involved in multi-sexual relationships. As mentioned above, the characters and scenes such as those that have been described here are symptomatic of the current conditions that exist in Post-Apartheid South Africa. Immorality poses a serious threat to the future of South Africa, as this will eventually become a norm in the society and it will be difficult to address it. This then means that immorality has to be dealt with by all institutions responsible for curbing immoral acts in the Post-Apartheid South Africa, as cultural norms oblige the society to do so.

The next section will be dealing with the issue of corruption in Post-Apartheid South Africa.

5.4.10 Corruption

The issue of corruption has become chronic in the new South Africa. It has been integrated in all levels of the society, which ranges from the lower-class citizens to the upper-class citizens. This challenge has affected the development of the Post-Apartheid South African society in all its spheres. In this section, it will be shown how Mahala depicts the theme of corruption as one of the most important post-colonial challenges that people are facing in the new South Africa.

The novel under study clearly addresses the issue of corruption in the Post-Apartheid South Africa. The author focuses on the viewpoint of Themba's narration on corruption in the novel. The readership is introduced to a scene whereby Themba had bought a new car and gave it to his cousin Zakes to drive it home from Port Elizabeth. As they were driving along the highway, the traffic police stopped them. The police asked for the driver's license, which Zakes did not have. They spoke behind the car and Zakes bribed

the police officer with a hundred rand note. The traffic police officer accepted the bribe and allowed him to proceed on his journey, (p.49).

The author also uses the Mayor of Sekunjalo to disclose the corrupt acts committed by the community members in Sekunjalo. He states that the Mayor allowed some of the locals to register all the RDP houses to themselves and their deceased relatives in order to rent out the houses, (p.78). Thus it is evident that the author under study is protesting against the issue of widespread corruption among the civil servants in the new South Africa. These issues will receive further attention in the paragraphs below.

The characters and scenes described in the paragraphs above are symptomatic of the current conditions that exist in Post-Apartheid South Africa. The situation that described here may be regarded as one of the most common post-colonial challenges with which the country is faced on a daily basis. This challenge of corruption manifests itself on a frequent basis in the modern South African society. This section will broadly discuss this issue of corruption and its depiction by the author under study using the concept of theme.

The issue of corruption has been a cause for concern in the new South Africa since 1994. It has significantly affected the development of the country politically, socially and economically and has eroded the culture of good governance in the country. The lack of political will to address issues such as these of the new South Africa is one of the main causes of the rise in corruption. This has negatively affected the stability of the country and has damaged the moral stature and ethical culture of adherence to democratic values and principles. The government has tried to curb the issue of corruption but has not succeeded as many of the main players are in the top seats in the organization. This is evident as there is insufficient coordination of the fight against corruption between the public service and the society. Pillay describes the elements of continuous corruption as “poor information about corruption and the impact of anti-corruption measures and agencies; and the impact of corruption on good governance”, (Pillay 2004:586).

The author in question addresses the issue of corruption in the Post-Apartheid South Africa as an issue that needs urgent attention. He firstly unveils the issue of corruption in the security sector of the country. This sector involves the police and traffic police and

this force is often regarded as the most corrupt in the country. This is evident when the author introduces the readership to the scene that was also discussed above whereby the traffic police stops Zakes and Themba and an act of bribery takes place. This is evident when Themba says:

Then the officer asked for Zakes's drivers license. My brother got out of the car and after a short conversation, I saw him reaching into his pocket. He took out a hundred rand note and gave to the officer. They shook hands, both smiling, and walked towards the car (p.49).

The scene introduced above unveils the issue of corruption as a cause for concern in the Post-Apartheid South Africa. This issue seems to be one of the main factors affecting the growth of the country socially, economically and politically. The scene shows that some people are driving without licenses in South Africa and the traffic police are often aware of it. The issue of bribery on the roads leads to unlicensed drivers causing serious accidents. This has negatively affected the country as the South African death toll concerned with road accidents is among the highest in the world.

Moreover, in the same predicament, Mpe also addresses the issue of corruption in the post apartheid South Africa. Thus Mpe can be linked with Mahala as far as their thematic concerns are in question. In his novel, Mpe also raises the issue of bribery which is also raised by Mahala. Mpe introduces the readership to a scene whereby foreigners are arrested by police for being in possession of invalid travel papers but are released as they will be bribed. This is evident when the narrator alludes to Refentse's cousin who is a police officer in the novel saying:

When the poor souls (foreigners) pleaded, the uniformed men would ask if they could make their pleas more visible. They did. Cousin and his colleagues received oceans of rands and cents from these unfortunates, who found very little to motivate them to agree to be sent back home, (p.20).

The quote above shows that Mpe and Mahala are in agreement as far as corruption in the country is concerned. One can attest that Mpe is exposing the security forces on the issue of corruption and Mahala is of the same ideology. This shows that corruption is a cause for concern in the contemporary South Africa and it suppresses the development of the country socially, economically and politically.

One of the main factors that fuels corruption in the country is the corrupt acts of some police officers. This mal-practice occurs in many countries of the world. Carter alludes to this tendency by saying, “Because even the lowest ranking officer can exercise wide power and because there are people who want to take advantage of that power, the threat of corruption is inevitable”, (Carter 1997:98). Since 1994, there has been a gradual decline in the level of transparency in the government institutions. The masses are overwhelmed by the level of police corruption unveiled by the media on a daily basis. Police corruption and criminality often make headlines in the newspapers, television and radio reports.

Moreover, one cannot discuss corruption in the police force leaving out other institutions in the country that includes sensitive occupations affecting the country’s growth. One of the institutions that Mahala alluded to is the local authorities. These institutions are in a critical state and they are hindering the country’s economic, social and political growth. Municipalities manage their own financial budgets independently, which raises many opportunities for corruption. This is clearly demonstrated in Mahala’s novel. The author depicts a conversation between the main character Themba and the Mayor of Sekunjalo. They are discussing the issue of community corruption that was practiced in the provision of houses. This is evident when the Mayor says to Themba:

Two years ago, we asked people to register free houses in Extension nine. Do you know what happened? He looked me straight in the eyes to show he expected an answer. It was clear that he had every desire to humiliate me. “No, no I don’t know, Mr Mayor”, I said with mortification and regret. “Our people registered for themselves and for their long-lost relatives. We have people who live as far away as Cape Town but own houses in Grahamstown. You know what they do with the houses that we gave them for free? They rent them out. The so-called homeless people suddenly became landlords and land ladies, (p.78).

The phrase above brings out a sensitive issue of corruption in the local authorities of the country. The mayor in the novel is referring to the corrupt community members who take the privileges offered to them and use them for corrupt purposes. Many people become homeless and end up living in shacks due to lack of housing whilst some of their community members who own free houses abuse them for their own business

use. This shows that the culture of corruption has also infiltrated into the local population as they see it fit to enter into corrupt dealings in the community.

Moreover, the author also addresses other aspects of the issue of corruption within the municipalities in the Post-Apartheid South Africa. He introduces the readership to a conversation between Themba and Skade who is a respected community leader and a war veteran. Skade seems to be complaining about the municipal personnel, which is squandering community funds for their own personal use. This is evident when Skade says, "What do you mean 'I'm mean'? All that you guys know with that mayor of yours is how to embezzle municipality funds with all the pretty women in this township", (p.148). The aforementioned phrase shows that the community is not happy with the way their funds are being used by the municipality. The issue of the Mayor being a womanizer was discussed earlier on in this section, (see para. 5.4.9). This issue is also validated by the following article, which addresses the issue of corruption in municipalities.

Mahala is protest against the issue of corruption among city councils in the Post-Apartheid South Africa. This tendency is clearly identified and interpreted by Lodge who unveils that, "Today's authorities argue that the present extent of corruption is largely inherited and indeed certain government departments, notably those concerned with security and the homelands, as well as the autonomous homeland administrations themselves, had a history of routine official misbehavior", (Lodge 1998:89). This predicament of corruption has affected the growth of the new South Africa and the masses are being deprived of their rightful resources that are due to them. The novel under study has effectively unveiled this issue as a cause for concern as the theme of corruption plays a central role in the text.

5.4.11 Conclusion

In the midst of the conclusion of this particular chapter, one can impose that the author under study succeeded in addressing the pressing issues that threaten the future of Post-Apartheid South Africa. In the process of doing that, he used the concept of theme to protest against the ills of the Post-Apartheid era. As the voice of the voiceless, literary practitioners like Mahala have a role to play in the society. They are the advocates of

the society, as they have to communicate with the relevant authorities in question to pay attention to the bread and butter issues of the country. In this particular chapter, the author under study addressed critical issues such as lack of service delivery, gender-based violence, crime, corruption, immorality, poverty, poor education and unemployment. These aforementioned critical issues are mostly the main predicaments that the South African population is exposed to, and the government has a role to play in rectifying these issues. The author also made use of euphemism in his novel so as to soften the impact of his protest. In the process, he raised many issues that seemed insignificant on paper but in reality, the issues are significant. For the government to know that such issues are affecting the masses, authors have a role to play in bringing those issues to the attention of the authorities through their writings. Mahala's novel "When a man cries", is a relevant example of a literary work which has relayed critical issues to the relevant authorities through its themes. Therefore, one can conclude that Mahala represents the voice of the voiceless Post-Apartheid South Africans who often air out their cries to the authorities without success.

CHAPTER SIX

CONCLUSION AND RECOMMENDATIONS

6.1 Introduction

This chapter focuses on and concludes the study that has been executed to illustrate the role of theme in protesting against conditions in Post-Apartheid South Africa. The chapter provides a summary of the findings and recommendations that are pertinent to the study of Post-Apartheid literature and to the important aspect of how artists use theme to protest against the ills of the current South Africa. The researcher's aim was to investigate the extent to which the novelists under study are committed to the struggle of the South African people by unveiling the real burning issues of the society, using theme. In addition, it sought to confirm that literature could contribute extensively to nation-building and national development through constructive criticism.

This chapter will be divided into the following sub-sections: conclusion and findings, final impressions on Post-Apartheid South Africa and recommendations.

6.2 Conclusion and findings

In the process of summarizing this research, the work done in this thesis was divided into six chapters. Each chapter had its own mandate in order to bring out a sound and logical literary discussion. Chapter One serves as the introductory chapter which represents the foundation of this research. It unveils what the research is all about, thereby raising the aims and objectives of the work to be done. It also brings out the methodology and theoretical framework that is employed in the study. Chapter Two goes on to intensively discuss the selected theories that form the framework of the study. It discusses three theories namely Marxism and Realism literary theories, Afrocentric theory and Post-colonial feminist literary theory. In this chapter, the relevance of these theories to this study was addressed, thereby strengthening the feasibility of the study. Moreover, chapter Two also discusses the concept of theme which serves as the main literary component of this particular research. The chapter also traced the history of the African novel from the pre-colonial era to the colonial and

post-colonial eras. Within the South African context, it traced the development of the novel from the Apartheid era to the Post-Apartheid era.

Chapter Three of this study focussed on the novel "Welcome to our Hillbrow" by Mpe and its depiction of Post-Apartheid issues, using the concept of theme. The chapter unveiled the background of the author under study as well as the text, as it discussed the plot of the novel. The researcher made an analysis of this novel as he was identifying the themes in the novel and their protest against the Post-Apartheid situation in South Africa. This included themes such as HIV/AIDS, crime, poverty, migration and xenophobia and corruption. Chapter Four discussed the novel "Beauty's Gift" by Magona and how she protests against the Post-Apartheid situation. This chapter dwelled much on the plight of women in the Post-Apartheid era, as the novelist brought out a strongly feministic approach. It also unveiled the personal background of the author and the text. The chapter was closely linked to the feministic theory as it seems to advocate for women and their rights in the South African society.

Chapter Five deliberated on the analysis of the novel 'When a man cries' by Mahala. The chapter also discussed the personal background of the author and the text. It demarcates itself from chapter Four, as it deals with the society of men in the Post-Apartheid era. The chapter unveils themes that protest against the Post-Apartheid situation of South Africa. It raises the themes of corruption, poverty, disillusionment, unemployment, inferior education and crime. The chapter is also closely linked to Afrocentric theory, as it intensively discusses the plight of Africans in South Africa.

This research has established that Post-Apartheid literature forms part of a country's historical growth process. Post-Apartheid literature is a continuation of the literature of resistance that existed long before the attainment of democracy in South Africa. It is also a continuation of oral literature, which is regarded as the basis of traditional education in the past. It is known for positively and negatively evaluating situations that challenges the existence of South African society. In most cases, the criticism was dramatized in a way that extremely exposed the conflicting forces of vices and virtues that disrupted the social order of the past, (Mazuruse 2010:56). This was a form of

social criticism, which evaluated human behavior in order to guide society's members through life towards tolerance, peace, conformity and mutual co-operation.

Moreover, this particular study has argued that Post-Apartheid literature should contribute to national development through its constructive criticism of the socio-political and socio-economic situation in South Africa. The researcher has made it clear that Post-Apartheid literature should help to interrogate a society's belief and real situations. This encourages people to ask the right questions revolving around their society, thereby helping them to find appropriate answers to their problems. Novelists should be practitioners who are directly involved in the remolding of their society through their works. This study has made it clear that it is possible to move out of the present Post-Apartheid South African predicament if novelists are prepared to address the real societal issues head-on.

Moreover, in light of the aforementioned expectations of literary texts, the researcher poses that the authors under study satisfactorily address Post-Apartheid challenges. These authors are Sindiwe Magona, Phaswane Mpe and Siphiwo Mahala. Magona was deliberately included in the study in a bid to analyse the cries of women in Post-Apartheid South Africa. The researcher brought out that the female author used her themes in the novel under study to protest against gender-based violence in the new South Africa. Her thematic concerns revolved around advocating for a safer environment for women in the country socially, politically and economically.

The researcher based his study on the theoretical framework of Marxism and Realism, Feminism and Afrocentricity. This was necessary because the theoretical approach represents the root of the research as it defines the guidelines of the whole research. The attributes of the three theories were relevant to this study as they suggested the role that literature should play in the society. Critical Marxism and Realism theories propose that literary works should address the issues of class struggles and raise real issues which are habitant in the society. The feminist theory can be used as a manual of judging any work of art in relation to reality and determining whether the representation of the particular work is advocating for women or not. Moreover, the Afrocentric theory validates the study's bid to urge artists to put Africa and Africans at

the center not at the periphery of their works. This particular research analyzed the theories of literature based on the aforementioned frameworks with the view of analyzing the selected texts as accurately as possible.

This particular study was aimed at investigating the social, economic and political issues addressed by the Post-Apartheid South African novels. The novels under study were “Welcome to our Hillbrow” by Phaswane Mpe, “Beauty’s Gift” By Sindiwe Magona and “When a man cries” by Siphiwo Mahala. These novels were all published after 1994, which qualifies them to be Post-Apartheid novels in the context of South Africa. The aim of this study was to investigate whether these literary works succeeded in playing their role of being a social commentator on reigning conditions in the South African society using the concept of theme. As a form of literature, the novels are expected to address bread and butter issues in order to highlight the wrongs of the society and to place them in context. Thus literature can influence the development of society in a positive way.

The theories employed in this study are relevant to the novels under study. The researcher poses that these novels are Afrocentric in their approach as they are based firmly on the African context. Sindiwe Magona’s novel under study is linked with the literary feminism theory employed in this particular study, as it mostly advocates for the social equality and well-being of South African women. Mahala’s novel, “When a man cries” can be linked to the post-colonialism ideology, as it interrogates the Post-Apartheid situation of South Africa in the text. Furthermore, Mpe’s novel “Welcome to our Hillbrow” can be linked with the Afrocentric framework as it specifically unveils the plight of Africans in the Post-Apartheid South Africa.

Furthermore, the research made use of the framework of intertextuality that played a pivotal role in achieving the accurate results of the research. Intertextuality refers to the inter-relationship that exists between texts in a particular reading environment. This framework was of paramount importance to the study, as it illustrated the role of the author within a post-colonial society.

South Africa gained its independence in 1994 and there were many promises that were made to the nation. The results of this study unveil how the government has failed to deliver satisfactorily on most of its pre-independence promises of land resettlement,

poverty alleviation and the improvement of South African's standard of living. They also unveil the failure of political transition in changing people's lives for the better due to the effects of neo-colonialism, corruption and many other issues mentioned in this study. The results show that the texts under study did justice in addressing these issues comprehensively. Throughout the post-independence era, the South African government has not been able to react adequately to the fundamental challenges of a genuine participatory democracy along with the delivery of pre-independence promises. The study suggests that the novels under study played a prominent role in providing suggestions on how the neo-colonial tendencies in South Africa could be addressed using their themes, as identified by the researcher.

In South Africa, the majority of people have been subjected to suffering in their own independent country. To them, independence means nothing because their situation has not changed significantly as compared to that of the Apartheid era. They feel as if their country is still colonized because of what is transpiring in their nation. This study unveiled most of the issues that are a cause for concern in the country by analyzing literature and its role in the society. Ngugi (1980:86) suggests that an author is firstly a social commentator, which was also the point of departure of this study.

The researcher's view concerning the results of the study is that, to a greater extent, the novels under study did enlighten the readership on some of the social, political and economic issues in Post-Apartheid South Africa. The study found that the novels under study did justice in advocating for the society satisfactorily. Using the concept of theme, the novels under study do refer to the issues of poverty, unemployment, poor delivery of public services, crime, corruption, gender-based violence and moral degradation, to mention a few. The aforementioned issues are some of the social and political issues that need to be addressed by those responsible in order for citizens in the country to be content with life in their independent country.

The researcher can safely suggest that, to a greater extent, the thesis is subscribing to a form of 'Afro-pessimism' which addresses the notion of anti-blackness in the world as stated by Gordon *et al* (2018:56). Afro-pessimism is concerned about the way the members of the black society are treated in the world.

Simply put, what is wanted by afro-pessimism is the achievement of the understanding that the way out for blackness is in. And this curious resolution invites an answer to Sexton's challenge to his readers to conceive of black life as taking place in "a world in which the world does not live" and to accept afro-pessimism as "not but nothing other than' black optimism", (Sexton, 2011). In turn, it also invites an answer to Wilderson's question of how an authentic black performance is possible, much less wanted, "in and for a world that has forced upon one cartographic and temporal injunction that are always already operative at every scale" (Wilderson, 2009). The answer, it seems, is that it isn't, but this doesn't also render black life/art impossible since Sexton conceives for us a black life and black art that takes place neither in nor for an anti-black world. Rather in and for a world in which that world does not live, a black world, and it is, consequently and following Sexton's clearing, only in and out of this world that an authentic black freedom and optimism can position itself to emerge, (Eubanks, 2017:9)

This thesis also brought out the way of living in which the blacks are subjected to. It has unveiled the bread and butter issues which affects the blacks in the post-apartheid South Africa. Anti-blackness sentiment is being found around the world as exemplified by this movement named '#Blackslivesmatter'. Moreover, some leading sportsmen/women have lately shown their support for this movement, including the current Formula1 world champion driver, Lewis Hamilton and this has raised a large amount of controversy. For instance, in an interview with "Wheels24", he is quoted saying "The black lives matter protests in the United States reminded me of the racism I experienced in my youth." During the rise of the 2020 movement, Hamilton initiated the pre-race kneeling ritual which characterised proceedings during the 2020 season, while his Mercedes Benz team supported him by changing their official racing colours from silver to black. Hamilton responded to this gesture by painting its title-winning cars black. He reacted to that by articulating that, "Focusing on these things gave me more power-an extra boost when I was racing on the track. It was no longer just about winning, but about a bigger goal", (Available at <https://www.news24.com/wheels/formulaone/he-was-also-alone-hamilton-likens-his-situation-in-f1-to-that-of-ayrton-senna-20210202-2> , Accessed on 24/02/2021). While his actions have raised a large amount of controversy, Hamilton is of the view that the blacks should be respected and recognised in the world, which Afropessimism is

advocating for. This means that the black situation in the world has to change for the better, which is one of the main issues which are also advocated for in this thesis.

In a related statement, Sexton poses that 'Afro-Pessimism seeks to decentre, without diminishing, the analysis of political economy by discerning the libidinal economy that underwrites and sutures its dynamics'. And so, in its formulation of power, and particularly of the nature and role of violence, Afro-Pessimism does not only describe the operations of systems, structures and institutions, but also, and perhaps more importantly, the fantasies of murderous hatred and unlimited destruction, of sexual consumption and social availability that animate the realization of such violence. It is 'an analysis, in other words, of how anti-black fantasies attain objective value in the political and economic life of society and in the psychic life of culture as well', (Sexton, 2016:11).

Afro-Pessimism is, in the words of Christina Sharpe,

an attempt "to build a language that, despite the rewards and enticements to do otherwise, refuses to refuse blackness, that embraces 'without pathos' that which is constructed and defined as pathology.... It is work that insistently speaks what is being constituted as the unspeakable and enacts an ethical embrace of what is constituted as (affirmatively) unembraceable", (Sharpe 2012:24).

That is to say, Afro-Pessimism is both an epistemological and an ethical project, and these two tributaries of thought converge in the carefully navigated stream of consciousness whose abstraction enables a theorem of political ontology deduced or derived from the cutting edge of black studies. Therefore, this particular study can be regarded as Afro-pessimistic in the sense that it brings out the atrocities faced by the black society in the post-apartheid South Africa such as poverty, HIV/AIDS, inequality, corruption, etc. The novels under study bring out the ideology that blacks should be advocated for as they are sometimes treated as minorities in the South African society.

This study also shows that the Post-Apartheid situation is not only transpiring in South Africa but that it exists in Africa as a whole. It raises the notion that, regardless of the fact that African countries have all attained their independence, there are still issues that

are a cause for concern in these countries. It is evident that all these problems are caused by political instability influenced by incompetent leadership on the continent. In this instance, Africa is witnessing many of its heroes in the freedom struggle who are turning into dictators. These social and political tendencies should be addressed by African writers who have the power to react on every aspect of mal-administration in the leadership of a country. This section of the research concluded that literature has a pivotal role to play in the nation-building of African countries on the continent through the literary texts it produces.

Concisely, the novels under study addressed most of the Post-Apartheid issues that cannot be ignored in the Post-Apartheid South African era. As the role of the author states that authors should react on every mishap of the society, this particular research tends to bring out a degree of strength among the authors under study as far as protest literature is concerned. These novelists used their characters and storylines to attack each negative tendency transpiring in the South African context with the use of theme. This study brings out a point of departure that entails the notion that South Africa is in a bad state socially, economically, and politically. Thereby Post-Apartheid literature has to come into play to parade this state of the nation and of the world at large to the society, using theme. This particular study rendered evidence that the authors under study used the concept of theme to address the ills of the new South Africa. The country is facing many challenges such as the HIV/AIDS pandemic, crime, corruption, poverty, unemployment, gender-based violence, poor service delivery, patriarchy and xenophobia, to mention a few.

Moreover, to re-enforce the suggestion that the authors protested against these challenges, the researcher unveiled how they used their themes in their novels to articulate these issues. Thus, the researcher concludes that they succeeded in protesting against the situation facing the new South Africa. Furthermore, the study also investigated some of the political and economic issues that are addressed by the novels under study. To a greater extent, the novels under study addressed political issues as they highlighted the disillusionment depicted by their characters in the respective texts. They addressed many other important issues in the political and economic sector, which

need urgent attention. This includes issues like political disillusionment, neo-colonialism, land question, policy of reconciliation, xenophobia, corruption, agriculture, hyperinflation, health conditions and political violence. The results of this research conclude that to a larger extent, the novelists under study succeeded in communicating the political and economic issues of the society to the reader through the use of theme.

6.3 Final impressions on Post-Apartheid South Africa

Post-Apartheid South Africa is facing some of its greatest challenges in development due to its economic meltdown. It is rich in natural and human resources, which provides it with the capability to grow economically. Immediately after Apartheid, South Africa was regarded as one of the richest countries in the southern region of the continent, thereby being self-sufficient. Unfortunately, the country's economy has experienced negative economic growth in the period after 1994. The living conditions of South Africans are described as follows by Worby: "They may also include the demand to physically host and provide for relatives and friends in unending succession and often in most hospitable circumstances", (Worby 2010:419). This phenomenon brings out the impression that Post-Apartheid South Africa is in an irreparable state. This predicament needs to be addressed by literature, as it will enlighten the world on what is really happening in the country.

Moreover, the researcher suggests that one of the main outcomes of this research is that the three authors under study have the same thematic concerns, although there also are some minor differences between the sub-themes that are dealt with by the respective authors and in the manner in which these themes are depicted in the various novels. This led to the realisation that the issues discussed by these authors are valid in Post-Apartheid South Africa but they are addressed differently. To re-enforce this observation, the researcher brings out the issue of HIV/AIDS into discussion. The researcher poses that all the authors under study included this pandemic in their list of themes, which unveils that it presents a significant challenge to the new South Africa. The authors did this in a bid to raise awareness amongst the populace and the South African government on how this challenge poses a threat to the development of the nation.

The researcher does however, criticise the manner in which Mpe and Mahala address the issue of HIV/AIDS in their novels. They dwell much on the spreading of the pandemic but they do not address measures how to prevent it. In this instance the authors should have used the opportunity to relay the message of condom-use and abstinence to curb the spread of the deadly disease. In this regard, the researcher would like to praise Magona who addresses the issue of condom use and abstinence to prevent the spread of HIV/AIDS as demarcated from Mpe and Mahala.

The researcher also alludes to the fact that the three novels under study also addressed the issue of crime. Mpe, Magona and Mahala unveil the issue of crime as a major cause for concern in the Post-Apartheid South Africa. It came to the researcher's realisation that two of the authors namely Mpe and Mahala used Johannesburg as their geographical centre of reference in their novels, which confirms the place having a high crime rate. Magona, on the other hand unveils crime in the city of Cape Town, which is also a big city in South Africa. This shows that Post-Apartheid South Africa is facing the serious challenge of a high crime rate and the authors are considering the government ineffective in curbing the predicament. One of the main factors contributing to crime that the authors under study referred to, is uncontrolled illegal weapon ownership by the masses in the country.

Furthermore, gender-based violence is also identified in the three novels under study. They allude to gender-based violence by depicting through the actions of their characters and scenes in their novels, which influenced the theme in question. Women in the new South Africa are abused emotionally, physically and economically. The authors under study show how women in the African set-up are oppressed by both the post-colonial environment and by patriarchy, which renders them voiceless in the society. Magona is the main author who intensively addresses the issue of gender-based violence in her novel from a female perspective. On the other hand, Mpe and Mahala as male writers also address the issue of gender-based violence, which unveils that the predicament is a serious cause for concern in the new South Africa.

From a critical point of view, the researcher can attest that the three authors under study tend to be too stereotypical as far as protesting against gender-based violence is

concerned. This is because they all dwell too much on the aspect of abuse of women only, whilst not addressing the fact that women in the process also abuse some men. There are many instances whereby women in the Post-Apartheid society also subject men to violence and killings. Thus, the researcher suggests that the three authors under study did not satisfactorily address all the facets of gender-based violence.

The researcher also identified the theme of corruption depicted by two of the authors under study. Mpe and Mahala addressed the issue of corruption in a bid to disclose one of the main factors that curb the development of the new South Africa. One can attest that the rate of corruption in South Africa is unbearable and that it is curbing the growth of the nation socially, politically and economically. The aforementioned authors under study show the readership that acts of corruption are endemic to all levels of society, from the lower-class citizen to the upper-class citizen. Mpe dwells on the corrupt acts among the middle-class populace such as the police who indulge themselves in corrupt dealings with the civilians. Mahala on the other hand, depicts corruption among upper-class citizens such as the Mayors who use the funds allocated to the masses for their own personal purposes. This shows that corruption is also one of the main predicaments in the Post-Apartheid South Africa.

Furthermore, the authors under study also address the issue of poverty. Mpe and Mahala raise the issue of poverty as one of the challenges faced by South Africans in the Post-Apartheid era. Mpe unveils the issue of poverty among the youth which is affected by a high rate of unemployment in the country. Mpe also raises the issue of educational facilities that are not accessible to the youth, such as student accommodation, loans and scholarships. This then forces the students to live outside university premises, thereby being exposed to crime and all other sorts of unpleasant environments. Mpe also addresses the issue of poverty in rural areas. The elderly people are also exposed to poverty, which comes as a disillusionment to them, as they are the generation that fought for the country's emancipation from the oppressor. Mahala also reveals the issue of poverty in cities, as many people have no decent housing in their communities. He brings out the living conditions of people in Sekunjalo who live in shacks and are exposed to serious poverty. This shows that the issue of

poverty is a cause for concern in the new South Africa and the government should address the matter.

Mpe is the only author who addresses the issue of xenophobia in his novel, which currently is a sensitive predicament in the Post-Apartheid South Africa. This challenge seems to be an ongoing cause for concern in the new South Africa, as the researcher brings out the realisation that the novel under study was produced in 2001, but the issue still applies currently. Various xenophobic incidents were recorded recently in South Africa and many foreign nationals lost their lives in the process, whilst others were uprooted from their homes. Mpe uses this issue as one of his themes in his novel to protest against the brutal acts of xenophobia in the country. He does this to raise awareness within the society and in government circles on how xenophobia negatively affects the nation.

Moreover, Magona used the theme of patriarchy to protest against a serious lack of women emancipation. She discloses how patriarchy affects women in African society. The author unveils the fact that patriarchy is one of the factors that influence the spreading of HIV/AIDS amongst women in Africa. Women do not have a say when it comes to sexual decisions as Magona reveals that many men do not want to use condoms and women are expected to go along with whatever a man suggests. This then renders a woman powerless, as she cannot protect herself from contracting HIV/AIDS in a relationship. In the new South Africa, patriarchy is still practised under the guise of preserving African culture and tradition, which Magona is protesting against. She advocates for women because patriarchy often dominates the issue of gender-based violence in the country. This challenge is a cause for concern in the new South Africa as women are abused every day.

From a critical viewpoint, Mahala is criticised in the manner that he seems to be mono-cultural in his approach as compared to the other authors under study. His novel seems to be biased towards the Xhosa society and neglects other cultural societies in South Africa. Mpe and Magona on the other hand, seem to accommodate a multi-cultural approach whereby they include depictions from different cultural backgrounds as it said that South Africa is a rainbow nation. In that regard, it seems as if the white community

receives limited attention whilst the coloured community does not receive any attention at all.

Furthermore, the root cause of the poor economic state of South African society is politically related. In many respects, the South African government that was elected upon the attainment of the country's independence, is regarded as a disappointment to the nation. The ruling party (ANC) led by President Ramaphosa has tarnished the country's dignity socially, politically and economically. This party seems to house corrupt individuals who care only about themselves and their own families. They are doing little to improve the economy ever since they were put into office, instead, the economy is declining on a daily basis and is heading for a recession, which is why literature should address these issues to make the society aware of such issues. A leading newspaper reports as follows on this issue:

Moody's downgrades SA to junk

South Africa's Moody's reprieve is over. The rating agency, the last to rate the country investment grade, has cut South Africa's sovereign credit rating to junk [in line with economists' forecast](#). This comes as the country's recession deepened by the impact of COVID-19 frustrates its economic reform efforts and stifles its plans to reduce government debt.

<https://www.cnbc.com/sa-downgrade/2020/03/27/moodys-downgrades-sa-to-junk/>

(Accessed on 15/5/2020)

One can suggest that the corrupt elements within the government of Post-Apartheid South Africa is the root cause of disillusionment faced by the South African people. These existing weaknesses in the SA administrative system are exacerbated by the SA Government's well-known 'cadre-deployment' policy. The appointments are made at all three levels of government and are based primarily upon an individual's showing of allegiance to the ruling party, rather than on the requirements of merit and of 'fitness-for-office'. The occurrence of this phenomenon is not only limited to South Africa, but it is also widely found in the rest of Africa. For instance, in his novel: "A man of the people" (1966), Achebe identifies a common tendency in post-liberation Africa where people are

not appointed on the basis of merit, but purely on the basis of political connectivity. This is evident when he says:

A common saying in the country after independence was that it did not matter what you knew but who you knew. And believe me, it was no idle talk. For a person like me who simply couldn't stoop to lick any big man's boots it created a big problem....I had had scholarships both to the secondary school and to the university without any godfather's help but purely on my own merit. (Achebe 1996:45).

The above assertion poses that the post-colonial tendencies include issues such as corruption, nepotism, disillusionment etc. The South African society expected that their flourishing country will prosper with its re-enforced economy and their life will be stress-free, but to their amazement, the opposite is true.

This particular research pointed out some of the issues that transpired in Post-Apartheid South Africa. The country is currently in a bad political and economic state and it is a condition to be dealt with. The society greatly relies on literature to reveal the true condition of the country for the whole world to see. It has to address these issues for the people as it is said that it is expected to fulfil the role of being a social commentator.

Various academic scholars who have unveiled the challenges facing South Africa in its Post-Apartheid era have also confirmed the issues that were identified by literary authors. Mobious, for instance, raises education as one of the main challenges facing the country when he says:

One of the most important areas of concern in South Africa is education. Without an educated population, a country cannot progress not only in terms of economic development but also because of political development. In South Africa, just like in other parts of the world, parents have a strong desire to see their children progress and have a good life; hence, families are willing to make sacrifices for education. Unfortunately, the government has not been able to supply enough classroom spaces for those of school age and many existing government facilities in low-income areas offer poor-quality education, (Mobiuos 2017:56).

<http://emergingmarkets.blog.franklintempleton.com/2017/03/16/south-africa-key-issues-and-challenges/> (Accessed on 6/03/20).

The above assertion by Mobious shows that the South African educational system is in a state of deficiency. He poses that poor education handicaps the country's development politically and economically. The scholar also raises the issue of disillusionment among the parents who desire the best education for their children but the government is making it impossible to achieve this. The government seems to be reluctant to provide a conducive learning environment for South African children as it cannot supply enough classroom spaces for those communities who belong to a poor background.

Moreover, the issue of corruption has also been a cause for concern amongst academics in Post-Apartheid South Africa. This is evident when Rossouw poses that:

Recognizing corruption as a major ailment that impedes the development of South Africa is crucial if we wish to turn this growing tide. The Special Investigating Unit estimates that a loss of between 20-25% of state procurement of around R180 billion per year can be attributed to corruption. However, more than recognition of the challenge is needed. Solutions need to be found. Since corruption is increasingly embedded in organizational structures and cultures, there is no quick-and-easy fix for this problem. It requires involvement of multiple actors as well as personal and institutional change, (Rossouw:2011).

<http://www.leader.co.za/article.aspx?s=1&f=1&a=2951> (Accessed on 6/03/20).

The assertion above suggests that corruption is draining the economic development of Post-Apartheid South Africa. The percentage of funds that are lost by the country to corruption needs immediate attention as it seems to be a significant predicament faced by the country. This affects South African citizens as they are deprived of what is due to them in the form of adequate service delivery, decent health facilities and community development.

Unemployment is one of the main issues that is affecting the new South Africa. StatsSA released its first quarter report for 2019 that states that the unemployment rate has risen from 27.1% to 27.6%. Among the youth, the unemployment rate rised from 54,7% to 55,2% in the first quarter of 2019, (StatsSA 2019). This issue is a cause for concern, as it is affecting the development the South African youth. This is one of the factors, which

led to the issue of xenophobia in 2019. The South Africans felt frustrated by the issue of unemployment, to the extent that they raised protest against the notion that foreign nationals are taking their jobs in the country. This dragged the country's infrastructural development into a negative curve, as many buildings and other assets were vandalised and burnt down. <https://businesstech.co.za/news/business/316944/south-africas-biggest-problems-according-to-south-africans/> (Accessed on 7/03/20).

Moreover, to validate the challenges facing the new South Africa, the following article outlines the main issues that need to be addressed. The article reads as follows:

SA's biggest challenges in 2019

As the buzz and hype of a new year fades, the reality of a wide range of issues are inevitably beginning to settle in. February marks one year since the removal of former president Jacob Zuma, but much is still left undone since President Cyril Ramaphosa took over. From skepticism on the land issue to unemployment and crime, there really is a plethora of issues South Africa grapples with. Here are five key issues which need urgent proactive attention, amongst an endless list of others: **1. Unemployment:** I chose to begin with this one particularly because it is widely accepted as the undoubted root of many to follow. With unemployment at an all-time high, it comes to me as no surprise that crime is a major consequential issue. 27.5% of the population faces despondency in the face of joblessness as of October 30, 2018. Further job slashes in a declining economy don't help to bring this number as low as we'd like it to be.

The article suggests that one of the main issues to be addressed, is crime. It poses that nobody is safe in the country, as people have lost trust in the police force thereby seeking protection from private security services instead. This is evident in the article when it is said:

Thanks to that trend, South Africa now has one of the largest private security industries in the world with a whopping 9,000+ registered companies, 450,000 registered active private security guards and a further 1.5 million qualified (but inactive) guards; hugely outnumbering the available personnel of the combined South African police and army.

The article continues to outline the main challenges in the Post-Apartheid South Africa, the third one of which is inequality. This is evident when the article reads:

3. Inequality: Inequality is rife in South Africa, needless to say because it's widely evident to every eye. Especially income inequality. With one of the most unequal income distribution patterns in the world, approximately 60% of South Africans earn less than R42,000 per annum, whereas 2.2% of the population has an income exceeding R360,000 per annum. Such inequality is disgusting and the gap needs to be closed sooner than later.

<https://www.news24.com/MyNews24/sas-biggest-challenges-in-2019-20190108>

(Accessed on

8/03/20).

The article accurately outlines the main challenges that the new South Africa is currently facing. Unemployment is rated as the first serious challenge among all the challenges, as it leads to many other disadvantages that the citizens are facing. The next challenge outlined is crime that, in the researcher's view, is caused by unemployment among the citizens who end up engaging in criminal activities in order for them to make a living. Inequality is the next challenge addressed by the article that is also one of the main challenges in the new South Africa. The article raises the argument that the rate of inequality is very high in South Africa. The gap seems to be significant among the masses and this needs immediate attention before it gets worse in the country.

The article continues with outlining other challenges in the new South Africa in the following quote:

4. Maladministration, inefficiency & corruption: The current South African government needs no training on how to fail a nation. Corruption has plagued even the highest office, leaving a long trace of destruction in almost all state institutions. It has a knock-on effect on efficiency. Public hospitals, police and even basic services are on the brink of collapse - at least for the most part of it. That also links to maladministration which obviously means inefficiency. One can expect to waste an entire day to get serviced at government institutions, sometimes not at all.

Moreover, the article continues to unveil the further challenges in the Post-Apartheid era. It also suggests that housing is one of the challenges faced by many in South Africa. It states that the number of homeless people in the country are around 200 000 in population. The article goes on to state that in Gauteng alone, the housing backlog amounts to a million houses. It also alludes to an incident whereby a man died due to

poor shelter from the elements. This is evident when the article reads “Despite such an undignified death, to a large extent caused by gross failure of the government on performing its mandate; and an outcry, countless numbers still reside on the streets with just cardboard and a worn-out blanket as their mere cover.” In this instance, the article continues to unveil the failure of the Post-Apartheid leadership in the country as it reads:

These issues certainly have gone out of control. We need decisive action from the leaders - and we can't get that without true, dedicated leaders. These are just five issues. There's a broader range of issues including the state of education, healthcare, infrastructure amongst many others. I believe the 2019 elections will be a defining moment in the history of the ANC's prolonged victory since the dawn of democracy. If they don't convince the ignorant in their favour on the land issue (another matter worthy of its own column), they'll lose bitterly. I guess the future president has a lot piling on his table since the beginning of ANC failure.
<https://www.news24.com/MyNews24/sas-biggest-challenges-in-2019-20190108> (Accessed on 8/03/20).

The article also brings out the issue of maladministration, inefficiency and corruption as the main challenges facing the new South Africa. These aforementioned issues directly affect the growth of the country economically, politically and socially. A lot of money is lost per year to the issue of maladministration and the authorities are not accountable for these issues. The article states that these issues have escalated out of control, which implies that the country is in a huge predicament and if not controlled, it will be reduced to ashes. These issues should be exposed by literature in order to be the voice of the voiceless South African people. Studies of this nature need to be undertaken within the greater framework of post-colonial African literature.

6.4 Recommendations

The research in this section entails recommendations on the ways in which Post-Apartheid literature can be developed for it to become more useful, fulfil its mandate and gain greater legitimacy in South African society. The researcher recommends that further studies be undertaken on how Post-Apartheid literature addresses the bread and butter issues of the society. It should not only apply to the novel, but also to all the other creative genres such as poetry, music, drama and short stories. These studies should

aim at showing how creative art as a whole, can be both a commentator and a voice of the voiceless as it points to possibilities beyond the society's problems.

In this study, literature is regarded as a genre which supports activism and confronts the real issues which need attention in the society. It does so by identifying the so-called bread and butter issues by alerting the affected population and also the relevant authorities who have to solve the problem at hand. For literature to move beyond a stage of diagnosis of social ills and make a true difference in the world, it should be more confrontational in its approach of addressing issues. One can suggest that literature is duty bound to advocate for a suitable environment in the society as it has access to both the masses and the relevant leaders who have the power to change their fate when confronted. Moreover, the researcher can safely articulate that the literary texts under study convey clear messages to the readership as they do not seem to complicate the issues but they lay them out clearly in their themes.

There are many instances elsewhere in the world where authors have moved beyond the point of mere diagnosis to the level of activism and protest. From the level of peaceful protest, some of them have even moved on to the extremes of violent protest, for which they have even been incarcerated. Examples of such authors are Ahmed Naji, an Egyptian author who was imprisoned in 2015. His unfiltered portrayal of sex, drugs, and promiscuous living raised some eyebrows, but overall the work was masterful in its invocation of Egyptian pop culture and anti-authoritarian sentiment set on the dawn of the 2011 Egyptian revolution, (available at <https://electricliterature.com/14-writers-imprisoned-for-their-work/> accessed on 25/02/2021).

Similarly, a poet and songwriter, Galal El-Behairy earned a reputation for himself as a voice for non-violent activism in Egypt. His first two books, "*Chairs Factory*" and "*Colorful Prison*" met with public approval, but his attempt to publish a collection of poetry failed despite having obtained permission from the censorship board. His novel "*The Finest Women on Earth*", is simultaneously a homage to the strength and perseverance of Egyptian women and a political critique. It was terminated by the publisher, likely due to "Balaha" a song he wrote for an exiled revolutionary singer Ramy Essam. "Balaha" was performed a month before the Egyptian presidential

elections and the song, much like his poetry, vocally opposed the rampant corruption pervasive in his country. Days after the release of the song, El-Behairy was arrested and tortured in 2018. He remains in prison while awaiting trial, (available at <https://electricliterature.com/14-writers-imprisoned-for-their-work/> accessed on 25/02/2021) . .

Liu Xiaobo was a literary critic, human rights activist, writer and “black hand”, a label by the Communist Party for the organizers of the 1989 Tiananmen Square protests. In 2008 he helped pen “Charter 08”, a citizen’s manifesto of nineteen demands for the Chinese government, including the freedom of association, assembly, and expression. His long history of protest granted Liu numerous awards from the international community including a Nobel Peace Laureate, but also costed him multiple stays in prison. Liu’s arrest in 2009 was his last. Harsh prison conditions and late-stage liver cancer claimed his life eight years into his eleven year sentence, (available at <https://electricliterature.com/14-writers-imprisoned-for-their-work/> accessed on 25/02/2021).

In light of the information presented above, this researcher identifies three possible levels of literary protest in the literary society. At the primary level, there are those authors who make a mere diagnosis of social ills. Then there are those who do not only make a diagnosis of social ills but who also take part in peaceful literary protest. Finally, there are those who take part in confrontational literary protests. In the researcher’s point of view, the authors under study belong to the category of making peaceful literary protest in their novels. This is so because, as the reader is accessing the texts, he/she does not detect a sense of violent retaliation in his/her mind. However, in the near future, the authors might end up resorting to the violent forms, if the social ills that they are addressing are still not attended to by the relevant authorities.

The researcher is of the view that more needs to be done by Post-Apartheid novelists in as far as the provision of constructive literature is concerned. The generalized and moralized type of literature has become a less engaging strategy in contemporary times in which art should act as a vehicle of emancipation. It is not acceptable for novelists just to criticize, but they should go beyond mere condemnation and try to be corrective

in their approach and ignore the possible acts of intimidation anticipated thereafter. It is a challenge to the artists who should maintain their image as the guardians of the society. Therefore, there is need for artists to be committed enough in providing society with a guiding philosophy or ideology that helps in solving its problems.

Moreover, the researcher recommends that those researchers who choose to carry out a study in Post-Apartheid literature, especially on contemporary issues, should opt for a more holistic approach. Research in Post-Apartheid literature should not separate itself from socio-political and socio-economic issues, since these are inseparable. Political issues should be discussed within the social framework related to the issues under discussion. The media is an excellent example of what literature should do. The media is said to own a characteristic of “calling a spade, a spade”. It does not avoid the issues of the society but utilises its freedom of expression to relay the message to the society as it is. This is the main reason why the researcher mostly referred positively to the media in this study, as it really plays a role of being the voice of the voiceless in the society.

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