

**DREAMS, SEXUALITY AND FANTASY: A  
PSYCHOANALYTIC READING OF K. SELLO DUIKER'S  
NOVELS**

by

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## **ABSTRACT**

The primary aim of this thesis is to provide a text-based literary study exploring the characters and themes created by K. Sello Duiker in the three novels, *Thirteen Cents*, *The Quiet Violence of Dreams* and *The Hidden Star*. Duiker's work is significant because it highlights prominent societal challenges prevalent in post-apartheid society. By analysing Duiker's novels one acquires a better understanding of this author, an understanding of the world that contributed to the creation of his texts and his contribution to South African literature.

Insight into Duiker's fictional world allows for a careful investigation of the prominent societal issues prevalent in Duiker's work - a world riddled with violence, issues of sexuality and psychological distress. For this purpose this thesis is premised on the notion that underpinning K. Sello Duiker's oeuvre is a central focus on dreams, sexuality and fantasy.

Logically, therefore, the main focus of the study is specifically on the inner working of the characters' minds and how they deal/ or are unable to cope with contemporary social concerns, often resulting in psychological turmoil and dysfunctionality. For this reason, prominent themes examined in this study are the interpretation of dreams, an exploration of sexuality and an examination of fantasy in the three novels.

Psychoanalytic literary theory, with the main focus being specifically on the theories presented by Sigmund Freud is used as an analytic tool to read Duiker's texts.

Psychoanalytic theory is arguably the most appropriate for analysing Duiker's novels as it allows one to investigate the characters' psyches and the psychological effect of

societal influences on these characters. In addition, one is also able to examine how the characters are able/ unable to deal with the trauma caused by the contemporary issues in society – issues of violence, sexuality and psychological distress. Thus, one is able to grasp an overall understanding of the characters' behaviour and actions.

Furthermore, the characters' experiences are based on the behaviour and incidents of real people, people suffering from psychological dysfunctionality, sexuality issues and identity crisis.

The first chapter discusses post-apartheid literature, and provides a brief background on Duiker, his works and his conception as a writer. Chapter two provides an overview of psychoanalytic theory and on the relevant theories of Sigmund Freud. Chapter three offers a reading of *Thirteen Cents*, a novel that pays particular attention to the lives of children living on the streets of Cape Town. In the next chapter *The Quiet Violence of Dreams* is examined with a special focus on Duiker's experimentation with form in the construction of this novel. Aspects pertaining to sexuality and dreams are also examined. Chapter five pays particular attention to magical realism and fantasy in *The Hidden Star*.

**Key Words:** K. Sello Duiker Psychoanalytic literary theory post-apartheid society Sigmund Freud dreams sexuality fantasy trauma violence

## DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in any part submitted it at any university for a degree.

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Signature

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Date

## **DEDICATION**

This work is dedicated to my husband, Clinton Els, my parents, Kevin and Emré Kirton and my sister, Tallyn Kirton

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## **CHAPTER ONE: INTRODUCTION**

South African society continues to undergo an array of societal changes, thereby forcing South African authors to adapt the style and themes of their texts in order to incorporate these socio-political changes into their writing. Post-apartheid literature is a genre of literature that has evolved concurrently with post-apartheid South Africa, as this field of literature presents the problems of a more modern South African life. In response to the socio-political changes writers have logically shifted their focus from apartheid political issues to a wider dimension of other issues faced by South Africans in the era of democracy.

In line with the democratic ethos ushered in by the new dispensation, the writer has more freedom in the creation of his/her texts as he/she does not have to conform to the conventional requirements of cultural production dictated by the apartheid era. Killam and Kerfoot sum up the characteristics of post-apartheid writing in the *Student Encyclopedia of African Literature*:

Just as apartheid defined South African writing during its predominance on the political scene, so post-apartheid writing is influenced and defined by the political past experiences after apartheid that led to a more forward-looking perspective. Post-apartheid writers focus both on the past, on the present, and the new challenges and promises of the post-apartheid era. (2008, p. 24)

As a result of the changing of the political landscape, a new generation of writers has emerged since 1994. As Motuba points out: "New writers are not writing about

apartheid the system, but about how it still affects a now-free South Africa. . . . Writers have the power to show us who we truly are: they are the prophets who reveal the real state of a society” (2005, p. 4).

This emergence of this generation of writers has generated vigorous debates on both the content and form of post-apartheid literature. In their article “Introduction: South African Fiction After Apartheid” David Attwell and Barbara Harlow examine the subject of literature after the apartheid era in South Africa. In this article the following question is raised: “If apartheid was the main theme of South African literature, what was it going to do when apartheid was gone?” (2000, p. 3) This was the prominent question posed by many critics during the time of transition in South Africa as most authors had to grapple with the problem of racial oppression as the central thrust in their works during the apartheid era.

In most texts written during the apartheid era, South African authors arguably provide the reader with a reflection of the apartheid society in terms of which the writings mirror issues faced by both black and white South Africans. The transition in the South African political landscape has ushered in a period of change in the focus and writings of South African authors, as they now had more freedom with regard to the choice of themes and content of their texts. This point is emphasised by Attwell and Harlow: “Under apartheid, writers were expected to address the great historical issues of the time, whereas now they are free to write in a more personal key” (2000, p. 4).

According to Attwell and Harlow, the period of transition challenged writers, but it did not silence them. Instead, these literary critics continue to argue that:

South African literature since 1990 emphasizes the imperative of breaking silences necessitated by long years of struggle, the refashioning of identities caught between stasis and change, and the role of culture – or representation - in limiting or enabling new forms of understanding. (Attwell & Harlow, 2000, p. 3)

Thus, in line with the period of political transition came a new period in South African literature.

Jabulani Mkhize expands on the debate concerning the prospects of post-apartheid writing in his article: “Literary Prospects in ‘Post-Apartheid’ South Africa.” His paper deals with the question:

Now that politics of oppositionality have been displaced by ‘the rainbow nation’ how are writers who have seen themselves (and have indeed been regarded) as representatives of the ‘masses’ likely to deal with the predicament of the role which has been constructed for them? (2001, p. 171)

In exploring this issue he demonstrates how the end of the apartheid era will not silence white and black writers, but will instead offer new possibilities, in terms of form and content for writers, more especially for the black writers (Mkhize, 2001, p. 183).

Mkhize distinguishes between 'black South African writing' and 'white writing' even though the ideal South African nationhood is in the process of construction (2001, p. 172). He also examines the differences in these writings and poses a second question: "Does post-apartheid writing, then, bifurcate into a modernist or post modernist white writing on the one hand and a neo-realist black writing on the other?" (Mkhize, 2001, p. 173) Based on an exploration of various South African texts, Mkhize then answers this question in the affirmative. The 'white writing' he explored displayed modernist and post-modernist techniques, like in the works of Breytenbach, Andre Brink and J.M. Coetzee (Mkhize, 2001, p. 173). The black writers, on the other hand, showed interest in the themes that "warrant attention" in post-apartheid South Africa as well as in their roles as post-apartheid writers (Mkhize, 2001, p. 175).

Another article that discusses South African literature after the apartheid era is "Passages into the World: South African Literature after Apartheid" by Johan Geertsema. He examines the relationship between South African writing (at the time in which this article was written) and apartheid, he also examines the extent to which apartheid still dominates South African literature (Geertsema, 2007). In exploring the influence of apartheid on literary texts, Geertsema states the following:

Apartheid is still a major presence in texts produced during the transition, as surely cannot but be the case given its persisting legacy. At the same time, however, these texts testify to a worldliness which situates that legacy within

much larger contexts, most particularly, those of the global struggles for justice against AIDS. (Geertsema, 2007)

With this said the themes examined in post-apartheid texts are more universal in nature and portray society after apartheid.

Ronit Frenkel and Craig MacKenzie in their article, "Conceptualizing 'Post-Transitional' South African Literature in English" begin their discussion with a quote made by Andre Brink in the early years of transition where he observed that "South African literature seemed to have lost its way, run out of steam, had the wind taken out of its sails" (Frenkel & MacKenzie, 2010, p. 1). These authors take issue with this statement made by Brink as they argue that South African literature in the last decade renders this statement invalid. Instead, Frenkel and MacKenzie comment on the vast variety of South African writers thus, resulting in the production of a multiplicity of literary texts. This is evident in the following quote:

South African literary output of the last ten years has demonstrated just how wrong he [Brink] was: while there may well have been a hiatus in the uncertain years of the early nineties, scores of writers (many of whom first emerged in the post-2000 period) have produced works of extraordinary range and diversity. (Frenkel & MacKenzie, 2010, p. 1)

Amongst the most prominent of this new generation of emerging post-apartheid writers was K. Sello Duiker.

K. Sello Duiker has produced works of extraordinary range and diversity. In his texts there are traces of apartheid and the influences thereof on the characters; however, his main focus is on issues that are prevalent in the post-apartheid society. Thus, Duiker is an author who has embraced the transition in South Africa and used it to his advantage as a writer, especially with regard to the content and characters portrayed in his texts.

South African author K. Sello Duiker was born in Orlando West, Soweto, on 13 April 1974. Born in the 1970s, Duiker experienced life both in the apartheid and post-apartheid periods in South Africa. Even though born at a time of segregation and inequality in South Africa, as a black South African, Duiker was, arguably, not as strongly affected by these issues as his fellow black South African citizens. Instead of being forced to attend a school where educational standards were low, he had the opportunity to attend a private school, where a good education was offered. He, in fact, attended a Roman Catholic missionary school, which was “then considered to be the fount of good education” (Khumalo, 2002, p. 14).

Duiker notes that it was while reading a particular story at school that he became interested in telling stories – this can be said to be the birth of his writing career. “The first novel I ever thoroughly enjoyed devouring at school was Roald Dahl’s *George’s Marvellous Medicine*. I attribute that book to sparking off my initial love for words and telling stories” (Duiker, 2004a, p. 18). Duiker also drew inspiration with regard to creating his own texts, especially their content and substance, from his experience at a private school. Here he witnessed a world that was unfamiliar to

him, and to most black South African children. Khumalo writes: “For the young Duiker, being taken out of Soweto and sent to a “coloured” school brought him into contact with a new world” (Khumalo, 2002, p. 14).

As an aspiring black author Duiker was fortunate to get international exposure after he completed his school career and spent two years travelling in Europe (Khumalo, 2002, p. 14). This proved a valuable experience for Duiker, as it allowed him to find perspective and to find his place and purpose in society. Thereafter Duiker returned to South Africa and enrolled at Rhodes University in Grahamstown for a journalism degree, the degree that he sees as having helped in honing his writing skills.

It was also while studying that Duiker started a poetry society with friends called ‘Seeds’. The group published an anthology of poetry every term (Duiker, 2003). At this time Duiker continually sent out scripts to publishers, and even the rejections did not deter him from his intention of becoming a writer. This drive is evident in his 2002 interview with Bafana Khumalo from the *Sunday Times*: “I knew then that I wanted to be a writer and the only thing that was close to what I wanted to do was journalism” (quoted in Khumalo, 2002, p. 15).

After qualifying as a journalist from Rhodes University, Duiker moved to Cape Town with the intention to further his studies in advertising at the University of Cape Town. This was due to the fact that he was not content with being a journalist. He clarifies this point in a questionnaire he completed for a publishing house in the Netherlands: “I had just qualified as a journalist from Rhodes University when I decided to study

further at the University of Cape Town. The truth was I wasn't really keen to become a journalist. I was happy to try something new, so why not advertising" (Duiker, 2003). Duiker briefly attended UCT, and then worked as a copywriter in advertising, a scriptwriter for television and as commissioning editor of drama for SABC (Obituary – Tragic End to Career of Top Young Writer, 2005, p. 19).

It was while working as commissioning editor of drama for SABC (South African Broadcasting Corporation), that he ended his life on 19 January 2005. Many critics viewed his death as a blow to South African literature: "His tragic suicide last year robbed South African writing of a major talent" (von Klemperer, 2006, p. 10). The great impact that Duiker made on the literary scene and his contribution to post-apartheid literature is reiterated in the quote: "Long after his death, we will remember K. Sello Duiker as one of the pioneers of what we lazily refer to as post-apartheid literature" (Khumalo, 2006, p. 16).

In addition to the three novels to be examined in this study, Duiker also published a few short stories. Firstly, the most prominent short story is "Truth or Dare", which was included in the *Mail and Guardian* in 2005. This story is not as serious in nature as Duiker's novels, as it provides a different approach to the usual themes examined in his works. In this story, the prevalent theme is crime, more specifically theft; however, Duiker approaches this in a humorous way. After spending the night with girls, the main character and his friend wake up the next morning to find out that they have been tricked and robbed. Instead of wanting/taking revenge, Duiker concludes the story by including a humorous exchange of remarks between the

characters. This is evident when the two friends are examining what items have been stolen: “‘At least they left the stove,’ he said, his eyes quietly angry. ‘We had one kamikaze left to kill and enough shame and embarrassment to keep us celibate for the rest of the summer’” (Duiker, 2005, p. 12).

Another short story written by Duiker is “Garbage”. The events in this story unfold on the streets of Hillbrow. The subject matter of this text can be compared to that of his novel *Thirteen Cents*. Like in the novel, this short story delves into the issues faced by people living on the streets. The modern setting of this story is emphasised in the opening paragraph: “I’m walking down Pretoria Street in Hillbrow. As always the pavements are jammed with hawkers selling their wares and yelling prices. Crack dealers stand on the street corners, vigilant like vampires sizing up their prey” (Duiker, 2004d, p. 75). As can be seen, Sello Duiker deals with the most prevalent issues that affect the youth in post-apartheid society.

Duiker also wrote an interesting short story titled “Giant” found in the collection of South African short stories titled *In the Rapids*, a collection of South African short stories published in 2001. This story does not focus on crime and poverty; instead it highlights more traditional issues, like that of the initiation of young boys. However, Duiker approaches this topic from an unusual angle, as he portrays this experience in a mysterious way. As is well known, in the villages, initiation is a taboo topic – it is never discussed or explained. Curiously, Duiker portrays the initiation process as an adventure, an adventure that is open to the reader’s interpretation and imagination. The main character Menka is “kidnapped” by what he believes to be a giant, and

during this time he has to fend for himself in an unknown location. Once he has proven that he can, in fact, fend for himself, he manages to find his way home where on arrival he is referred to as a man. With this said, the reader is forced to make sense of Menka's escapade as well as Duiker's fictional world.

In order to understand K. Sello Duiker, the author, it is also important to examine his conception of the role of the writer. He highlighted this in an interview with *City Press* in 2005:

"I don't write for some social responsibility, I write for myself. I write books that I would read when I was growing up. Situations come to me and I explore them in writing. And it is people and what is occupying their minds that fascinate me." (Duiker, quoted in Kakaza, 2005a, p. 15).

Furthermore, writing novels and short stories allows Duiker to find his place and purpose in society. He states:

Looking in from the outside, and out from the inside, has allowed me to consider my place in the country and in the world; perhaps to begin writing with a broader audience in mind, touching on issues around the larger world we inhabit, but not losing sight of what is specific and special about home. (Duiker, 2004c)

With this said, one can clearly see that Duiker is targeting an international audience, as he regards his themes as having a universal appeal, without losing sight of its roots within the South African context. Thus, unlike the anti-apartheid authors, he

created his texts, primarily, to entertain readers but also to delve into the minds and thought processes of the characters and portray them as fully rounded characters (as discussed later in the chapter).

In addition, Duiker is regarded as one of the post-apartheid writers who depict the actualities of living in democratic South Africa and presenting the societal evils that accompany democracy. Duiker reiterates this when he discusses the purpose of a writer: “The writer, he says, is writing for the other. He wants to show what he’s like and open eyes that have never been seen” (quoted in de Beer, 2001a, p. 13). More importantly, one can also observe how Duiker’s conception of himself as a writer is very different to that of other authors. He places more importance on the psychological processes of the characters rather than on bearing witness to the unfolding of history or taking a particularly partisan ideological position, as was expected of writers in the apartheid era.

To demonstrate the differences between Duiker’s conception of his role as a writer and that of other authors, it is essential to compare him to the likes of a few authors whose writing was informed by anti-apartheid discourse. The differences between the role of the anti-apartheid writer and the post-apartheid writer are stark when contrasted. The literature produced by most authors during the apartheid era was a means for these authors’ voices to be heard. Writing was used as a mode for them to inform their readers of the everyday social struggles they faced living in a society of unequal opportunities. Thus, they attempted to portray a mirrored account of apartheid society and the struggles thereof in their fiction.

One such author is Alex La Guma, a coloured realist author who depicts the realities of living in apartheid society. In *A Walk in the Night* he does not provide a distorted picture of reality during the apartheid years; instead, he presents the world as people of colour experienced it with the focus being on racial discrimination and political issues. The conception of the role of the anti-apartheid writer can also be explored by examining the white author Nadine Gordimer. She, in most of her works, also depicts the political issues connected to apartheid. An example is in the short story "Six Feet of the Country". In this story the white characters' negative attitudes towards characters of colour is highlighted and is the central focus of the story. Hence, the main concern of most anti-apartheid authors is to emphasise the effects of apartheid, the system, on the members living in the apartheid society.

From the above discussion one can see how authors' aesthetic intentions have changed from the apartheid to the post-apartheid era. Njabulo Ndebele focuses on the relationship between society and literature in his essay, "Rediscovery of the Ordinary: Some New Writings in South Africa". He states:

If it is a new society we seek to bring about in South Africa then that newness will be based on a direct concern with the way people actually live. That means a range of complex ethical issues involving man-man, man-woman, woman-woman, man-nature, man-society relationships. These kinds of concerns are destined to find their way into our literature, making it more complex and richer. (Ndebele, 2006, p. 52)

Duiker's texts reaffirm this point, as he closely depicts not only the relationships between characters in the texts, but also the influence of society on the minds and behaviour of the characters. Therefore he is concerned primarily with the way the characters live in their post-apartheid South African society.

Duiker's first novel is *Thirteen Cents*, winner of the Commonwealth Writer's Prize for Best First Book in 2001. In this novel Duiker presents the world through the eyes of his main character Azure, a teenager facing the dangers of living on the streets of Cape Town. For Azure, every day is a struggle against the social problems prevalent in modern South African society. It was this experience in Cape Town that contributed to the themes portrayed in this novel based in Sea Point. Duiker states:

The people on the streets of Sea Point always had something to say, something to gossip about, even something to warn one against. There were 13-year-old drug pushers, undercover cops, pickpockets, even members of the Moroccan and Russian mafia. There they all were, part of a vibrant and ever-changing Sea Point; some in business, some out, some suffering extortion and others bribing cops (Duiker, 2004b, p. 9).

Here Duiker highlights themes of violence, sexuality, dreams and a search for identity. Azure has to fend for himself against the physical and psychological abuse of the gangsters and drug lords, the powerful characters who dominate this fictional world. Duiker's focus on violence and abuse in the text is reiterated when Azure is physically assaulted by one of the more powerful characters:

He kicks me in the ribs as I'm about to get up. The sun is hot, hot. "Get up," he tells me. I get up, holding my broken ribs. He punches me again with a strong left hook. I stagger and land on my face. He kicks me in the head and stamps on it, grinding me into the tar road. (Duiker, 2000, pp. 38-39)

It is also in this text that Duiker explores the subject of homosexuality and male rape as well as the devastating effects of this behaviour on the psyche of Azure. Towards the end of the novel Duiker portrays Azure as a character who has been psychologically damaged by his experiences of living in a violent society. Duiker explores this psychological trauma by incorporating the dreams haunting Azure that continuously disturb his sleep.

Duiker weaves the themes from *Thirteen Cents* into the second novel, *The Quiet Violence of Dreams*, winner of the Herman Charles Bosman Prize for English Literature in 2001. Tshepo, the main character in this novel, is portrayed as an empty, mentally unstable character showing signs of post-traumatic stress disorder as he has lived a life governed by trauma, violence and issues of sexuality. Tshepo tries to find an escape from his psychological struggles by smoking marijuana and by searching for his sexual identity, but these issues also contribute significantly to his downfall.

In this text Duiker emphasises the dreams of the main character Tshepo, whose life, as the title suggests, is consumed by the "quiet violence" of his dreams. Tshepo's psyche is so deeply damaged and scarred by the traumatic experiences he has

endured that these experiences even haunt him in his dreams during sleep. The psychological damage is evident in the quote:

I wish for death constantly and sometimes at night when I sleep I catch myself falling, dying but I always wake up. And I feel depressed. And that feeling is there. I cannot escape it. I cannot describe it. It's just too ugly. I have seen too much ugliness and it has made me painfully awkward. (Duiker, 2001, p. 8)

Duiker also focuses on Tshepo's search for a new identity and his experimentation with homosexuality and prostitution. In the prostitution business Tshepo takes on the identity of Angelo, a created persona, detaching himself from the overpowering trauma and psychological distress. This shows Tshepo's desperation to attempt to escape the grip of living a life governed by the scars of psychological trauma and despair.

Duiker's last novel, which was published posthumously, is *The Hidden Star*. This text can be juxtaposed with his two previous novels as the plot and storyline of this text is of a different nature. Instead of relying on the realist tradition, which black writers were associated with during the apartheid era, Duiker incorporates fantasy into his novel thereby making it a magic realist text. The story revolves around an eleven-year-old character Nolitye and her discovery of a stone with magical powers. The magical stone discovered by Nolitye helps her tackle the difficulties of her everyday life and takes her on a journey to rescue her real parents.

Despite rave reviews on K. Sello Duiker's works from such prominent writers such as Zakes Mda, there has been no notable critical exploration of this writer's oeuvre. A few critics have only briefly commented on Duiker's novel *The Quiet Violence of Dreams*, but only in relation to the discussion of works by other authors. Moreover, there has been less critical attention on *Thirteen Cents* while critical commentary on *The Hidden Star* is almost non-existent.

Alla Ivanchikova's thesis, "Sidewalks of Desire: Paradoxes of the Postmodern Flaneur in Contemporary Queer Fiction", discusses *The Quiet Violence of Dreams* in one of its chapters. Ivanchikova focuses on "the Flaneur on the crossroad between consumption and commodity in Duiker's text and Duiker's depiction of the flaneur as an African flaneur, a racialized flaneur in a place of violent racist history and racial conflict" (Ivanchikova, 2007, p. 163). Ivanchikova discusses *The Quiet Violence of Dreams* as a narrative written from the perspective of a flaneur-commodity rather than from the point of view of a flaneur as voyeur (2007, p. 164).

Matthys Lourens Crous discusses the work of Sello Duiker in a thesis entitled "Presentations of Masculinity in a Selection of Male Authored Post-apartheid Novels." One of the chapters in this study deals with Duiker's portrayal of homosexual masculinity in an urban environment (Crous, 2005, p. 79). In order to examine this more closely, Crous focuses on male-male sexual relations in *The Quiet Violence of Dreams*. Thus the primary concern of this chapter is on the aspect of homosexuality and how this impacts on the construction of masculinity in Tshepo's relations with the other male characters in the text. With this said, Crous

gives a detailed discussion on Tshepo's relationships and encounters with the male characters in the text.

Firstly, he gives a detailed analysis of the relationship between Tshepo and Chris West and the development of Tshepo's sexual attraction to this character. Crous states: "What is evident from Tshepo's narrative – he is both narrator and focaliser – is that his description of Chris has homoerotic undertones and there is a strong preoccupation with the latter's virility and physical bodily attributes" (2005, p. 81). In addition, Crous also elaborates on Chris's search for a sexual identity as he shows uncertainty as to whether he is in fact, homosexual or not. Lastly, some attention is also given to Tshepo's relationship and adoration of Karl (West). Crous reiterates this in the chapter: "Once again we have the adoration of the body of the other male and Tshepo finds in West a substitute for Chris" (2005, p. 90).

Like Crous, Annie Gagiano in her article "Adapting the National Imaginary: Shifting Identities in Three Post-1994 South African Novels" also dedicates a section of her paper to a discussion of *The Quiet Violence of Dreams*. Instead of highlighting homosexuality and the search for a sexual identity, she focuses on Tshepo and Mmabatho's search for an identity in a society riddled with violence: "Sello Duiker's Tshepo and Mmabatho, young and entirely urbanized middle-class people on that cusp between student life and self-responsible adulthood, are fully aware that their sense of themselves and of their social role is undergoing bewilderingly rapid change" (Gagiano, 2004, p. 818). This quotation sums up the crux of the section of

the article dealing with the search for identity in *The Quiet Violence of Dreams* by Duiker.

The author K. Sello Duiker and his three novels chosen for this study, *Thirteen Cents*, *The Quiet Violence of Dreams* and *The Hidden Star*, are significant because they highlight prominent societal issues prevalent in post-apartheid society. In addition, the novels also provide an alternative approach to psychological and societal matters and the consequence of these issues on the characters in Duiker's fictional world. By analysing Duiker's novels one may also get a better understanding of this author, an understanding of the world that contributed to the creation of his texts and his contribution to South African literature.

This thesis focuses on the novels written by K. Sello Duiker, a body of literature exploring the contemporary social issues faced by many young people in modern society. Duiker's novels present incidents of life experiences of young adolescents dealing with issues of sexuality, violence and social struggle. Thus, the central thrust of this study is on the psychological impact of these aspects on the individual's psyche. With this in mind, this study is important as it will provide a textual analysis of Duiker's fictional characters

Duiker's interest in writing his own novels was prompted by his discovery of the works of the two authors who greatly influenced him as a writer, Bessie Head and Dambudzo Marechera. In his own words: "At university I discovered the fiery works of *enfant terrible* Dambudzo Marechera and fellow soul Bessie Head. I was never

the same again. They both inspired me to start writing fiction” (Duiker, 2004a, p. 18). Interestingly, thematic similarities can be seen in Marechera’s and Duiker’s texts as psychological and identity issues are at the heart of both authors’ texts. Duiker’s experimentation with form does not, therefore, come as a surprise when one considers the impact that these writers had on him.

Consequently, one can go further and discuss possible intertextual links between Duiker’s texts and Head’s and Marechera’s works. In defining intertextuality John Frow states: “The concept of intertextuality requires that we understand the concept of text not as a self-contained structure but as differential and historical. Texts are shaped not by an immanent time but by the play of divergent temporalities” (Frow, 1990, p. 45). Thus, intertextuality is based on the relationship between texts and how texts are interrelated. “Each text exists within a vast ‘society of texts’ in various genres and media: no text is an island entire of itself” (Chandler, 2007, p. 203). As a result of this, a text should not be examined without investigating the influence of or relationship with other similar texts.

According to Chandler “a useful technique [for an intertextual exploration] is comparison and contrast between differing treatments of similar themes (or similar treatments of different themes) within or between different genres of media” (2007, p. 203). Accordingly, one may draw parallels in terms of themes explored in Duiker’s novels and those in Marechera and Head’s fiction. Azure in *Thirteen Cents* and Tshepo in *The Quiet Violence of Dreams* are both characters that experience

psychological turmoil as well as identity issues, like the characters in Marechera's *The House of Hunger*.

Azure in *Thirteen Cents* is unable to cope with the traumatic experiences that he has endured throughout his life, resulting in him experiencing psychological turmoil. These traumatic experiences seem to overshadow Azure's life and eventually form an integral part of who he is. As a result he loses touch with reality and almost becomes zombie-like in his behaviour and actions. One realises the extent of his issues when paranoia and hallucinations become regular occurrences in his life.

Tshepo, in *The Quiet Violence of Dreams*, is said to suffer from "cannabis induced psychosis"; however, it is evident that there is more to his mental illness than cannabis, as his psychological issues are so severe that these result in him experiencing identity issues as well. Tshepo himself avers: "What does "cannabis induced psychosis" mean? There is more to it than that. This is what the medical profession will never understand. I'm looking for a deeper understanding of what happened to me, not an easy answer like cannabis induced psychosis" (Duiker, 2001, p. 10).

In the same vein, the character and narrator in *The House of Hunger* by Marechera, like both Azure and Tshepo, also experiences psychological issues in the text, as he is unable to adequately cope in the world in which he lives. He too experiences hallucinations and at some point is also unable to distinguish between what is real

and what is not real. Hence, both authors illustrate the drastic effects that society has on the lives and well-being of the characters.

Furthermore, one is also able to clearly see the similarities in the works of Bessie Head and that of Sello Duiker. The similarities between *A Question of Power* and *The Quiet Violence of Dreams* are particularly striking. *A Question of Power* is centred on the life of the main character, Elizabeth, whose life is governed by her mental illness, as she experiences hallucinations, voices inside her head and paranoia. These are an inescapable part of this character's life and affect every facet of her normal day-to-day functioning. Eventually, Elizabeth is unable to distinguish between her hallucinations and the real world. This is evident in the quote: "She was not sure if she were awake or asleep, and often after that the dividing line between dream perceptions and waking reality was to become confused" (Head, 1974, p. 22).

In the same vein, Duiker's *The Quiet Violence of Dreams* is also centred on the theme of mental illness. Tshepo's mental illness is evident in his recurring dreams, which have a significant impact on his well-being as a person. Like Elizabeth, he also seems to live an empty life and is continuously searching for his identity and place in society. As a result of this, it can be deduced that Duiker draws inspiration from both Marechera's and Head's characters as an impetus in the creation of his own characters, but, more importantly, in his experimentation with form.

Putting aside those possible intertextual links, it is important to note that Duiker's novels break new ground by focusing on issues that, prior to this, had not often been explored by most South African writers as well as through his experimentation with form. This may perhaps be attributed to his international exposure through which he seems to have gained his apprenticeship in writing by attending various writers' workshops. In general, Duiker highlights struggles pertaining to sexuality, particularly, homosexuality, violence, identity issues and the psychological dysfunctionality of characters. Thus, Duiker approaches diverse social issues from an unusual angle, an angle not often taken by other authors. Clive Hanekom remarks this in his article "Final Chapter: A promising career cut short when it had barely begun":

For many aspiring South African writers he was a role model – someone who fearlessly tackled unconventional themes and explored new terrain. For an older generation of writers, Zakes Mda and Lewis Nkosi in particular, his work epitomized the best of post-1994 South African black writing. (2005, p. 30)

The fact that renowned writers such as Mda and Nkosi bestow such accolades on Duiker's writing speaks volumes about his impact on South African post-apartheid writings in spite of such a short career. This is not surprising, though, for, Duiker is more adventurous than most African writers in his experimentation with form, as will be seen in *The Quiet Violence of Dreams*, which will be discussed later.

In fact one may argue that even though parallels can be drawn between Duiker's texts and those of Head and Marechera with regard to content and plot, Duiker perhaps goes even further in his experimentation with form in the depiction of his characters' struggles. Thus he presents a more rounded account of the post-apartheid period, as experienced by the characters in his texts.

One can also draw parallels between the works by K. Sello Duiker and other post-apartheid writers, for example, with Zakes Mda. Both of these post-apartheid authors' texts are centred on similar themes, based on the issues prevalent in post-apartheid South African society. Like Duiker, Mda also incorporates dreams, fantasy and violence into some of his texts. Mda's novel *Ways of Dying* is of particular importance as it can be compared to all three of Duiker's novels. Firstly, this novel is similar to Duiker's *Thirteen Cents*, as both authors investigate the life of living on the street in both novels. Duiker focuses on Azure, a character exposed to violence, drugs and the everyday struggles of life on the street. In the same vein, Mda's character Toloki is also a street dweller dealing with the complexities of functioning as a well-balanced individual.

*Ways of Dying* can also be compared to *The Quiet Violence of Dreams*. In *The Quiet Violence of Dreams* the main themes are mental illness, dreams and violence. Likewise, violence is a central theme of Mda's text. The author constantly refers to violence throughout the text: "All it means is that we engage in an orgy of drinking, raping, and stabbing one another with knives and shooting one another with guns. And we call it a joll" (Mda, 1995, p. 25). Furthermore, mental illness is also

displayed in both texts. In Duiker's novel mental illness is displayed by Tshepo and is seen in his actions and behaviour throughout most of the novel. Mental illness is not as blatant in *Ways of Dying*; however, Mda touches on this in Toloki's father Jwara. Jwara is portrayed as a character that loses touch with reality which contributes to his downfall as a character. This is evident when Noria stops singing for Jwara and as a result he loses his creativity:

It is true that Noria was responsible for Jwara's downfall, and his ultimate demise. As she grew older, she developed other interests, and on many occasions failed to honour her appointments with him. . . Jwara's obsession could not be quenched, so he sunk deeper and deeper into depression. He could not create without Noria. (Mda, 1995, p. 101)

Thus both authors have created characters that are psychologically unstable resulting in their downfall in both the novels.

Lastly, *Ways of Dying* is also comparable to *The Hidden Star* by Duiker. *The Hidden Star* is a fantasy novel that focuses on the magical powers of a stone discovered by the main character, Nolitye. The element of magic is also touched on in *Ways of Dying* through the character of Noria. She possesses a magical power where she is able to encourage the creativity of the other characters, specifically to inspire Jwara in his creation of the figurines and later in the novel to inspire Toloki in his drawings. With this said both Duiker and Mda, as post-apartheid writers, deal with similar issues in their portrayal of the coping mechanisms developed by the characters to

deal adequately with the social issues in modern society. The comparison with Mda is crucial, because Mda has been touted one of the pioneers of the direction post-apartheid writing seems to have taken.

Another post-apartheid author comparable to Sello Duiker is Phaswane Mpe. Like Duiker, who experimented with form, Mpe in *Welcome to our Hillbrow* experiments with narrative point of view. Instead of using first or third-person narration in the novel, he uses second-person narration, a stance not often used by writers. This novel is directly addressed to Refentšhe and reads as a reflection on his life as well as on the issues prevalent in the post-apartheid South African society. This novel is similar to Duiker's *Thirteen Cents* with regard to the particular societal issues explored by the author. Poverty, drug abuse, violence and corruption are the major themes examined in this text and how these impact the various characters in the novel. The society depicted by Mpe is emphasised in the first chapter of the novel:

Five men were found with their ribs ripped off by what appeared to have been a butchers knife. . . Two women were raped and then killed in Quartz Street. . . Three Nigerians who evaded arrest at Jan Smuts Airport were finally arrested in Pretoria Street for drug dealing. . . Street kids, drunk with glue. . . (Mpe, 2001, p. 5)

From this quote one can see the parallels between the content of Duiker's and Mpe's novels, where both authors have shifted their focus from race concerns to the

issues affecting the post-apartheid era in South Africa. In both authors' texts the lives of the characters are portrayed as being a continuous struggle for survival.

In order to effectively interrogate the issues addressed, this research study will be conducted through the use of psychoanalytic literary theory using the theories of Sigmund Freud as a point of departure. Psychoanalytic theory is suitable for analysing Duiker's novels as it allows one to investigate the characters' psyches and the psychological effect of societal influences on these characters. In addition, one is also able to examine how the characters are able or unable to deal with the trauma caused by the contemporary issues in society and how these aspects can affect the functioning of the characters. Thus, one is able to grasp an overall understanding of the characters' behaviour and actions. In using this theory one draws inspiration from Culler's point when he argues:

Psychoanalytic theory had an impact on literary studies both as a mode of interpretation and as a theory about language, identity and the subject. . . . Along with Marxism it is the most powerful modern hermeneutic: an authoritative meta-language or technical vocabulary that can be applied to literary works, as to other situations, to understand what is 'really' going on. (1995, p. 128)

In choosing this theory one cannot help but take cognizance of the fact that, firstly, "some critics have objected to the use of psychoanalysis to understand the behaviour of literary characters because literary characters are not real people and,

therefore, do not have psyches that can be analysed” (Tyson, 2006, p. 35). Secondly, Freud’s theory has also been criticized for its centredness on sex and sexuality with some critics arguing that it is too focused on sex. This is evident in the discussion by Terry Eagleton: “Another common criticism is that Freud ‘brings everything down to sex’ – that he is, in the technical term, a ‘pan-sexualist’ (1983, p. 163).

Freud has also been critiqued as being negative and having a pessimistic view of human capacities: “His [Freud] estimate of human capacities is on the whole conservative and pessimistic: we are dominated by a desire of gratification and an aversion to anything which might frustrate it” (Eagleton, 1983, pp. 160-161). Thus, Freud portrays a cynical view of people as they are continually governed by the desire to seek pleasure and fulfillment regardless of the consequences. Moreover, in this view people are portrayed as selfish individuals who are willing to do whatever it takes in order to seek their own gratification.

Sebastian Gardner also highlights another problem regarding psychoanalysis. He discusses the debate as to whether psychoanalysis is scientific, as Freud claims, or whether it is based on commonsense (1995, p. 96). The fact that psychoanalysis is multidimensional does not resolve this debate in any way; it only makes it more complex. Chodorow makes a valid point when she argues: “It is useful to recall that psychoanalysis is multifaceted, and that therefore different aspects of it require different forms of evaluation” (2003, p. 465). Thus evaluating psychoanalysis is

problematic as there are premises that are more scientific than others and there are also those that seem to rely more on commonsense.

In addition, another criticism of psychoanalysis is “the way in which the theory is used to account for psychological phenomena” (Haslam, 2007, p. 117). In this critique of psychoanalysis it is questioned as to how reliable psychological “inferencing” is as there is often different interpretations of the same phenomena: “Psychoanalytic clinicians frequently disagree strikingly about how to make sense of a patient’s presenting difficulties” (Haslam, 2007, p. 117). Therefore often there is no singular, unified interpretation of psychological phenomena as psychological “inferencing”, by nature, is subjective.

In an article titled “The Idea of a Psychoanalytic Literary Criticism” Peter Brooks provides a critique of psychoanalytic literary theory: “Psychoanalytic literary criticism has always been something of an embarrassment” (1987, p. 334). He goes to point out:

The first problem, and the most basic, may be that psychoanalysis in literary study has over and over again mistaken the object of analysis, with the result that whatever insights it has produced tell us precious little about the structure and rhetoric of literary texts. (Brooks, 1987, p. 334)

According to Brooks: “traditional psychoanalytic criticism tends to fall into three general categories, depending on the object of analysis: the author, the reader, or the fictive persons of the text” (1987, p. 334). His argument is that by primarily

focusing on the author, the reader, or the fictional characters in a text, often one tends to place overemphasis on these aspects to the detriment of the structure and rhetoric of the text.

Regardless of these critiques, psychoanalytic literary theory is the best theory to use for this study as Duiker's novels are centred on characters that face problems of sexuality, and in some cases, these problems filter through into all other facets of their lives. Thus, in delving deeper into the issues of sexuality, one can best be able to understand the erratic behaviour and impulsive actions of characters.

One may argue though that Duiker's texts has as its central thrust the psychological makeup or the psyche of his characters and it is for this reason that the text invites such an analysis. Incidentally, there are parallels for example, between Tshepo in *The Quiet Violence of Dreams* and K. Sello Duiker; parallels that may be an indication of the author's own biographical insertions into the text. For this reason it may be argued that the characters' experiences are based on the behaviour and experiences of real people, people suffering from psychological dysfunctionality, sexuality issues and identity crises.

Moreover, in spite of the reservations about psychoanalysis, this is the most appropriate theory to be used for this study as it allows one to analyse all the important aspects of the characters' psyches and their psychological troubles. In considering this, Freud pays particular attention to the mental life of a person where he differentiates between conscious and unconscious material, which is of great

importance to psychoanalysis. “The division of mental life into what is conscious and what is unconscious is the fundamental premise on which psychoanalysis is based” (Freud, 2010a, p. 8). The conscious, according to Freud, is the material that is easily available to come into the thought process of an individual, the material that can easily be consciously thought about.

It is the unconscious, however, that is of the most importance to Freud. This is where an individual stores any information that may be damaging to the psyche of a person and consequently lead to the psychological dysfunctionality of the character. Julie Rivkin and Michael Ryan define the unconscious as “a repository of repressed desires, feelings, memories, and instinctual drives, many of which, according to Freud, have to do with sexuality and violence” (1998, p. 389). Thus the violence and sexuality issues in Duiker’s fictional worlds can be analysed and understood even better through psychoanalytic theory.

With regard to analysing sexuality in Duiker’s novels, Freud’s “Three Essays on the Theory of Sexuality” is of particular importance to this study. In Freud’s discussion of sexual aberrations he pays particular attention to the sexual object and the sexual aim. The sexual object is defined as “the person from whom sexual attraction proceeds” whereas the sexual aim is “the act towards which the instinct tends” (Freud, 1962, p. 2).

In examining this, one is able to discuss issues of sexuality, more specifically, homosexuality as presented in Duiker’s novels. Freud states: “The popular view of

the sexual instinct is beautifully reflected in the poetic fable which tells how the original human beings were cut up into two halves – man and woman - and how these are always striving to unite again in love” (1962, p. 2). However, Freud illustrates how this is not always the case, as there are often men whose sexual object is a man and not a woman. “People of this kind are described as having ‘contrary sexual feelings’, or better, as being ‘inverts’, and the fact is described as ‘inversion’” (Freud, 1962, p. 2). With this said, one is able to apply this theory of inversion to the behaviour of the male characters that are attracted to other male characters in *Thirteen Cents* and *The Quiet Violence of Dreams*.

Another theory of vital importance to this study is *The Interpretation of Dreams* by Freud. Here he pays particular attention to the content of a person’s dream/dreams and how this content can allow one to interpret the hidden meaning behind the specific dream. He also illustrates how one needs to look further than the obvious content of the dream to interpret the dream effectively. In this regard, Freud discusses the distinction between latent dream content (dream-thoughts) and manifest (obvious) dream content (Freud, 1998b, p. 400).

Furthermore, in order to effectively interpret a dream, it is important to examine the latent dream content rather than the manifest dream content. Freud reiterates this in his discussion of analysing the content of dreams:

The dream-content, on the other hand, is expressed as it were in a pictographic script, the characters of which have to be transposed individually

into the language of the dream-thoughts. If we attempted to read these characters according to their pictorial value instead of according to their symbolic relation, we should clearly be led into error. (Freud, 1975, pp. 381-382)

Many characters in Duiker's novels experience trauma which plays a vital role in influencing their relationships and behaviour in the texts. Bessel van der Kolk and Alexander McFarlane in "The Black Hole of Trauma" offer an account of how traumatic experiences can damage a person's mind, occasionally causing permanent damage to the psyche. These psychiatrists commence their argument by stating that although experiencing trauma is an essential part of being human, and is an inescapable part of human life, people are not similar in their reactions when faced with difficulties pertaining to emotions and trauma (van der Kolk & McFarlane, 1998, p. 487). Some individuals are able to adapt in order to cope with traumatic events in an attempt to resume their lives as normally as possible. Other individuals become fixated on the trauma experienced, causing them to lead lives that are continually affected by the distress. For these individuals it is difficult to lead a healthy normal life, as the trauma becomes the centre of their world (van der Kolk & McFarlane, 1998, p. 487).

This thesis does not necessarily focus on trauma per se but it may suffice to examine, albeit briefly, the concept of trauma when analysing the characters in Duiker's *Thirteen Cents* and *The Quiet Violence of Dreams*. In the chapter "The

Marginal Self and Trauma: The Stranded Subject in the Perfidiously Constructed History” Kyeong Hwangbo defines trauma:

Trauma is a liminal experience of radical deracination and calamity that brings about a violent rupture of the order on both the personal and social level. It annihilates the sense of continuity in our lives and our self-narratives, bringing to the fore the contingency of our lives. (2004, p. 1)

It is clear from the above definition how trauma or a traumatic event faced by an individual can negatively affect all facets of the individual’s life. The fact that Hwangbo uses the powerful term “annihilates” in this definition highlights the devastating effects that facing a trauma can have on the individual.

According to Irene Visser in “Trauma theory and postcolonial literary studies”:

As the subject of the study in trauma theory, then, “trauma” refers not so much to the traumatic event as to the traumatic aftermath, the post-traumatic stage. Trauma thus denotes the reoccurrence or repetition of the stressor event through memories, dreams, narrative and/or various symptoms known under the definition of Post-Traumatic Stress Disorder (PTSD). (2011, p. 272)

As can be inferred from this assertion the importance lies not on the traumatic event itself, but instead, on the consequences and the effects of the trauma on the individual. Thus, in order to understand the true effects of a trauma/traumatic event one must consider the “traumatic aftermath” or the “post-traumatic stage” as mentioned by Visser.

In addition, important to this study is how traumatic experiences can change a person's psychological, biological and social equilibrium to such an extent that the memory of one particular event comes to contaminate all other experiences, causing the individual to dwell on that experience and pay no attention to the present (van der Kolk & McFarlane, 1998, p. 488). This inability to deal with trauma has been termed post-traumatic stress disorder (PTSD) which provides a way of understanding how a person's biology, personality and conception of the world are intertwined and shaped by experience (van der Kolk & McFarlane, 1998, p. 488).

They state:

the PTSD diagnosis has reintroduced the notion that many neurotic symptoms are not the results of some mysterious, well-nigh inexplicable, genetically based irrationality, but of people's inability to come to terms with real experiences that have overwhelmed their capacity to cope. (1998, p. 488)

Using this as a point of departure, it will be shown that a few of the characters in Duiker's novels are unable to develop healthy coping mechanisms in order to deal with the trauma experienced and are showing the symptoms of post-traumatic stress disorder.

As can be deduced, psychoanalytic theory is ideal for the analysis of K. Sello Duiker's texts because some of its tenets may serve as a point of departure in effectively analysing and understanding the main themes of Duiker's texts, namely, dreams, sexuality, trauma and identity issues as portrayed in the novels. In this

way, one is able to better grasp an understanding of the impact of societal problems on the psyche of the characters. An inclusive study of K. Sello Duiker's works is important as, thus far, there seems to be a lack of scholarship on the work of Duiker, arguably one of most prominent post-apartheid authors. Thus, this study will also, hopefully, open up new areas of debate with regard to Duiker's novels.

In conclusion, a text-based literary study exploring the characters and themes created by K. Sello Duiker in the three novels, *Thirteen Cents*, *The Quiet Violence of Dreams* and *The Hidden Star* will be conducted. Insight into the fictional worlds of these texts will allow for a careful investigation of the prominent societal issues prevalent in Duiker's work - a world riddled with violence, issues of sexuality and psychological distress. This thesis is premised on the notion that underpinning K. Sello Duiker's oeuvre is a central focus on dreams, sexuality and fantasy. As has been indicated, the main focus of the study is specifically on the inner working of the characters' minds and how they deal/ or are unable to cope with contemporary social concerns; often resulting in psychological turmoil and dysfunctionality. For this reason, prominent themes examined in this study will be the interpretation of dreams, an exploration of sexuality and an examination of fantasy compared across the novels.

Taking this into consideration, the primary research method to be applied is psychoanalytic literary theory, particularly the theory of Sigmund Freud. Psychoanalytic theory is a field of knowledge that deals with the crisis of human relationships, the human personality and social convulsion (Eagleton, 1983, p. 151).

The multifaceted characters of Duiker's novels highlight these issues in their struggle to cope with the issues of everyday life; hence the need for this thesis to use this theory as a point of departure. Psychoanalytic theory also allows one to examine issues of sexuality, homosexuality and identity which are obvious themes in the novels, as has been indicated. While one takes into cognizance that Duiker's texts undoubtedly encourage a number of possible readings, it is arguably in the light of these literary theories that all of these texts invite to be read (as will be shown in the following chapters).

Consequently, the next chapter will be a detailed discussion of the development of psychoanalytic theory, Sigmund Freud and the important aspects of this theory and how aspects of this theory will be used in the analysis. Hopefully, this research will be valuable as K. Sello Duiker is an example of a writer who attempted to break new ground in his writing by liberating himself from the shackles of the parameters set by apartheid discourse. He also serves as an example as one of the pioneers, regarding content and form, in the direction post-apartheid narratives seem to be taking.

## **CHAPTER TWO: LITERARY THEORY**

*“If psychoanalysis can help us better understand human behaviour, then it must certainly be able to help us understand literary texts, which are about human behaviour”* (Tyson, 2006, p. 11).

Psychoanalysis, a theory centred on the analysis and understanding of human behaviour, desires and wishes, is the ideal theory to help one in analysing and conceptualizing the multifaceted characters in the novels by K. Sello Duiker. He constructs realistic, multidimensional characters who represent the struggles of everyday people in South African society; in addition, he portrays these characters in such a way that the reader gets to know them as fully functioning human beings. Consequently, analysing the mind sets and behaviour of Duiker’s characters allows the reader to acquire a more in-depth understanding of all the important aspects in Duiker’s texts (namely theme, language, and plot). This, in turn, allows one to make sense of what may be considered to be his overall intention and meaning in the production of his literary work. The significance of the relationship between literary studies and psychoanalytic theory is also reiterated by Jonathan Culler: “Psychoanalytic theory had an impact on literary studies both as a mode of interpretation and as a theory about language, identity and the subject” (Culler, 1995, p. 128).

This chapter aims to provide some background to psychoanalysis and its development and then goes on to highlight those aspects of this theory that will help

in the reading of Duiker's texts. It then explains the modalities within which psychoanalytic literary theory will be used for the purposes of this study. Thus, primary aspects to be investigated are: a brief overview on Sigmund Freud, the chosen theorist for this study, the aspects that influenced his development of the theory, the key components of psychoanalytic theory and why it is essential to apply psychoanalytic literary theory to *Thirteen Cents*, *The Quiet Violence of Dreams* and *The Hidden Star*.

Regarded as the mastermind behind psychoanalytic theory, Sigmund Freud had initially planned to study law but instead intended "to embark, not on a conventional career as a physician, but on philosophical-scientific investigations that might solve some of the great riddles that fascinated him" (Gay, 1989, p. x). Thereafter, while working in Paris, Freud was intrigued by French neurologist Jean-Martin Charcot who used hypnosis to heal mental disorders and patients suffering from hysteria (Wollheim, 1971, p. xi). Charcot's therapy and diagnosis sparked Freud's interest and determination to invent a method to understand and explain human personality and behaviour.

Another physician who influenced the ideas of Freud regarding psychoanalysis is Dr Joseph Breuer. It was while Freud was still a student that he witnessed Dr Breuer's first application of psychoanalysis on a female patient. Freud highlights the impact of this experience on him in his, *The Origin and Development of Psychoanalysis*:

Granted that it is a merit to have created psychoanalysis, it is not my merit. I was a student, busy with the passing of my last examinations, when another physician of Vienna, Dr. Joseph Breuer, made the first application of this method to the case of a hysterical girl. (2007, p. 7)

Interestingly, the tremendous influence of Breuer on Freud is reflected in the fact that Freud does not accept the credit for developing psychoanalysis; instead he gives full credit to Breuer in creating this theory.

Later on in his life, Freud experienced many emotional troubles of his own which can be said to be an additional contributing factor to his interest and eagerness in studying and conceptualizing human emotions and the resultant behaviour. This point is emphasised in *Theory and Practice of Counseling and Psychotherapy*: “Interestingly, the most creative phase of his life corresponded to a period when he was experiencing severe emotional problems of his own” (Corey, 2013, p. 63).

The fact that he was personally experiencing psychological tribulations encouraged Freud to first examine his own behaviour, investigating both the cause and effect of these psychological problems he was going through. As an adult Freud had many psychological issues, issues that needed to be further investigated:

During his early 40s, Freud had numerous psychosomatic disorders, as well as exaggerated fears of dying and other phobias, and was involved in the difficult task of self-analysis. By exploring the meaning of his own dreams, he

gained insights into the dynamics of personality development. (Corey, 2013, p. 63)

Thus, Freud formed the primary building blocks of his theory from the findings of his self-analysis, the results of which were then reinforced when he also examined the problems of his patients. With this said, Freud can be said to be the forefather of psychoanalytic theory as he was a forerunner in the development of this theory, hereafter, many other theorists used his theory as a point of departure to develop their own theories. In *The Norton Anthology of Theory and Criticism* it is pointed out that: "Freud helped revolutionize the modern Western conception of human life and its place in the universe" (2001, p. 913).

Psychoanalysis is centred on human instincts, drives, desires and behaviour. More specifically, it is a theory that focuses both on the cause and effect of certain human behaviour and actions. Freud focuses on the dynamic factors that motivate behaviour while at the same time he places importance on the effect of these factors on the psyche and functioning of the individual. Lois Tyson emphasises this cause and effect connection:

When we look at the world through a psychoanalytic lens, we see that it is comprised of individual human beings, each with a psychological history that begins in childhood experiences in the family and each with patterns of adolescent and adult behaviour that are the direct result of that early experience (2006, p. 12).

Furthermore, psychoanalysis is also important in discovering a patient's hidden feelings, desires and thoughts which are not always overtly displayed. Thus, for Freud, psychoanalysis is a method to delve into, and explore, the unconscious of the individual. "Psychoanalysis. . . began as a therapy which aimed at uncovering repression and verbalizing what had been repudiated" (Wright, 1986, p. 145). Nancy Chodorow reiterates this point: "psychoanalysis is directed toward self-understanding, yet its premise is that most of mental life is not available to consciousness" (2003, p. 463). Thus, this theory aims to uncover the aspects that caused trauma and harm to an individual with the intention of addressing and resolving these hidden issues.

It is important to distinguish between psychoanalytic theory and psychoanalytic practice. Firstly, psychoanalytic theory consists of a number of hypotheses that aim to explain the behaviour and psyches of individuals. These premises can then be used to analyse an individual's thoughts and actions regarding desires, sexuality and hidden feelings. In his article "Psychoanalysis, Science and Commonsense" Sebastian Gardner defines psychoanalytic theory as "a set of general claims about the human mind, which provide the source of claims about the minds of individuals" (1995, p. 93). Psychoanalytic theory provides the guidelines in better understanding the aspects that govern human behaviour and thought.

Psychoanalytic practice, on the other hand, is when the premises of the theory are actually applied to patients, thus, it is the method for the treatment of unstable patients. This involves a therapist actually evaluating a patient's behaviour according

to the hypotheses developed by psychoanalytic theorists. Also known as the ‘talking cure’, “psychoanalytic practice consists of a method of interpretation and therapeutic treatment of individuals (Gardner, 1995, p. 93). As can be seen, psychoanalytic practice is not applicable to the study at hand; instead, psychoanalytic theory is most appropriate to apply in analysing the characters and themes in Duiker’s texts.

For the purposes of this study it is important to note that only the aspects of psychoanalysis that are relevant to the study will be investigated. The first aspect one must take into cognizance is the difference between the conscious and the unconscious segments of the human mind. Freud places great importance on this distinction in psychoanalytic theory, as understanding these can help one to understand personality, human desires, instincts and sexual drives. Freud further reiterates the significance of this in *The Ego and the Id* where he argues: “The division of mental life into what is conscious and what is unconscious is the fundamental premise on which psychoanalysis is based, and the division alone makes it possible for it to understand pathological mental processes . . .” (2010a, p. 8).

When examining the conscious and unconscious sections of the mind, the human mind is often compared to an iceberg. If one imagines an iceberg, one usually pictures a large mass of ice floating on the surface of the sea, yet an even larger portion of the iceberg is submerged underwater. Thus, this part of it is not clearly visible whereas the rest of the iceberg is clearly visible above the surface of the water. In comparing this to the human mind, one can think of the conscious as

being the tip of the iceberg – a section of the human mind that holds material that is apparent; the unconscious, on the other hand, is seen as the substantially greater part of the iceberg that is hidden under the surface of water. Thus, the content in this part of the mind is not as easily accessible as that in the conscious section.

It is important to examine what Freud meant by the conscious, a small segment of the human mind. The conscious segment of the mind contains the material of which the individual is aware and is actually thinking about and that which can be easily thought about. For example, material that is capable of being accessed - the usual everyday thoughts of an individual which can be easily recalled. Freud reiterates this point: “A state of consciousness is characteristically very transitory, an idea that is conscious now is no longer so a moment later, although it can become so again under certain conditions that are easily brought about” (Freud, 2010a, p. 9).

The unconscious, on the other hand, is a large part of the human mind and is the section of the mind that stores all of a person’s experiences, memories and repressed material. According to Freud, there are two kinds of unconscious: “that which is latent but capable of becoming conscious, and that which is repressed and not capable of becoming conscious in the ordinary way” (2010a, p. 11). Thus, it is important to note that once material, for example an acceptable thought or memory, leaves the conscious part of the mind, it is placed in the unconscious for storage. This material can then be easily recalled and remembered and re-enter the conscious part of the mind. This is what is referred to as the preconscious. Freud states: “That which is latent, and only unconscious in the dynamic sense, we call

preconscious; the term unconscious we reserve for the dynamically unconscious repressed, so that we now have three terms, conscious (Cs), preconscious (Pcs), and unconscious (Ucs)” (2010a, p. 11).

Freud also discusses the true unconscious material that is latent and is not capable of becoming conscious, as this material has been repressed, and almost “pushed” out of conscious thought. This material has been repressed as an individual may choose to try and forget about this material. Arthur Berger briefly defines repression as: “The barring from consciousness of unconscious instinctual wishes, memories, desires, and the likes (2012, p. 90). Furthermore, according to Freud, “we obtain our concept of the unconscious, therefore, from the theory of repression. The repressed serves us as a prototype of the unconscious” (2010a, pp. 10-11). An example would be an adult who may have had a terrible/traumatic childhood experience that has had a tremendous impact on the psyche of this individual. As a result of the nature of the experience, he/she will repress this material in order to try and forget about it.

In *Freudian Repression: Conversation Creating the Unconscious* Michael Billig provides a description of repression:

The idea of self-deceit, or willed forgetting, forms the basis for the Freudian concept of repression. If we have secrets from ourselves, then not only must we forget the secrets, but we must also forget that we have forgotten them.

To use Freudian terminology, the secrets must be repressed: and the fact that we are repressing them must also be repressed. (1999, p. 13)

However, this repressed material, even though forgotten, often influences the behaviour, instincts and drives of the individual. Therefore another point that must be taken into consideration is that “the unconscious cannot be studied directly but is inferred from behavior” (Corey, 2013, p. 65). Thus, by analysing the behaviour and actions of individuals, one can acquire an understanding of his/her unconscious segment of the mind and the factors that are driving/ influencing his/her specific behaviour. In addition, one is able to investigate the root or cause of the specific individual’s actions and conduct in society.

One crucial aspect which is vital for one to also investigate is Freud’s structure of personality development. Here Freud focuses on three components, namely: the id, the ego and the superego. These components of personality are closely linked to the unconscious and conscious segments of the human mind as the id is described as the unconscious whereas the ego and the superego are said to be both partly conscious and unconscious.

As already mentioned, the id is a part of the personality that falls within the unconscious part of the mind and it can be regarded as the primal part of an individual’s personality. The function of the id is to satisfy an individual’s instincts, wishes and drives and demands immediate fulfillment of needs (Abbott, 2001, p.

37). Therefore the id will try and accomplish a fulfillment of needs no matter what the consequences are.

When an individual is born, the id is the only component of the personality that is present. This is evident in the behaviour of an infant; for example, an infant has the need to be fed. If he/she is not fed as frequently as desired, he/she will cry until he/she is satisfied with food. Thus, here, “the id’s sole function is to satisfy inborn biological instincts, and it will try and do so immediately. Young infants often do seem to be “all id” (Shaffer and Kipp, 2009, p. 42). Furthermore, from this example it is evident that: “The id does not argue or deliberate, possesses no values or rules and respects neither common sense nor logic. It is pure craving” (de Berg, 2003, p. 50). Thus, the id satisfies its needs/wishes regardless of the consequences.

When discussing the id it is important to also examine the pleasure principle, as an understanding of this will help one to understand better the demanding nature of the id. In the *Standard Edition of the Complete Psychological Works of Sigmund Freud* (Freud) provides an outline of what is meant by the term pleasure principle:

In the theory of psycho-analysis we have no hesitation in assuming that the course taken by mental events is automatically regulated by the pleasure principle. We believe, that is to say, that the course of those events is invariably set in motion by an unpleasurable tension, and that it takes a direction such that its final outcome coincides with a lowering of that tension –

that is, with an avoidance of unpleasure or a production of pleasure. (2001, p. 7)

Therefore, the overall purpose of the pleasure principle is to satisfy irrational, unreasonable and impulsive desires or wishes; more specifically, desires and wishes that bring satisfaction or pleasure to an individual.

Moreover, the id basically adheres to the pleasure principle where the pleasure of an infant/individual is of utmost importance, here the id will search for pleasure and avoid pain. Thus, the id will seek out desires and wishes in order to satisfy the individual. Therefore, "it [the id] has no values, knows no laws, follows no rules, does not consider right from wrong and considers only the satisfaction of its needs and appetites" (Mangal, 2009, p. 264).

Unlike the id which is largely unconscious, the ego, on the other hand, has contact with reality and controls and regulates behaviour. Therefore the ego is not impulsive like the id, instead, it takes reality and the environment into consideration when trying to satisfy the needs/wishes of the id. Freud reiterates this in the quote:

Moreover, the ego has the task of bringing the influence of the external world to bear upon the id and its tendencies, and endeavours to substitute the reality-principle for the pleasure-principle which reigns supreme in the id. In the ego perception plays the part which in the id devolves upon instinct. The ego represents what we call reason and sanity, in contrast to the id which contains the passions. (2010a, p. 27)

In consideration of this, the ego is more like a regulator of impulsive/ erratic behaviour and instincts (driven by the id), allowing an individual to find socially acceptable ways of satisfying instincts or desires.

In addition, when focusing on the ego one must also examine the reality principle, as this governs the ego. Instead of just acting on instinct, the ego adheres to the reality principle, where it is fundamentally important to consider the environment and society while trying to satisfy the needs of the id. This point is reinforced by Carducci in *The Psychology of Personality: Viewpoints, Research and Applications*:

The ego meets the needs and desires of the id by operating on the reality principle. The reality principle dictates that while trying to meet the unconscious and often irrational needs and wishes of the id, the ego must follow the rules of reality, one of which is delaying gratification. (2009, p. 84)

Hence, the ego is more realistic than the id as it constructs acceptable methods in order to satisfy the needs/desires of an individual.

The last component of personality structure is the superego. This part of the personality is the last to develop and develops in childhood, when a child is between three to five years of age. The superego falls within both the conscious and unconscious sections of the mind. Where the ego seeks more appropriate ways to deal with the demands of the id, the superego goes even further in seeking socially acceptable ways to satisfy the needs/demands of the id. The ego begins to

internalize the standards and norms of the parents; this then leads to the formation of the superego (Ewen, 2003, p. 24).

The superego knows societal expectations, good from bad and right from wrong, as learnt from the parents and other authorial figures in society. In addition, the superego includes the ego ideal (standards of what is right) and the conscience (standards of what is wrong) (Ewen, 2003, p. 24). Therefore, a child will now learn socially acceptable ways to deal with his/her needs, demands and desires as he/she is aware of societal norms. Thus, "it [the superego] functions to inhibit the id impulses, to persuade the ego to substitute moralistic goals for realistic ones, and to strive for perfection" (Corey, 2013, p. 65).

When considering psychoanalysis one must also take cognizance of Freud's psychosexual stages of development, namely: the oral phase, the anal phase, the phallic stage, the latency stage and lastly the genital stage. These stages are also vital in understanding the behaviour of an individual as Freud views these stages as being influential in the development of a person's personality from birth up until adulthood.

Furthermore, according to Corey, "the stages of adolescence, mid-adulthood, and later adulthood all involve particular crises that must be addressed. As one's past has meaning in terms of the future, there is a continuity in development, reflected by stages of growth; each stage is related to the other stages" (2013, p. 69). Therefore, in order to understand an individual one ought to examine aspects that have

influenced the individual from birth up until adulthood as these should give insight as to the cause of the behaviour.

The first stage is the oral stage, and this is focused on the first year of an infant's life where the physical focus is the mouth. During this stage of an individual's physical development feeding and nourishment from the infant's mother is an integral part of the child's life. Thus, a child will cry every time it is hungry and wants to be fed. Once fed, the child will then be satisfied as he/she will no longer be hungry. Therefore, the child will then associate pleasure with feeding, more especially sucking on the mother's breast, as this relieves the tension of hunger and thirst. Freud reiterates this in the quote:

All psychical activity is initially directed at obtaining gratification of the zone's needs. Of course the mouth, with its function of providing nourishment, primarily serves self-preservation, but we ought not to confuse physiology and psychology. A need for gratification manifests itself early on, in the child's stubborn and persistent sucking; a need that – although it comes from and is stimulated by the taking in of nourishment – is nevertheless independent of nourishment and strives to gain pleasure. (2006, p. 9)

In addition, the psychological theme associated with the oral stage is dependency, as the infant is dependent on the mother for satisfying his/her needs – his/her hunger. Therefore, with regard to development, this stage helps determine whether an individual is extremely dependent or highly independent.

The second psychosexual stage of development is the anal stage, which occurs up until three years of age. Freud terms this stage “the sadistic-anal one, because here gratification is sought in aggression and in the excretory function” (Freud, 2006, p. 9). It is clear that the physical focus of this stage is on the anus as this is also the stage where a child is toilet trained. While potty training the child will then learn self-control as he/she cannot just relieve him/herself at anytime like while in the infant stage. In addition, the child will also learn the norms in society regarding this practice. Louw explains:

According to Freud, children derive sexual pleasure from excretory functions. Children also realise that they can behave in a way that gets reactions from people. Society, represented by the parents, begins to exercise its influence on the child’s toilet training at about this age. The excretory function is now subject to society’s rules and the child’s erotic pleasure is restricted once again. (1998, p. 46)

Therefore it is at this stage that socially acceptable behaviour is ingrained in the child, and for this reason this stage is very important in the development of the child’s personality.

The third psychosexual stage of development is the phallic phase which occurs when a child is between three and six years of age. As the name of the stage suggests, the physical focus of this stage is on the penis. According to Tina Abbott, “If this stage is successfully negotiated then the child identifies with their gender role

and acquires the superego” (2001, p. 43). Thus, this is the phase of development where a child begins to experience desires, more specifically, unacceptable desires for the parent of the opposite sex, resulting in the Oedipus complex in young boys and the Electra complex in young girls.

Regarding the Oedipus complex, Freud investigated the concept of identification in “Group Psychology and the analysis of the Ego”. Freud described this as: “Identification is known to psycho-analysis as the earliest expression of an emotional tie with another person” (1998a, p. 438). He mentions identification as it forms the building blocks of the Oedipus complex, thus being important in the development of this conflict. Firstly, a young boy will display a special interest in his father; in the sense that he shows admiration for him and aspires to be just like him when he is older. Therefore he takes his father as his ideal (Freud, 1998a, p. 438). Moreover, this identification and drive to be like the father figure links with the Oedipus complex, as this is when the male child will begin viewing the mother in a different way as well; she will become more sexually attractive to him (the child). Freud argues that:

He [the child] then exhibits, therefore, two psychologically distinct ties: a straightforward sexual object-cathexis towards his mother and identification with his father which takes him as his model . . . The little boy notices that his father stands in the way with his mother. His identification with his father then takes on a hostile coloring and becomes identical with the wish to replace his father in regard to his mother as well. (1998a, p. 438)

Therefore the child becomes jealous of the father, as he is the mother's sexual partner – a position/ role which the child desires to fill. It is therefore obvious that the child then has to deal with inner conflict during this phase of development.

The Electra complex in young girls is when the daughter detests the mother and begins having inappropriate feelings for her father. More specifically the Electra complex is described as:

The alternative path runs via abandoning the beloved mother whom the daughter, influenced by penis envy, can't forgive for having sent her out into the world so ill-equipped. Full of resentment about this, she renounces the mother and substitutes another person for her as a love-object – namely the father. (Freud, 2006, p. 48)

Hence, like with the Oedipus complex, the Electra complex also causes inner conflict in the child's life during this stage of development.

The next phase that Freud mentions is the latency stage which occurs from six years of age until adolescence. The latency stage is the phase of development where the sexual desires and wishes of the child are not openly displayed; instead he/she will rather focus the sexual energy/ interests into more socially acceptable activities. Thus, the child will tend to focus on non-sexual-orientated actions. William Glassman and Marilyn Hadad further describe the latency stage as follows: "In latency, the repressed impulses are redirected into new activities, with new objections of gratification. Thus, sports, hobbies, school and friendships all provide

opportunities for satisfaction of the drives” (2008, p. 242). Therefore a child will be more socially inclined than sexually inclined as he/she has learnt to deal with gratification in more acceptable ways. As a result of the sexual drives/instincts which are hidden, this stage is not linked with any erogenous zone.

Lastly, there is the genital stage of psychosexual development, which can be linked to the phallic stage. This phase occurs from puberty up until adulthood, more specifically old age. This phase relates to the phallic phase as it is at this stage where the conflicts regarding the Oedipal complex are resolved. The adolescent will realise that the desire for the parent of the opposite sex is unacceptable and unattainable; hence he/she will focus that sexual energy on another person/ suitable mate. Ellen Pasterino and Susann Doyle-Portillo reiterate this:

Recall that during the phallic stage, children developed unconscious attractions to the other-sex parent. Recognizing now that the love for the parent cannot be fulfilled, the adolescent seeks resolution of the genital stage by transferring this love to an other-sex mate. (2010, p. 450)

Therefore the parent is no longer the focus of the adolescent; instead, he/she will rather focus his/her sexual energy on a more appropriate mate, either of the same sex or of a different sex. This leads one to a discussion of sexuality and homosexuality as theorized by Freud. Nancy Chodorow in the foreword to Freud's *Three Essays on the Theory of Sexuality* argues: “Sexuality is one of the oldest clinical and theoretical problems in psychoanalysis, and one of the most perplexing”

(2000, p. vii). Thus it is important to also focus on Freud's argument with regards to sexuality and homosexuality. In *Three Essays on the Theory of Sexuality* Freud devotes a chapter on "The Sexual Aberrations" in which he specifically investigates deviation in sexuality and sexual abnormality. Granted that this is a controversial subject and nowadays some people may challenge Freud's discussion on homosexuality.

Freud begins the discussion by highlighting what is meant by sexual instinct and he compares this to the instinct of nutrition/hunger. For example when a person is hungry, he/she will eat in order to satisfy this need. Similarly with regard to sexual instinct or libido, one will seek a sexual partner in order to satisfy his/her libido. As already highlighted, the sexual instinct of a person develops as he/she proceeds through the psychosexual stages of development. Freud declares:

It [sexual instinct] is generally understood to be absent in childhood, to set in at the time of puberty in connection with the process of coming to maturity and to be revealed in the manifestations of an irresistible attraction exercised by one sex on the other, while its aim is presumed to be sexual union, or at all events actions leading in that direction. (1962, p. 1)

However, according to Freud, this is not entirely correct, as the attraction may not be necessarily on the other/opposite sex; it is also possible for a person to be attracted to a person of the same sex. Freud reiterates this: "We have every reason to believe that these views give a false picture of the true situation" (1962, p. 1). He

claims that in order to understand how this deviation occurs it is important to distinguish between and examine two terms, namely, sexual object and sexual aim. Freud therefore defines the sexual object as “the person from whom sexual attraction proceeds” and sexual aim as “the act towards which the instinct tends” (1962, pp. 1-2). In a chapter titled “From Sexual Inversion to Homosexuality: The Changing Medical Conceptualization of Female “Deviance”” George Chauncey emphasises this distinction:

Sexual aim, in Freud’s view, referred to a person’s preferred mode of sexual behavior, such as genital or oral sex, or passive or active roles. Sexual object referred to the object of desire; Freud classified children, animals, and persons of the same sex as deviations in respect of the sexual object. (1989, p. 92)

Thus it is evident how a person may not necessarily be attracted to a person of the opposite sex and that there may be deviations concerning the sexual object.

Furthermore, in “The Sexual Aberrations” Freud reflects on the popular view as to how sexual instinct is depicted. He argues that the common view of sexual instinct is that a man and woman should find sexual satisfaction in one another, and he also claims that men and women are always striving to unite in love (Freud, 1962, p. 2). However, this is not always the case, as there are men whose sexual object is a man and women whose sexual object is a woman. Thus, these people are attracted to members of the same sex, and not the opposite sex. Freud described these

people as: "People of this kind are described as having 'contrary sexual feelings', or better, as being 'inverts', and the fact is described as 'inversion' (1962, p. 2). Thus, one can equate inversion to homosexuality and in other cases to bisexuality (as discussed later in the chapter).

In examining inversion Freud focuses on the behaviour of inverts, where he focuses on three types of inverts, namely: absolute inverts, amphigenic inverts and contingent inverts. Firstly, absolute inverts are absolute in their behaviour as "sexual objects are exclusively of their own sex and persons of the opposite sex are never the object of their sexual desire, but leave them cold, or even arouse sexual aversion in them" (Freud, 1962, p.2). In addition, in the chapter "Homosexualities from Freud to Lacan" Robert Samuels describes the absolute invert as "equated to the logical quantifier "All", as in "all sexual objects are of the same sex" (2000, p. 113). Therefore, a heterosexual partner for this type of invert is totally taboo, and these inverts are interested only in partners of the same sex.

Furthermore, Freud also mentions amphigenic inverts or psychosexual hermaphrodites, inverts which are not as exclusive as absolute inverts, with regard to their partner choice. According to Freud, "In that case their sexual objects may equally well be of their own or of the opposite sex. This kind of inversion lacks the characteristic of exclusiveness" (1962, p. 2). Amphigenic inverts can be equated to the modern term of bisexual, as they are interested in both partners of the same sex but are also equally interested in partners from the opposite sex.

Christine Downing reiterates this point in *Myths and Mysteries of Same-Sex Love*: “. . . that is, persons attracted to members of their own sex only when members of the other sex are inaccessible, or ‘psychosexual hermaphrodites’, what we today would call ‘bisexuals’” (2006, p. 39). Thus, unlike absolute inverts, amphigenic inverts are those who do not have a specific sexual preference regarding the sex of their partner.

Lastly, Freud mentions contingent inverts: “In that case, under certain external conditions – of which inaccessibility of any normal sexual object and imitation are the chief – they are capable of taking as their sexual object someone of their own sex and of deriving satisfaction from sexual intercourse with him” (1962, p. 3). Thus, individuals will turn to members of the same sex as sexual partners due to the fact that individuals from the opposite sex are unattainable/ unsuitable. This then also often leads to homosexual/same sex relationships.

Having discussed sexuality, one must also pay attention to dreams and dream analysis in psychoanalysis. It is important to keep in mind that one of the main goals of psychoanalysis is to make the unconscious, repressed material available to the conscious mind. More specifically, Terry Eagleton states: “Dreams provide our main, but not our only, access to the unconscious” (1983, p. 158). Thus, another theory developed by Freud of vital importance to this study is *The Interpretation of Dreams*, where the prominent idea examined is dream analysis/dream work. Before paying attention to the elements of dream analysis that are pertinent to this study it is important to note that dream analysis is more complex than it is used in this study.

The subjectivity of psychoanalysis is also problematic when it comes to the interpretation of dreams. For this reason, “it is not surprising that many critics have rejected Freudian dream-analysis as hopelessly subjective and therefore unworkable” (de Berg, 2003, p. 24). The subjectivity of dream-analysis makes it difficult to pin point the actual meaning of the dream as there can possibly be multiple interpretations of a particular dream. De Berg reiterates this in the following point:

Is a pen just a pen, or does it have symbolic meaning? If so, what does it stand for – a penis, a thin man, an office job, someone called Penn, or something else again? Or does it stand for several of these things simultaneously (condensation)? Similar questions can be asked with respect to dramatization. Add this to the possibility of displacement, and it becomes clear that the psychoanalytic interpretation of dreams is by no means the safe road to the unconscious. (2003, p. 24)

Hence, obviously dream analysis is more complex than this but the manner in which it is used is appropriate to the study.

Freud argues that dreams, specifically the content of dreams, can be analysed in order to be interpreted and better understood. Consequently, each dream can be interpreted to have a specific meaning and importance. Freud argues:

. . . there is a psychological technique which makes it possible to interpret dreams, and that, if that procedure is employed, every dream reveals itself as

a psychological structure which has a meaning and which can be inserted at an assignable point in the mental activities of waking life. (1975, p. 57)

Hence, the content of the dream is often related, in some way, to an individual's experiences, however, this relation is not always blatantly clear. It must be noted that one cannot compare the content of the dream and a person's experiences as the dream may not necessarily be a direct mirror of reality. Freud strengthens this point in the statement: "But it would be a mistake to suppose that a connection of this kind between the content of a dream and reality is bound to come to light easily, as an immediate result of comparing them" (1975, p. 69). Thus, there may not be overt connections between reality and the contents of an individual's dream, and this encourages an examination of the relationship between the two.

Furthermore, according to Freud, there are also cases where no apparent connection between the content of dreams and that of a person's experiences can be seen. In this instance a person will remember the dream; however, he/ she is unable to remember the experience to which this dream relates. Here the aspects that appear and the events that occur in the dream seem foreign to the individual, as there is no recollection as to the source of these images and occurrences. Freud states:

It may happen that a piece of material occurs in the content of a dream which in the waking state we do not recognize as forming a part of our knowledge or experience. We remember, of course, having dreamt the thing in question,

but we cannot remember whether or when we experienced it in real life.  
(1975, p. 69)

Moreover, Freud claims that the individual who had the dream is unsure as to where the dream and the content of the dream originated from; to the extent that, he/she begins to believe that the dream may not necessary relate to any of his/her experiences. This point is reiterated in *The Interpretation of Dreams*:

We are thus left in doubt as to the source which has been drawn upon by the dream and are tempted to believe that dreams have a power of independent production. Then at last, often after a long interval, some fresh experience recalls the lost memory of the other event and at the same time reveals the source of the dream. (Freud, 1975, p. 69)

In this quote Freud also highlights how an individual will eventually realize that the dream stems from an experience or wish that has been forgotten or repressed by the individual. Thus, a hidden wish or desire, for example, cannot be consciously recalled by the individual, as it may be unacceptable to that individual's or society's standards or norms. Gordon Globus in *Dream Life, Wake Life: The Human Condition through Dreams* states:

Dreaming thought thereby provides a special window on waking thought and life in general, since unconscious wishes are far easier to read in dreams. Accordingly, the true nature of wishful thought can be more easily discerned through the study of dreams. (1987, p. 43)

Therefore dreams allow thoughts, feelings and desires that seem threatening and unacceptable to an individual to become conscious in a less threatening way. A dreamer has no control over the content of his/her dreams thus, if inappropriate wishes, thoughts or desires emerge from the dream, he/she will not be as threatened as this does not reflect his/her conscious thoughts.

Moreover, according to Freud, it is important to note that “dreams have at their command memories which are inaccessible to the waking life” (1975, p. 71). Thus, material that is not easily recalled in an individual’s waking state often forms the basis of that particular individual’s dream, particularly that from childhood - for example, an individual who represses memories of a traumatic childhood experience. According to Freud, this traumatic experience will then be responsible for the production of “hypermnesic” dreams:

Since dreams have material from childhood at their command, and since, as we all know, the material is for the most part blotted out by gaps in our conscious faculty of memory, these circumstances give rise to interesting hypermnesic dreams. (1975, p. 75)

Freud also discusses the aspects that are portrayed in the dream; he suggests that it is not only the significant aspects of experience that are remembered in dreams, there is often also a recollection of aspects that are not of importance and those that are insignificant to that specific individual’s life:

Subsequent experience leads me to add that it by no means rarely happens that innocent and unimportant actions of the previous day are repeated in a dream: such for instance, as packing a trunk, preparing food in the kitchen, and so on. What the dreamer is himself stressing in dreams of this kind is not, however, the content of the memory but the fact of its being 'real': 'I really *did* do all that yesterday'. (Freud, 1975, p. 81)

Thus, the dream content does not always stem from a traumatic experience: it can also reiterate reality and also emphasise the insignificant events or incidents that actually occurred.

In interpreting dreams the focus is on the difference between manifest dream-content and latent dream-content. Manifest dream-content is the content of the dream that is obvious to an individual – this refers to the actual dream itself. In *Critical Theory Today: A User Friendly Guide* Tyson mentions that the dream images are examples of manifest content that requires interpretation (2006, p. 19). Latent dream-content on the other hand, is the unconscious message that can be interpreted from the manifest dream-content. Tyson also mentions that: "In interpreting our dreams then, our goal is to recall the manifest content and try and uncover the latent content (2006, p. 19). Freud emphasises this point again in *The Interpretation of Dreams*: "It is from these dream-thoughts and not from a dream's manifest content that we disentangle its meaning" (1975, p.381).

Freud further distinguishes between dream-content and dream-thoughts, two aspects that one should consider when analysing a dream. He argues:

The dream-thoughts and the dream-content are presented to us like two versions of the same subject-matter in two different languages. Or, more properly, the dream content seems like a transcript of the dream-thoughts into another mode of expression, whose characters and syntactic laws it is our business to discover by comparing the original and the translation. (1975, p. 381)

Thus, to analyse the underlying factors influencing a person's dream an examination of the dream-content is important in understanding the hidden dream-thoughts.

If one were to consider only the dream-content this would be an error and injustice to the meaning of the dream, as this would just be examining the dream at face value. In *Critical Social Theory: Culture, Society and Critique* Tim Dant states: "He [Freud] took dreams seriously but not literally: dreams have to be subject to interpretation before they can tell us anything about our feelings or experiences" (2003, p. 28). Therefore for a better understanding of the meaning and significance of the dream it is important first to examine the dream-content and then deconstruct the dream to decipher the underlying/ hidden dream-thoughts. This is reiterated in *The Interpretation of Dreams*:

The dream-content, on the other hand, is expressed as it were in a pictographic script, the characters of which have to be transposed individually

into the language of the dream-thoughts. If we attempted to read these characters according to their pictorial value instead according to their symbolic relation, we should clearly be led into error. (Freud, 1975, p. 381-382)

It is evident that symbolism is of vital importance when deciphering the meaning of the dream-content. The images, events and occurrences in the dream-content are often symbols relating to the repressed or hidden unconscious material. A chapter *in Literary Theory: An Anthology* taken from *The Interpretation of Dreams* further emphasises this point:

The dream-thoughts and dream-content are presented to us like two versions of the same subject-matter in two different languages. . . . The dream-content, on the other hand, is expressed as though it were in a pictographic script, the characters of which have to be transposed individually into the language of the dream-thoughts. (Freud, 1998b, p. 400)

Therefore dream analysis is quite a complex practice where the past experiences of an individual are vital to an adequate understanding as to the source of the hidden thoughts/feelings behind the dream. One must have an understanding of an individual's childhood and the influences of his/her behaviour. Thus, it is vital for one to explore condensation as some of the hidden thoughts/feelings behind the dream may become evident when analysing the actual content of the dream. The dream is also a lot more abstract than the dream thoughts. According to Freud, "If a

dream is written out perhaps fill half a page. The analysis setting out the dream-thoughts underlying it may occupy six, eight or a dozen times as much space” (1975, p. 383). Consequently, this indicates that the dream represents the condensed version of a vast array of thoughts and memories of a person’s experiences. The subject matter of a dream, when interpreted, can also often reveal the traumatic experiences of an individual.

In order to observe the effect of traumatic experiences on a person’s psyche, Bessel van der Kolk and Alexander McFarlane focus on trauma and the effects of this in “The Black Hole of Trauma”. In this chapter they investigate how traumatic experiences can damage a person’s mind, often causing permanent damage to the individual’s psyche. These psychiatrists commence their argument by stating that experiencing trauma is an essential part of being human and is an inescapable part of human life as most people will experience a traumatic situation/event.

However, they further reiterate that people are not all alike in their reactions when faced with difficulties pertaining to emotions and trauma (van der Kolk & McFarlane, 1998, p. 487). Some individuals are able to adapt in order to cope and deal with traumatic events in an attempt to resume their lives as normally as possible. Other individuals become fixated on the trauma experienced, causing them to lead lives that are continually haunted by the distress. For these individuals it is difficult to lead healthy normal lives as the trauma becomes the centre of their world and affects every facet of their lives (van der Kolk & McFarlane, 1998, p. 487).

Furthermore this chapter reiterates how traumatic experiences can change a person's psychological, biological and social equilibrium to such an extent that the memory of one particular event comes to contaminate all other experiences, causing the individual to dwell on that experience and pay no attention to the present (van der Kolk & McFarlane, 1998, p. 488). Thus, the traumatic experience ultimately affects all facets of the individual's life.

Van der Kolk and McFarlane also investigate "compulsive reexposure to trauma", which deals with how a traumatic situation can continue to haunt an individual as he/she will continually re-enact the trauma. They mention three ways in which the trauma can be re-enacted, namely: harm to others, self-destructiveness and revictimization. With regard to harming others, van der Kolk and McFarlane claim that, "Reenactment of victimization is a major cause of violence in society" (1998, p. 494). Therefore a victim of violence may, at a later stage, become the perpetrator of violence against other individuals, this then bringing to the fore the devastating effect on the psyche of the individual who experienced the initial trauma. It is then evident that this trauma is an inescapable part of the person's life and also to some extent governs his/her behaviour.

Secondly, van der Kolk and McFarlane investigate self-destructiveness and mention the link between traumatic childhood experiences and other self-destructive acts later in life. They argue that: "Studies consistently find a highly significant relationship between childhood sexual abuse and various forms of self-harm later in life, particularly suicide attempts, cutting, and self-starving" (1998, p. 494). Thus, in

some cases, the fact that an individual cannot deal with a traumatic experience can drastically affect the way he/she lives his/her life, often leading to him/her living a destructive life.

Lastly, van der Kolk and McFarlane mention revictimization, where, traumatized individuals often continue to be revictimized (1998, p. 494). This occurs when an individual has been victim to a traumatic event and hereafter he/she may continue being victim to similar traumatic events. In such cases the individual almost becomes prone to the particular type of traumatic event. An example here is of a woman who is sexually abused as a child and is then likely to be sexually abused as an adult as well. With this said, all three incidences where the trauma is reenacted illustrate how trauma is often an inescapable part of an individual's psyche, which often governs the life of the individual.

In addition, the inability to deal with trauma often also leads to mental illness, for example depression, bipolar disorder and in severe cases psychosis. Thus, one is able to note the connection between mental illness and society. It has been widely debated as to whether mental illness is biological or socially constructed. In a chapter titled "Abnormal and Clinical Psychology: The Politics of Madness" much emphasis is placed on the relationship between psychological problems and the societal influences that aggravate or intensify these disorders:

Critical psychologists do not deny that biological factors contribute to some psychological problems. Rather, whether or not biological factors are

involved, we insist that such problems are always situated in a social context. That is, the meanings attached to them, the moral evaluation made, and their consequences are inextricably linked to cultural, social, and historical circumstance. (Hare-Mustin and Marecek, 1997, p. 9)

Therefore, this reiterates the effect that society and societal influences have on the individuals living in the society, often leading to psychological problems (like those experienced by the characters in Duiker's novels). As can be seen, this lengthy discussion of Freud's theory has been provided to offer an understanding of the elements that will be focused on in the analysis of Duiker's novels.

Having provided some background to psychoanalysis, it is also vital to highlight the modalities of psychoanalytic literary theory/criticism that will be most appropriate to this study. In *Literary Theory: An Introduction* Terry Eagleton argues that psychoanalytical literary criticism can be divided into four kinds, depending on what one takes as his/her object of attention (1983, p. 179). It can concentrate on the author of the work, the work's contents, and its formal construction or on the reader (1983, p. 179). This study will pay careful consideration to three of these components; the author of the work, the work's contents and the formal construction of the text, when analysing Duiker's texts in order to get a better understanding of his work.

In *Freud's Theory and Its Use in Literary and Cultural Studies: An Introduction* Henk de Berg states: "Psychoanalytic literary criticism is not simply about interpreting a

text's protagonists. It also seeks to relate the text to the mind of its author" (2003, p. 84). Thus, examining the author of a work is an integral component in understanding the literary text as a whole. In investigating the author the concept of authorial intention is important. One must recognize who the author is, what the factors are that have influenced him/her, his/her background information and any other information that may have had an impact on the author. With this information in mind one may also infer as to what the author's intention is in creating the particular text and his/her purpose of creating the text.

In *Ways of Reading* Montgomery et al. clarify what is meant by authorial intention in the following quote:

To speculate about authorial intention . . . involves trying to extrapolate from what the text says, second-guessing a set of social circumstances very different from your own. In effect, you try to reconstruct the likely meanings or effects that any given sentence, image or reference might have had: these might be the ones the author intended. In doing this, you make a huge imaginative leap: you try to gauge an author's beliefs, emotions, knowledge and attitudes, and to guess what the author 'had in mind' at the time of writing. (2007, p. 10)

Thus, it is important for one to continually think about what the author possibly intended when examining all the aspects of a particular text. However, it must also be mentioned that one cannot pay attention solely to the authorial intention, as this

may distract the reader from acquiring an extensive understanding of the meaning of the text. This is basically only one angle from which a text can be scrutinised.

Furthermore, it must also be noted that examining authorial intent can also be problematic for a number of reasons. The first problem associated with this kind of analysis is the notion of intentional fallacy. In the chapter titled “The intentional fallacy” in *Literary Theory and Criticism: An Oxford Guide* Peter Lamarque defines what is meant by the term fallacy:

A fallacy is an invalid mode of reasoning, and Wimsatt and Beardsley claimed that it is fallacious to base a critical judgement about the meaning or value of a literary work on ‘external evidence’ concerning the author’s intentions. (2006, p. 177)

Thus, it is questionable whether one can successfully interpret the intent of the author by merely “guessing” what he/she, as the reader, assumes what is meant. This is almost too speculative, thus distracting the reader from what the text actually says.

Authorial intention also becomes problematic in situations where the author has created fictitious characters in a literary work, thus making it difficult for one to draw parallels between the author and the characters. In addition, an author does not always create characters that reflect on who he/she is as a person or on his/her viewpoints and personality traits. Thus, to infer authorial intent from these personas is problematic, as the created characters may not necessarily convey the actual

thoughts and feelings of the author. This is apparent in Duiker's *The Hidden Star*, a novel rooted in fantasy and magic. The main character Nolitye is clearly a fictional character created for the purposes of providing the reader with a light-hearted story of a little girl who discovers magic stones.

However, despite these limitations regarding authorial intention, it is necessary to pay attention to the author in this study, as it will contribute to the overall meaning of Duiker's literary texts. The bulk of authorial intention in this case will primarily draw on interviews especially in cases where the author himself states what his intention was. Furthermore, many similarities can be drawn between Duiker and Tshepo, the protagonist in his text, *The Quiet Violence of Dreams*; thus, it would be very difficult to separate some aspects of the text from the author without necessarily conflating the character with the author. An understanding of the author's background, in this case, arguably aids one in interpreting and understanding the meaning of the texts.

Another important factor to be considered when examining a text from a psychoanalytic perspective is to examine the actual content of the text. Thus, psychoanalytic theory is the most appropriate theory for this discussion as the analysis of Duiker's characters is at the heart of this study. In *Literary Theory* Clare Connors elaborates on the importance of using psychoanalysis in character analysis: "Psychoanalysis furnishes a rich language with which to talk about and to analyse characters, their natures and their motivations (2010, p. 123). Therefore in order to effectively apply this theory to K. Sello Duiker's texts, it is vital to examine the behaviour of characters, their interaction with one another and, of equal

importance, their childhood history and experiences. In this way, through a psychoanalytic reading of Duiker's three novels, one is able to understand Duiker's representation of characters and the impact of society/societal dynamics on their psyches.

Furthermore, the fact that Freud focuses on the structure of personality, the id, the ego and the superego, helps one understand Duiker's fictional representation of characters in his literary texts. This function of Freud's structure of the personality is emphasised in *Media Analysis Techniques*: "We can use the concepts of the id, ego, and superego to help us understand texts. In certain texts, characters may be seen as primarily id figures or ego figures or superego figures (Berger, 2012, p. 86). Therefore, understanding the characters in a text allows one to better understand the text as a whole, for example the themes, motifs and overall purpose as displayed by the characters and their actions.

In addition, in Duiker's novels the characters are continuously facing traumatic situations, some of which are so disturbing that the characters are unable to develop mechanisms to deal with them. As a result, most of Duiker's characters repress their emotions, emotions and feelings, which ultimately influence their behaviour. Thus, again, a psychoanalytic reading of the texts allows one to acquire a better understanding of characterization and themes in Duiker's texts.

Eagleton also mentions the formal construction of a text that can be focused on when examining a text from a psychoanalytic literary perspective (1983, p. 179).

When investigating the formal construction of a text it is important for one to consider the actual features of the text itself - for example, its form/structure, lexis and images in order to understand and interpret the text. Understanding these aspects also allows the reader to find meaning in the text, as evident in the quote:

If you look for this kind of meaning (which some critics have called 'objective' interpretation), then specific features of the text will be key to your interpretation. How the text is organized (what words and structures it uses, how images and ideas are patterned) will direct you towards a specific meaning. What is important in this framework is to observe details of language and form. (Montgomery et al., 2007, p. 10)

Therefore, regarding Duiker's texts, it is vital for one to examine carefully the structure and form of his novels, as an understanding of these structural components can add to the overall meaning of the texts. As already mentioned, Duiker uses a multi-focal approach in *The Quiet Violence of Dreams*, and this contributes to the meaning and interpretation of the text. If this text had been structured differently, it is possible that one's interpretation and understanding of the text could be slightly different. Thus, this illustrates how important it is to not just examine the author and the content of the text, but it is also just as important to also investigate the formal construction of the text. Furthermore, an examination of the novels from these different angles, i.e.: the author, the works' contents, as well as the formal construction of the texts, allows for a more in-depth analysis of the author of his works.

In concluding the chapter, a close examination of psychoanalysis, more specifically, the theories put forward by Freud, together with an analysis of the literary texts by K. Sello Duiker allows for a thorough investigation of Duiker's characters. Furthermore, the various theories provided by Freud provide an account of how the prominent themes in Duiker's novels can be further analysed and understood. Moreover, one is able to get a better understanding of the significance of the characters' dreams, their struggles regarding sexuality and Duiker's inclusion of fantasy in the novels. Thus, the next chapter of the thesis provides an analysis of Duiker's first novel *Thirteen Cents* highlighting and analysing the prominent themes, the struggles of the characters and other psychological aspects evident in the text. Thereafter, an in-depth investigation of *The Quiet Violence of Dreams* and *The Hidden Star* will be conducted.

### **CHAPTER THREE: THIRTEEN CENTS**

*Initially my interaction with Sello was limited to writing circles. I later realised that more than just being a creative genius, Sello was a fabulous human being, a great thinker and a very articulate speaker. It is entirely in character that his first novel *Thirteen Cents*, profoundly addresses issues of the poor, the hungry and the homeless. (Mahala, 2005)*

*Thirteen Cents*, Sello Duiker's first novel, indeed confirms his status as a "creative genius". Central to this novel are issues pertaining to violence, sexuality, prostitution and drug abuse. Before providing a detailed analysis of the novel, it is important for one to consider Duiker and his intention and purpose in creating this text. In psychoanalytic literary criticism it is just as important to examine the author's intention as it is exploring a text and its characters. In *Thirteen Cents* Duiker creates awareness and he alerts the reader to the struggles of living in post-apartheid South Africa, where his main focus is on street children. In an article titled "The Streets and the Gods of Truth" Duiker highlights this point:

Among the bustle of people making a living by any means necessary, I noticed another ignored member of street life: the street child. For some reason street children seem to stand out more in Cape Town than elsewhere. . . . So I couldn't but notice a number of them on my way to college every morning, sleeping huddled together under threadbare flea-infested blankets, neglected and left to fend for themselves. (2004b, p. 9)

Therefore, regarding authorial intention, it can be inferred that Duiker was both concerned and somewhat intrigued with the life of the street child and the struggles faced by these members of society. Duiker's empathy and intrigue is evident in the fact that he became actively involved with the street children - an "ignored member of street life". Duiker recalls his involvement with the street children of Cape Town:

And then one day I followed a small circle of street children into their world. . . Time enough for me to discover, that when you live on the street, the world is often a harsh, cold pavement with greedy pigeons competing for food with you, and a dangerous bully around the corner, ready to bludgeon you.  
(2004b, p. 9)

Duiker's purpose of creating the novel is to highlight the plight of life on the street for children/adolescents and how these children are often at the mercy of the dangers that lurk within this environment, like the bully that he mentions in the quote.

Duiker then goes even further in his description of life on the street for children when he contrasts the lives of these children with those of more privileged children in society. He states: "While the world sleeps and other children lie snugly in their beds, these kids sniff glue, smoke buttons and anything else that would make them forget that childhood is passing them by. They are aggressive as a matter of course, tough and streetwise" (Duiker, 2004b, p. 9). It can be inferred that the point of this distinction is to encourage one to see the inequalities still prevalent in post-

apartheid South Africa and how the lives of children, depending on their social status, differ drastically.

Diane de Beer focuses on Duiker's interest in the lives of the street children in the article "A fresh new voice" where she states:

In the meantime, he [Duiker] became almost obsessed with the street children in Cape Town and knew that he had to tell their story. . . He spent a few days living with the children to experience their tough lives and believes that theirs is probably one of the worst journeys anyone can make. (2001a, p. 13)

In this same interview with Diane de Beer Duiker says: "I know street children exist in other cities, but with Cape Town, a relatively small city, one is always aware of them" (quoted in de Beer 2001a, p. 13). In cognizance of this, Duiker relates to the issues of violence faced by the characters and he is empathetic regarding the effects of these issues on the characters, both physically and psychologically. Therefore *Thirteen Cents* is a text in which a psychoanalytic reading of the text allows one to better understand the characters, the complexity of their problems and to effectively analyse the psychological impact of societal issues on the characters' psyches.

In beginning the analysis of the novel it is important to mention that Duiker utilises the realist tradition in his construction of *Thirteen Cents*. Having taken the time to live with the street children in Cape Town, Duiker incorporates details of this society into *Thirteen Cents*. In this way he presents the reader with a portrayal of post-

apartheid society. Unlike many other authors who focus mainly on political issues within post-apartheid texts, Duiker's novel focuses more on the social and emotional problems that affect many individuals living in the period after democracy. This point is emphasised in the following comment:

Through blue eyes which shine strangely against skin so dark that he is "almost a *makwerekwere*" (a foreigner), Azure slices through to the rotten core of Cape Town's underbelly, exploited by men who have too much money and jism and no shame. In its realistic portrayal of racism, stereotyping and the sexual exploitation of children by adults, *Thirteen Cents* represents the worst of South African life. (Isaacson, 2000, p. 18)

Montgomery et al. focus on the importance of authors creating characters that are realistic when constructing a realist narrative. They highlight the point that literary authors should pay careful attention to the characters that they create in their novels, as these characters should be portrayed to the reader as fully functioning characters. This is reiterated in the statement: "there are complex, 'rounded' and developed characters, who develop throughout the narrative" (Montgomery et al., 2007, p. 286). In this way the reader is able to relate to the characters as if they are human, thus, further allowing the reader to understand the mindset of the character as well as the resultant behaviour and actions.

In *Thirteen Cents* Duiker presents all the characters as complex individuals and as human-like, and thus the reader is able to relate to and understand the mind-sets of

these individuals. This is particularly evident in how Duiker presents Azure, as he is crafted in such a way that he appears as a fully functioning person with thoughts, feelings and emotions - a troubled person struggling to cope with the everyday pressures of a life lived on the street. It is through the eyes of Azure that the reader experiences the world of living on the streets of Cape Town and he provides the reader with an understanding of the post-apartheid society depicted in the novel. In her article "Read this and see street kids with new eyes" Bronwen Müller reiterates the impact of the characterization in the novel on the reader:

*Thirteen Cents* is a muscular read; it requires and demands a response from the reader. The gauntlet thrown down by the author is to see humanity in lives lived on the street. You will never look at a street person in the same way after you have read the book. (2000, p. 8)

In the beginning of *Thirteen Cents* Azure begins the story by providing the reader with a description of his physical features. He says: "I have blue eyes and a dark skin. I'm used to people staring at me, mostly grown-ups. When I was at school children used to beat me up because I had blue eyes. They hated me for it" (Duiker, 2000, p. 1). From this quote one is able to note that from an early age Azure is seen as being different from others and is deemed and treated as an outcast by others in the society. Furthermore, it can also be argued that this is the beginning of Azure's psychological issues as he seems to battle to find his place in society.

David Callenberger further emphasises this point when he compares Azure to Frieda, the protagonist in Zoë Wicomb's *You Can't Get Lost in Cape Town*. He argues:

Azure, like Frieda, lives in a world of constant racial indeterminacy because his black skin contrasts with his deep blue eyes; therefore, Azure cannot live as a typical black person because black people only notice his eyes, while white Capetonians only notice his skin. Also like Frieda, he too seems metaphorically lost in Cape Town, existing in a raceless purgatory because his body precludes him from embracing specific racial ties. (2006, p. 91)

Azure's constant struggle to find his place in society is compounded by the constant judgement and criticism that he gets from the other members in society. This point is again emphasised when Gerald, the bully in the text, addresses Azure:

No, I mean you have to be more black . . . like more black than all of us. You must watch what you wear. Like those shoes. Things like that give you away. Like if people see you and they don't know you right, the first thing they look at is how you look. Right? "Right." "So now they look at your blue eyes and your shoes and they think blue eyes, veldskoene, he's trying to be white. That's how people think. (Duiker, 2000, p. 35)

Consequently Azure is continually under scrutiny by the other characters primarily because he is different; he has blue eyes, a rare occurrence. Furthermore, if he dresses in a certain way then again he is judged by other characters in the novel;

therefore, it is as if the other characters want Azure to be ashamed of how he looks – it is as if he is the one to blame for his physical differences. The effect of this continuous social ridicule on the psyche of Azure is evident when he states: “I wear my blue eyes with fear because fear is deeper than shame” (Duiker, 2000, p. 19). Thus, these two emotions, namely, fear and shame continuously haunt Azure and are contributing factors to his emotional turmoil.

This social scorn and criticism from the rest of society raises Homi Bhabha’s notion of the other/othering. As a result of Azure’s differences, both physically and psychologically (to be discussed later) he is often viewed as being an outcast purely because of these differences. In *The Location of Culture* Bhabha states:

The social articulation of difference, from the minority perspective, is a complex, on-going negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation. The ‘right’ to signify from the periphery of authorized power and privilege does not depend on the persistence of tradition, it is resourced by the power of tradition to be reinscribed through the conditions of contingency and contradictoriness that attend upon the lives of those who are ‘in the minority’. (1994, p. 2)

Azure is a character that can be said to be ‘in the minority’ as he is different to the other characters and he is also not understood by the other characters in the novel. He is contradictory in his actions and is seen as being psychologically unstable in

the text, which results in the other characters judging and criticizing him and therefore distancing him from themselves.

The constant ridicule and criticism from society prove to be psychologically damaging to Azure, as the traumatic experiences he faces seem to invade his actions and behaviour. This immediately brings to mind Bessel van der Kolk and Alexander McFarlane's theory. They begin their discussion by stating that "experiencing trauma is an essential part of being human" (van der Kolk & McFarlane, 1998, p. 487). Therefore all individuals experience trauma or traumatic experiences at some point in their lives, however, the difference in individuals is in the way that they deal and cope with the traumatic experiences. Some people develop effective coping mechanisms to overcome and deal with trauma, whereas others do not cope as effectively with these traumatic situations.

Azure is a character that does not adequately cope with traumatic or stressful situations. Even though he is a fictional character, Azure's experiences seem to overshadow his life and they form an integral part of who he is. "The Black Hole of Trauma" by van der Kolk and McFarlane confirms how traumatic experiences can impact on an individual:

Despite the human capacity to survive and adapt, traumatic experiences can alter people's psychological, biological, and social equilibrium to such a degree that the memory of one particular event comes to taint all other experiences, spoiling appreciation of the present. This tyranny of the past

interferes with the ability to pay attention to both new and familiar situations.  
(1998, p. 488)

The same can be said about Azure's memory of the death of his parents. Azure does not actually witness the death of his parents; however, he is confronted by the gruesome scene when he discovered the bloodied bodies of the parents: "I lost my parents three years ago. Papa was bad with money and got Mama in trouble. The day they killed them I was away at school. I came back to our shack only to find them in a pool of blood. That was three years ago" (Duiker, 2000, p. 2). The vivid description of the murder scene provides evidence that this is a traumatic event that has a drastic psychological effect on the character.

Kyeong Hwangbo describes trauma in the following words:

Trauma is a liminal experience of radical deracination and calamity that brings about a violent rupture of the order on both the personal and social level. It annihilates the sense of continuity in our lives and our self-narratives, bringing to the fore the contingency of our lives. (2004, p. 1)

The traumatic experiences suffered by Azure, like the gruesome death of his parents, definitely is a "calamity" in his life as the effects of this trauma still linger on in all facets of his life. It can also be said that after this experience there is "a violent rupture of the order on both the personal and social level" as this experience seems to change Azure and his behaviour in society.

Freud's distinction between the conscious and unconscious sections of the mind can also be used to analyse and understand the mind of Azure. More specifically it is the unconscious segment of the mind that is most applicable in this discussion. As outlined in the discussion on Freudian theory, the unconscious is the section of the mind that stores all of a person's experiences, memories and repressed material. Furthermore, in this discussion Freud distinguishes between two kinds of unconscious. Firstly, there is the unconscious material that is latent and is not capable of becoming conscious, as this material has been "pushed" out of conscious thought:

The unconscious mind, which Freud called simply the unconscious, contained ideas that were out of awareness, normally not accessible to the conscious mind. The ideas in the unconscious were thoughts that the person in full consciousness would find very unacceptable. The ideas might be painful, disagreeable, even frightening. (Robbins, 2003, p. 93)

Therefore this section of the mind contains information that an individual may choose to try and forget about, as it is distressing to the individual.

In the context of the novel, Azure seems to repress his memory of the gruesome murder scene when he discovered the bodies of his parents. This is evident when he claims later on in the novel that he has managed to deal with the traumatic experience of losing both parents and discovering their bloodied bodies. He explains: "My friend Bafana can't believe that I saw my dead parents and didn't freak

out. But I told him. I cried and then it was over” (Duiker, 2000, p. 2). Instead of him dealing with the situation, he seems to repress this information, which is too painful for him to handle. Azure may not admit it, or even be aware of it; however, he is psychologically affected by the death of his parents.

In addition, Azure is almost in denial regarding his psychological issues and emotional turmoil. He seems to block the feeling of sadness out of his mind – he refuses to allow himself to show any emotion by crying, and he even goes as far as mentioning that men are not supposed to cry as this symbolises weakness:

I walk on the beach and feel broken shells under my feet. They make a crackling sound which makes me sad. I hate sadness because it means tears are not far off. And I can't have that. Men don't cry. When have I ever seen Allen cry? Never. Or Gerald? Never. Or Sealy? Men don't cry. And since I'm nearly thirteen I mustn't cry. I must be strong. I must be a man. (Duiker, 2000, pp. 23-24)

From this quote one can also note how societal expectations also influence Azure and how he thinks he should deal with the traumatic experiences that he endures. He has the notion in his mind that if he is a man it is unacceptable for him to show any emotions, let alone cry. This can also have a negative impact on Azure, as he does not allow himself to actually deal with tragedy, for example, to mourn the death of his parents. Instead he merely pushes this thought out of his mind and rather

reacts to the situation, as he deems a man should, without any tears. Hence, Azure represses these disturbing memories in order to cope with his loss.

It is also important to discuss the preconscious: "The preconscious (Pcs) consists of everything that can easily exchange the unconscious state for the conscious one. Thus, the preconscious is latent and capable of becoming conscious, while the unconscious is repressed and is likely to become conscious without great difficulty" (Nelson-Jones, 2011, p. 29). This is also information that may be disturbing to an individual; however, this information can be easily recalled and considered.

Regarding Azure, it is evident that he shifts information from the unconscious to the conscious section of the mind with his constant reference to death throughout the novel. The scene of his parents' death keeps appearing in his conscious thought; however, it is now present in a less threatening way - the focus is not on the parent's death but rather on death in general. He states:

I've seen too many kids die and disappear. There's no point in getting too close. Just now he gets an overdose from his stupid drugs. And then what? Now I must walk around crying because this stupid boy who has a home ran away to kill himself with drugs. (Duiker, 2000, p. 7)

From this quote it is evident how Azure seems to be accustomed to death, as he seems emotionless when he speaks about death in general. The past traumatic experiences seem to have numbed his feelings when it comes to death as he has

experienced death so often that it has somewhat desensitized him to it. Furthermore, it is as if death is a normal everyday occurrence to him.

Another example in the novel that is representative of negative/painful experience that has been repressed and is now becoming conscious is Azure's obsession with destruction. It is worth noting that Azure has been destroyed by life's challenges, especially the death of his parents; thus, he unconsciously becomes obsessed with destruction after this ordeal. It is as if he sees destruction in every facet of daily life. For example, he sees the sun as being a symbol of destruction. He mentions: "When I look at the sun I can still see destruction. Total destruction" (Duiker, 2000, p. 104). It is as if destruction is a part of his everyday life, it is something that he has personally experienced and it now governs his life.

To elaborate on his obsession with destruction it is also important to mention how he takes pleasure in witnessing destruction. He again reiterates the destructive power of the sun in the quote: "I get excited when I think of this ball of fire growing bigger and destroying everything in its path" (Duiker, 2000, p. 105). The fact that Azure gets excited when he thinks about destruction illustrates the damage to his psyche, his inability to deal with the numerous traumatic experiences that he has experienced and how these now influence his behaviour and functioning in his everyday actions. These negative memories that were repressed are now made conscious in his preoccupation with destruction and annihilation. This could also be symbolic of Azure's feelings, as he, having lived a difficult life, feels destroyed and annihilated.

Duiker also depicts violence as an everyday occurrence in the novel, as the characters seem to accept this as common practice. In one incident in the novel *Azure* again informs the reader of his first-hand experience of witnessing Allen, a pimp in the area, killing someone. He casually states: “He’s [Allen] killed someone before and I saw the whole thing happen” (Duiker, 2000, p. 13). This again reiterates that death is a recurring theme in the novel and is something that most of the characters have grown accustomed to – it is almost portrayed as a normal part of their everyday lives.

Furthermore, the reader is also provided with a first-hand account of the various negative elements surrounding the characters in the novel, issues such as drugs, murder and suffering. This point is reiterated in a conversation between Vincent and *Azure*: ““Look, I know he [Gerald] does drugs and everything.” “Fuck the drugs. Word is he killed some people. Well, let me say he killed a family. Two kids and the wife and husband” (Duiker, 2000, p. 58). This quote reveals the reality of the everyday struggles and predicaments faced by the characters in the novel. Their lives are marked by violence, trauma and drug issues. One can immediately detect the mood created by the text by reading only these few sentences from the novel. The vulgar language and lexis choice give the stark reality of the conditions in which the characters lived. Furthermore, Duiker portrays themes and elements that are typical issues faced in contemporary post-apartheid South Africa.

Moreover, Duiker describes post-apartheid South Africa, more specifically Cape Town, as a dark, destructive place with many negative characteristics. This point is

evident in Oscar's conversation with Azure. Here Cape Town is personified as he goes as far as to describe the city as an evil woman. He says: "She's bad, Cape Town. She takes you in, in the beginning, but be careful. She'll destroy you if you're not watching" (Duiker, 2000, p. 116). Thus, he portrays the idea that people are almost captured by the city and once they are captured it is very difficult for them to escape the powerful grip/ influence of the city. Here the city is a destructive force and it is also an instrument of change of most of the characters.

The notion of the city as an instrument of change is evident in many instances throughout *Thirteen Cents*, as evil is constantly emphasised and in most cases Duiker illustrates how society seems to make people evil. The first reference to evil is at the beginning of the novel when Azure is providing the reader with background details of himself and of his living conditions. He argues that the fruit-sellers are evil and he portrays these characters as continuously trying to spite other characters, like himself. This is evident when he says: "I can smell their evil. I know a few kids who are under their evil spell" (Duiker, 2000, p. 1-2). Thus, Azure is convinced that other characters in society, like the fruit-sellers, are part of society's evil influence.

Azure shows signs of being somewhat obsessed with evil and the negative effect thereof on other characters in the novel. He states:

And some of them are so deep in their evil they can change shape. They can become rats or pigeons. Pigeons are also rats, they just have wings. And

once you become a rat they make you do ugly things in sewers in the dark.  
It's true. It happens. I've seen it. (Duiker, 2000, p. 2)

This statement reaffirms the fact that Azure has a negative outlook on society and the people therein. It also emphasises how the negative aspects of society are an inescapable part of the characters' lives as they are continuously influenced by the evil/wrongdoings in society. One such character that is negatively influenced by societal issues is Gerald. He is an angry, aggressive and brutal character, one who no longer shows any sign of emotion, remorse or sympathy. Gerald is one of the powerful characters in the novel – he is almost portrayed as the kingpin in the society. Most of his actions are marked by violence and he continuously torments the other characters in the novel in order to reinforce his superiority and position in the society.

Azure suffers the brunt of Gerald's violent and oppressive ways as Gerald seems to constantly reinforce his powerful position in society by utilising bully tactics to oppress and frighten the other characters. A good example in the novel that emphasises this point is when Azure meets Liesel. She says: "He's [Gerald] looking for you. You better go now" (Duiker, 2000, p. 38). The fact that Liesel instructs Azure to go meet Gerald immediately illustrates the power and authority of this character, in addition, the fact that she mentions that he must go "now" is indicative of the fear and anxiety of the other characters.

One such incident where Azure suffers the wrath of Gerald is when he goes to meet with Gerald and is severely assaulted by one of his gang members. Sealy actually apologises after punching Azure and says: ““Sorry, I have to do this,” he says, “he’s watching”” (Duiker, 2000, p. 38). Therefore it is clear that Gerald is like a puppeteer and his allies are his puppets as he is the influential character controlling the actions of the other characters; they are merely doing what Gerald instructs. This point is further emphasised when Sealy is assaulting Azure:

I get up, holding my broken ribs. He punches me again with a strong left hook. I stagger and land on my face. He kicks me in the head and stamps on it, grinding me into the road tar. I start screaming and grab his leg. He fucks up my face with his fists. My nose starts bleeding and snot runs. (Duiker, 2000, p. 38-39)

This scene takes place under the supervision of Gerald, the mastermind behind the assault. In addition to this, it is clear that this incident is quite traumatic for Azure, thus adding to the struggles of his everyday life and to the damage of his psyche.

Gerald’s brutality and aggressive nature is also evident in his conversation with Azure when he announces that he is the one responsible for the death of his parents: “I stole you from your parents. I killed them . . . I killed your parents because they were going to hurt you” (Duiker, 2000, p. 69). It is thus difficult to separate violence from Gerald as well as the impact of this violence on the other characters, like Sealy and Azure. Sealy is also affected by this violence as he does

not seem to be a violent character; however, he behaves in a violent way as per instruction of Gerald. The fact that he apologises to Azure emphasises that it is not in his nature to be hostile and aggressive; he is merely avoiding further problems that may ensue if he disobeys Gerald.

Survival of the fittest seems to be the order of the day in the Cape Town street life. Each character has to fend for him/herself as the other characters are so consumed with their own well-being that they fail to take into cognizance the struggles of others. This idea is reinforced in the novel when Vincent advises Azure: "You must look after yourself, bra. Do you understand that? No one's going to help you in Cape Town. You must do everything yourself" (Duiker, 2000, p. 98). Consequently, in order to overcome life's obstacles the more influential characters in the novel fend for themselves and avoid reliance on others to get ahead because they cannot trust anyone.

Interestingly though, Azure is depicted as quite a needy character as he is dependent on his friend Vincent for continuous support. It is as if Vincent is Azure's crutch, a character that helps him tackle the trials and tribulations of living in a violent society. Azure's dependence on Vincent is evident when Vincent tells him that he has decided to leave: ""This is serious. You're leaving me. You're my only connection in Cape Town." "You'll be alright." "Can I come with you?" "You don't have enough money. I've been saving up. I'm going by train." "But you can't leave. They'll kill me if you leave"" (Duiker, 2000, p. 97). From this conversation it is clear that Azure feels as if he cannot overcome challenges and survive on his own, it is as

if he can foresee his definite death, without Vincent fending for him. Thus, this is another factor that is contributing to his psychological insecurities.

Freud's five psychosexual stages of development would seem useful in analysing Azure's personality. The fact that he is such a needy and dependent character can be attributed to the first psychosexual stage of development which is the oral phase. The psychological theme associated with this stage is dependency, as the infant is dependent on his/her mother for satisfying his/her hunger by feeding the infant. It is this stage of personality development that determines whether a child is an independent or dependent adult. To elaborate on this:

Failure to progress from one psychosexual stage to another, referred to as *fixation*, results in the sexual energies of the person becoming permanently attached to the stage. In addition, traumatic events or extreme stress can result in *regression*, a re-enactment of behaviors typical of an earlier psychosexual stage. For example, nailbiting, overeating, overtalkativeness, smoking, and thumbsucking, combined with an excessively dependent, greedy, and passive personality in an older child or adult, were viewed as symptoms of fixation at or regression to the stage. (Aiken, 1998, p. 110)

Therefore, Azure regresses back to the oral stage of personality development as he lacks independence and also displays more of a passive personality. This again reinforces the damage to his psyche and his inability to deal with the traumatic experiences that he has faced. Azure's lack of independence and fear of being

alone is again emphasised in the quote: “I know what fear is. I know what it means to be scared, to always be on the lookout. I know what it means to hear your own heartbeat. It means you are on your own” (Duiker, 2000, p. 66). Hence, this illustrates how Azure equates being alone, facing the world without Vincent, to fear. He is in fact terrified to face the city and its problems on his own.

Regarding Freud’s psychosexual stages of development, the next stage that strongly influences Azure is the phallic phase. It is in this stage that Freud focuses on a discussion of the Oedipus complex. To reiterate: little boys, according to Freudian theory, sexualize their love for their mothers and wish to displace their fathers and monopolize their mother’s affection (Berger, 2012, p. 81). Thus, the son will be attracted to his mother, but, at the same time, he will develop hostility issues with his father.

When looking at the family dynamics regarding Azure and his relationship with his parents, one can see signs of the Oedipus complex in him. These signs are highlighted in his conversation with Gerald: ““But I loved my mother and she loved me.” “You didn’t love your mother. You feared that she would say no to anything you did. You did everything to please her. Your father hated you for that. He was going to kill you”” (Duiker, 2000, p. 69). From this quote it is apparent that Azure, while his mother was still alive, would do anything to please her. In addition, interestingly, Azure mentions to Gerald that his mother loved him; this is interesting as it is almost as if he is trying to convince himself that his mother loved him just as much as he loved her.

Gerald mentions that Azure's father "hated" him for trying so hard to win his mother's approval. Even though this is Gerald's view which might be somewhat unreliable, the word "hated" is quite a harsh word to describe how Azure's father felt about him. Thus, Azure's father seems to display some sort of jealousy here as he could possibly see the strong connection of his son to his wife. Moreover, Azure's father is portrayed as quite an aggressive character as he physically abused his wife. This is evident when Azure mentions an incident when his father beat his mother: "And my mother, she never cried. Her tears were her blood. She cried only when Papa beat her until she bled" (Duiker, 2000, p. 24). Therefore, considering Azure's father's aggressive nature towards Azure's mother, and that Gerald mentions that Azure's father was going to kill him may lead one to believe that his father may have been embittered by the mother-son relationship.

In order to analyse the personality traits of the main characters in *Thirteen Cents* further it is imperative for one to take note of Freud's structure of personality development. As already mentioned in the previous chapter, the structure of personality consists of three components: the id, the ego and the superego. These components are intimately linked to the conscious and unconscious sections of the mind where the id is closely related to the unconscious section of the mind and the ego and superego fall into both the unconscious and conscious section of the mind.

Firstly, the id is purely unconscious and is governed by the pleasure principle; hence people who are driven by the id seek fulfillment of their needs and desires

regardless of the consequences and impact on others in society. Dennis Coon highlights this point in the quote:

The id is made up of innate biological instincts and urges. It is self-serving, irrational, impulsive, and totally unconscious. The id operates on the pleasure principle. That is, it seeks to freely express pleasure-seeking urges of all kinds. If we were solely under control of the id, the world would be chaotic beyond belief. (2006, p. 422)

One may examine the effect of the id on the main characters in the novel in order to understand their thought processes and behaviour as well as to understand some of the prevalent issues within the society.

Azure, the main character in the novel, is a character whose behaviour is more governed by the id or the unconscious part of the mind. As already mentioned, this is the primal part of an individual's personality and it will attempt to accomplish an individual's needs regardless of the consequences. In Azure's case, due to the fact that he lives a life on the street it is not always easy for him to obtain all the basic necessities required to ensure his survival. It is a constant struggle to acquire food, a place for bathing and even clothing. As a result of this, he finds methods to fulfill these basic needs irrespective of the consequences for himself or for society.

The first example of an instance where it is evident that Azure's behaviour and actions are driven by the id is on the first page of the novel where he lets the reader in on his struggles regarding his daily search for food. This is a basic human need

that must be fulfilled, thus Azure takes drastic measures in order to find food. It is common practice for him to rummage through dustbins to find something to eat – a practice that is often frowned upon by the more wealthy people in society. Thus, this behaviour is primarily governed by the id, as Azure's main priority is to find food, regardless of what other members in society think. He is often judged by the other members of the society in his daily struggle to survive. One such instance in the text is when he feels as if he is judged by a security guard: "I feel thirsty and go to the public toilet on Bree Street. A security guard who works near the open parking lot looks at me funny, like I'm a thief or something" (Duiker, 2000, p. 19). This illustrates how Azure's behaviour is often judged by others in society, as, in this instance, Azure can actually sense the prejudice of the security guard.

Another example of id-driven behaviour is his involvement in prostitution. It is apparent that Azure is not naturally attracted to members of the same sex; however, this is a way to ensure a generation of some sort of income. He is merely involved in prostitution because there is a demand for male sexual partners/prostitutes and this makes it easier for Azure to meet some of his basic needs, for example acquiring clothing and food. The fact that he does not enjoy sexual relations with men and just uses this as a method to acquire an income is evident when he describes a sexual scene between him and one of his clients: "He lies on top of me and just grinds his hips against mine. "Why aren't you getting an erection?" he says. I think of Toni Braxton and my dick rises. "That's better," he says and carries on rubbing himself against me" (Duiker, 2000, p. 91). Here Azure actually has to

imagine a woman in order to become aroused; thus the only driving force here is the idea of acquiring money to fulfill his physical, not sexual needs.

In an article titled “The Price of Pleasure: K. Sello Duiker’s *Thirteen Cents* and the Economics of Homosexuality in South Africa” Timothy Johns reiterates this point. He states:

*Thirteen Cents* depicts how a banal economic rationale can lie behind forms of sexual experience; which is to say, market forces can have more to do with the determination of sexual orientation than free choice or ‘authentic’ cultural practice, especially for the most vulnerable. In fact, as the novel indicates, in contemporary South Africa pleasure can only be had at a price: Azure, the hero, a desperate thirteen-year-old street urchin living without any kind of state support or safety net, offers sexual favours to other (usually White and wealthy) men in order to survive. (2010, p. 250)

Hence it is out of pure desperation that Azure resorts to prostitution, as if he did not partake in this practice he would have no economic income whatsoever.

The fact that prostitution is a common practice in the novel emphasises how many of the characters are driven by the id according to Freud’s structure of personality. In Azure’s descriptions of his many sexual encounters in the novel one can see how many of his clients are in fact id-driven, as they are focused solely on obtaining sexual pleasure from Azure. This is evident in the sexual encounter between Azure and his first client in the text. In this meeting it is obvious that the primary aim of the

encounter is for the client to gain pleasure; he is not interested in anything else. Azure reiterates this point when he mentions that he is aware of how most clients are in these encounters; here the sexual act must be performed as soon as possible. He says:

I sit a long while before I hear someone whistling. Soon I'm walking back with a white man to his flat. When we get inside the lift he tells me to take off my shoes. I know the routine. Once inside his flat he will expect me to strip off at the door. We go in and I begin to take off my clothes at the kitchen door.

(Duiker, 2000, p. 8)

Hence, the client seems to have no problem with the fact that he has brought a prostitute home, he is solely driven by his sexual instinct and nothing else seems to matter. This point is again reiterated when the client seems to be rushing the encounter. He says to Azure: "Come now, we must get on with it" (Duiker, 2000, p. 9). This suggests that the client is concerned about nothing other than fulfilling his sexual desires and needs, this being an example of the primary objective of the id.

Freud's structure of personality the id is again emphasised in Azure's encounter with another client, this time the client is a wealthy, married man. This man is also driven by the id, as, even though his conscience may be playing on him, he still goes through with having sex with Azure. There are signs that his conscience may be reacting to the situation throughout the encounter. Firstly, this is evident when Azure begins talking to him about his family and he gives a stern reply: "Look, I

don't want to talk about my family. Are you coming or not?" (Duiker, 2000, p. 81)

From this it is clear that another component of Freud's personality structure, the ego, is prominent here.

The ego, unlike the id which is primarily unconscious, has contact with reality and controls behaviour. Hence the ego takes reality and the environment into consideration when trying to satisfy the instincts and desires of the id. Furthermore, unlike the id which is driven by the pleasure principle, the ego is governed by the reality principle:

The ego meets the needs and desires of the id by operating on the reality principle. The reality principle dictates that while trying to meet the unconscious and often irrational needs and wishes of the id, the ego must follow rules of reality, one of which is delaying gratification. (Carducci, 2009, p. 84)

Therefore taking this into consideration, the ego almost balances reality with the unconscious needs and desires of the id. With this said, it is the function of the ego that creates the feeling of apprehension in Azure's client. Even though the id seems dominant in this situation, the ego still does have an effect on the character and his behaviour. Another instance where the client's conscience seems to be having an effect on him is when the client seems worried that he will be seen with a prostitute. This is evident when he says: "We better go," he says, "it's getting late." You mean you're worried that someone might see you, I say to myself" (Duiker, 2000, p. 81).

Consequently, it is evident that the id and the ego are in constant conflict with one another, which in most cases also causes conflict within the person.

Another character who seems to be primarily driven by the id is Gerald. His behaviour is also seen to be driven by the pleasure principle, however, in most cases he is not governed by sexual pleasure, but by gaining pleasure from violence. He seems to take great pleasure in imposing harm on other characters, more specifically on Azure. This is evident when he instructs Sealy to physically assault Azure under his watchful eye. Gerald seems to thrive on witnessing Sealy beating Azure; this is evident when he ends the violent attack and walks away from the incident in a jovial mood: ““That’s enough.” I hear Gerald’s voice. He walks dancing to the beat of TKZee” (Duiker, 2000, p. 39). This illustrates that violence does not bother him; instead, he has gained pleasure from this violence he has initiated.

Regarding this incident one can also comment on the behaviour of Sealy. Gerald instructs him to assault Azure; however, his conscience seems to play on him as while assaulting Azure, and he sees the need to apologise. This is where the function of the superego comes into effect:

The primary function of the superego is to inhibit and squash any unconscious impulse of the id. It also tries to make the ego act in a moral way, to take moral as well as rational considerations into account when deciding how to act in a certain situation. Lastly, the superego tries to guide the person

towards perfection in what he says, does and thinks. (Watts and Hook, 2009, p. 60)

In consideration of this it is important to note that Sealy is completely aware that his actions are unacceptable, however, he assaults Azure with the primary objective of satisfying Gerald. The fact that he apologises highlights his feelings of guilt and remorse as the superego may be seen as leading him in the direction of what is acceptable that a person should apologise when his/her actions are incongruent with what is socially acceptable.

The abovementioned leads one to the discussion of sexuality and how Duiker portrays this in the novel. Firstly, before examining how sexuality is portrayed in the novel it is important to discuss the following concepts: sexual instinct, sexual object and sexual aim, as these concepts allow one to understand the issues of sexuality as well as the sexual relationships between the characters in the novel. Thus, it is important to consider *Three Essays on the Theory of Sexuality* in which Freud focuses on “The Sexual Aberrations”, which investigates deviation in sexuality and sexual abnormality.

Firstly, in order to begin the discussion one must focus on what Freud means by sexual instinct and his comparison of this to the instinct of nutrition/hunger. In this analogy, a person eating or drinking in order to satisfy his/her hunger or thirst is compared to someone seeking a sexual partner in order to satisfy his/her sexual instinct or libido. As already highlighted (in the previous chapter), the sexual instinct

of a person develops as he/she proceeds through the psychosexual stages of development. However, the sexual instinct of a person may not only be fulfilled by someone from the opposite sex; it is also possible for a person to be attracted to a person of the same sex. Furthermore, in order to further explain the sexual attraction between members of the same sex it is vital to highlight the difference between sexual object and sexual aim.

To recapitulate, Freud defines the sexual object as “the person from whom sexual attraction proceeds” and sexual aim as “the act towards which the instinct tends” (Freud, 1962, pp. 1-2). Jonathan Lear further emphasises this distinction: “Freud defines the sexual object as the person or thing towards which we feel sexual attraction, the sexual aim is the act towards which the drive tends” (2005, p. 72). Hence, a person may not necessarily be attracted to a person of the opposite sex, as the sexual object may be a person or thing, therefore it must be noted that there may be deviations concerning the sexual object.

Furthermore, in “The Sexual Aberrations” Freud argues that the common view of sexual instinct is that a man and woman should find sexual satisfaction in one another, and he also claims that men and women are always striving to unite in love (Freud, 1962, p. 2). However, this is not always the case as there are men whose sexual object is a man and women whose sexual object is a woman. Thus, these people are attracted to members of the same sex, and not the opposite sex. Freud described these people as: “People of this kind are described as having ‘contrary sexual feelings’, or, better, as being ‘inverts’, and the fact is described as ‘inversion’

(Freud, 1962, p. 2). In line with this, homosexuality and bisexuality may be seen as examples of inversion.

In further analysing the sexuality of the characters in *Thirteen Cents* one may focus on inversion where Freud focuses on three types of inverts. The three types of inverts that he discusses can be applied to the various characters in the novel. Firstly, Freud discusses absolute inverts. A heterosexual partner for this type of invert is totally taboo and these inverts are interested only in partners of the same sex. Interestingly, Duiker does not include any absolute inverts in the novel as the characters are not solely attracted to members of the same sex. The sexual object, for most of the characters, is both male and female.

Consequently, most of the characters in the novel rather fall into the category of amphigenic inverts or psychosexual hermaphrodites. According to Freud, "In that case their sexual objects may equally well be of their own or of the opposite sex. This kind of inversion lacks the characteristic of exclusiveness" (1962, p. 2). Therefore it can be said that amphigenic inverts can be equated to the modern term of bisexual, as they are interested in partners of the same sex, but are also equally interested in partners from the opposite sex.

Azure's clientele base is made up of amphigenic inverts as most of them are married men. As already mentioned, all of Azure's clients are men and most of them are, in fact married to women. Thus these characters display sexual attraction to both same sex and opposite sex sexual partners. In these cases, the clients, even

though married, still view other men as the sexual object where the sexual aim is also different as opposed to the sexual aim with the wives. With the wives, the sexual aim is possibly reproductive purposes, whereas in the sexual relations with Azure, a “prostitute”, the sexual aim is purely physical pleasure, more specifically a different mode of sexual behaviour, for example oral and anal sex. Therefore, even though these clients are married, their sexual instinct is not necessarily satisfied as they look to Azure for that satisfaction. These characters, hence, display bisexual tendencies as they are equally interested in members of the same and opposite sex.

Lastly, Freud mentions contingent inverts: “In that case, under certain external conditions – of which inaccessibility of any normal sexual object and imitation are the chief – they are capable of taking as their sexual object someone of their own sex and of deriving satisfaction from sexual intercourse with him” (Freud, 1962, p. 3). Here individuals will turn to members of the same sex as sexual partners due to the fact that individuals from the opposite sex are unattainable/ unsuitable. This then also often leads to homosexual/same-sex relationships.

In consideration of this, the way in which Duiker depicts Azure is fascinating as he, in some instances, is almost depicted as a contingent invert. The way he is depicted in the novel is interesting as he is not attracted to the characters of the same sex; however, in his desperate attempts to make money, these same-sexed characters are those with whom he has sexual relations. Thus, even though his sexual object may not necessarily be characters of the same sex, as his sexual preference seems to be females, the male characters are the ones with which he has sexual relations.

This is apparent in the statement: “It worries me that I have never done it with a woman and that I’ve only been doing it with men even though I don’t like them” (Duiker, 2000, p. 147).

Furthermore, even though Azure is more attracted to women, his sexual preference is dictated by the demand for a male prostitute. Therefore Azure is merely supplying a service based on demand. Thus the sexual relationship with his clients can be said to be of mutual benefit; he is providing sexual encounters in return for payment/money. This point is emphasised by Timothy Johns:

Although over the course of the novel, the hero explicitly desires women more than men, he must sleep with men to make ends meet. Therefore his sexual orientation appears arbitrary, dependent on the whims of the market. Because men desire him more than women, he bends accordingly. (2010, p. 252)

In addition, another characteristic of contingent inverts is that they turn to members of the same sex as sexual partners due to the fact that partners of the opposite sex are usually unattainable/ unsuitable. It is important to mention that female characters in the novel are scarce, and the female characters that are present in the novel are subsidiary and do not build relationships/ sexual relationships with Azure. Duiker does not include evidence of Azure having sexual relations with females in the novel. Therefore, with Azure working as a prostitute he is only approached by

male clients, not once in the novel is he approached by female clients, hence adding the fact that he can be seen as a contingent invert.

Amongst all the other issues that have damaged Azure's psyche, the fact that he has to involve himself with prostitution, especially in having sexual relations with males, can also be a contributing factor to his emotional distress and psychological issues. Azure can be said to be a character that cannot cope with the suffering and trauma that comes with a life of living on the streets. His excessive suffering, constant endurance of violence and his dreams are all side effects of his fixation on and the inability to deal with the trauma that he has endured. The result of this is that he displays symptoms of post-traumatic stress disorder (PTSD).

Azure's inability to cope with the trauma that he has endured becomes apparent when he decides to journey up Table Mountain. Here it is as if life has just become too much for him and this is his method to escape from life's everyday pressures, it is as if he has gained a new perspective on life, or so he thinks. This is evident when he is starting a fire and mentions: "I work silently. For the first time I work like I know what I'm doing. I don't think too much. I choose wisely" (Duiker, 2000, pp. 107-108). Even though Azure seems to feel as if it is the first time that he knows what he is doing, it is evident to the reader that this is the point where his psychological issues become more prominent.

Another point worth mentioning is how this experience seems to also empower Azure as when he is close to the top of the mountain he remarks: "When I look back

down I can see the now-quiet city. It lies weak beneath me. I spit. I'm going to crush you, I tell myself and step up" (Duiker, 2000, pp. 105-106). Azure mentions that the city lies weak beneath him, hence the city that destroyed him now lacks the power as he sees it as being beneath him. Instead, the roles seem to be reversed here as he sees himself as the powerful "destroyer". This is like his method of retaliation; the person who is destroyed by society is now the cause of destruction.

In addition, in order to expand on Azure's psychological issues it is also important to focus on van der Kolk and McFarlane's reexposure to trauma. They mention three ways in which this can occur: harm to others, self-destructiveness and revictimization (1998, p. 494). Of particular importance here is revictimization. The main characteristic of this reexposure to trauma is that "many traumatized individuals continue to be revictimized" (1998, p. 494). With regard to Azure's emotional turmoil, Azure, after seeing the effects of violence for himself when discovering the bodies of his parents, continues to be a victim of violence in the novel. This is evident in all the violent and graphic scenes pertaining to violence that he has witnessed. The severity of the violence he has witnessed is evident when he states:

I've seen a woman being raped by policemen at night near the station. I've seen a white man let a boy of Bafana's age into his car. I've seen a couple drive over a street child and they still kept going. I've seen a woman give birth in Sea Point at the beach and throw it in the sea. . . I have seen enough rubbish to fill the sea. (Duiker, 2000, p. 142)

Therefore, violence is an inescapable part of Azure's life.

Another point worth mentioning is how Azure portrays himself as being "captured" by madness. On a few occasions in the novel he mentions that he is mad. Firstly, he states: "The madness is inside me" (Duiker, 2000, p. 105) and in another instance he actually comments that other people can see that he is mad: "I suck my teeth and he sees the madness in my eyes" (Duiker, 2000, p. 105). Here, he is commenting that a passer-by walking his dog can see his madness; hence Azure sees his madness as being so blatant that others in society can easily detect this.

Interestingly, when examining this idea of Azure being "captured" by madness one cannot ignore the parallels between Azure in *Thirteen Cents* and the narrator in *The House of Hunger*. Like Azure, the narrator in *The House of Hunger* also experiences psychological turmoil which also proves to be an inescapable part of his life. He is even labeled as being a "loony" by his fellow classmates resulting in him being treated differently and with little or no respect.

Everyone at the school knew I had become a 'loony' and occasionally some of the boys, especially Harry, would play tricks on me. At one point these cruel tricks drove me out of the dormitory altogether and I was given a room at the priory where of course I accused everyone of trying to poison me. (Marechera, 2009, p. 44)

The narrator's madness in this novel is, like Azure, also apparent in the fact that he displays clear signs of paranoia, like in the example above, and he also experiences

hallucinations. Here he is “harassed” by four people, three men and a woman that appear in the many facets of his everyday life. This proves so traumatic for him that it leads to a nervous breakdown. The negative effect of the hallucinations on the narrator is clear when he states that the four people in his hallucinations “torment” him:

One day this terrified me that I rushed stark naked out of the showers screaming my head off. Their attacks after that became more mischievous. They began to *talk*. . . Meanwhile the voices continued to torment me; growing not only in intensity but also in their outrageousness. (Marechera, 2009, p. 42)

Here the lexis choice of “torment” illustrates the resultant distress and suffering from the hallucinations, he is almost a prisoner to the people in his hallucinations. Therefore, like the narrator in *The House of Hunger* whose life is marked by psychological turmoil, Duiker shades Marechera when he portrays Azure as facing a similar fate.

In *Thirteen Cents*, Azure’s psychological turmoil is further emphasised when he personifies the sun, the insects and the birds. He seems convinced that the sun, the insects and the birds can also sense his madness: “I get to the rocks and the sun seems to smile. I can hear insects, birds whispering. He is mad, they say. He is mad. I keep going” (Duiker, 2000, p. 106). In addition, he also notes: “The sun has gone down. It knows what I’m about to do. It knows my secret” (Duiker, 2000, p.

108). Thus, this again reiterates the fact that Azure believes that anyone and anything can sense his emotional turmoil and that it is widely known that he is mad. It is clear that Azure has lost touch with reality and his psychological issues are affecting his everyday life and his normal functioning.

Azure's internal conflict is also reiterated by the fact that he almost battles to distinguish between his dreams and reality towards the end of the novel. Furthermore, Azure's behaviour, especially at the end of the novel, can be said to be border-lining psychotic as he has been scarred by trauma, but he is also showing signs of drug-induced psychosis. In a chapter on "Psychosis" Jessica Gören includes a table titled "Signs and Symptoms Associated with Drug-Induced Psychosis" which list the symptoms of this condition as:

Hallucinations (visual, tactile, auditory), paranoia, delusions, anxiety, agitation, grandiosity, disorganized speech and/or behaviour, feelings that events have special meaning related to self and thought blocking/insertion/broadcasting. (2010, p. 348)

A symptom that Azure displays towards the end of the novel is hallucinations. This is evident when Azure says: "Later in the night I get so drowsy and tired that sleep drugs me. I start seeing things. I see Gerald burning in the fire and rub my eyes but there is nothing there" (Duiker, 2000, p. 159). This again illustrates that Azure has almost lost touch with reality as there is a blurred distinction between what he thinks

he sees and what is actually there. Other symptoms of drug-induced psychosis that Azure also displays are anxiety, disorganised behaviour and thought blocking.

Another element of the novel that is worth discussing is Duiker's inclusion of dreams. As already discussed, Freud argues that the content of a dream is often related to an individual's experiences. In this way, thoughts, feelings or experiences that have been repressed by an individual can become conscious in a less threatening way – in the form of a dream. It is also important to note that the dream content does not only stem from the unconscious, but it can also emphasise reality and other insignificant events that occur.

In interpreting dreams, Freud further distinguishes between dream-content and dream-thoughts, two aspects that one should consider when analysing a dream. Thus, to analyse the underlying factors influencing a person's dream an examination of the dream-content is important in understanding the hidden dream-thoughts. The first time when Azure dreams is just after Vincent leaves, at a time when Azure is still insecure about facing the world alone. Azure describes his dream as follows:

I dreamt I was at sea and that I had fallen out of a boat but no one had seen me. The boat just kept going and I was beginning to drown. And it was at night too. It was a scary dream. To be alone in the sea, at night and without a soul or land nearby, what could be worse? (Duiker, 2000, p. 100)

Here the reader is presented with the dream-content; however, this dream-content requires analysis in order to obtain the possible hidden dream-thoughts.

Interestingly, as already mentioned, Azure had this dream after his crutch, Vincent, decided to go his separate way. At this time the thought of facing life on the streets alone scares Azure and he could not imagine facing societal struggles on his own. Therefore, the content of this dream seems to reiterate Azure's insecurity and also how scared he is to be alone on the streets. The fact that he is now alone seems to be playing on his conscious thoughts as there will be no one to help him should he get into trouble or face life and death situations.

In another dream, Azure describes the content of the dream as follows:

I see a grey wolf running in moonlight. With powerful paws it leaves its prints on the ground. I move with the speed of this wolf. It runs to the edge of the cliff and becomes a big bird that spreads itself across the sky. It holds a rat in its mouth. The bird flies to its nest and feeds its babies. They tear up the meat. I feel their hunger. (Duiker, 2000, p. 111)

A wolf being a predator is portrayed as being powerful and free in the dream. The fact that Azure mentions that he moves with the speed of the wolf illustrates how he craves to be free, more specifically free from all the social and emotional issues. This is further reiterated when the big bird appears in the dream as he describes it as spreading across the sky, again emphasising his desire to be free from suffering, both physically and emotionally. Furthermore, the big bird symbolises his craving to soar and be empowered.

Another part of the dream that is interesting is the fact that the big bird has captured a rat and Azure equates rats with evil. Thus, this rat could be representative of the perpetrators of the violence and trauma that Azure has endured. When Azure describes the bird's babies as tearing up the meat – he also portrays some sort of satisfaction at this rat's demise. In addition, he mentions that he feels their hunger, this possibly being representative of his hunger for revenge and for the destruction of the perpetrators of violence responsible for his emotional distress. Therefore Azure's obsession with destruction is so ingrained in his mind that it even becomes apparent in his dreams.

Furthermore, the content of this dream becomes more understandable later on in the novel when Azure envisions Gerald's death. He states:

I think of Gerald being torn apart by a lion. I think of him dying in his sleep. I think of blood, his blood and all the people he ate. I think of it spraying from his veins like a wild hosepipe. I think of his T-shirt burning him, becoming alive with fire. (Duiker, 2000, p. 144)

In this dream Gerald suffers the same fate as the rat, therefore the rat, possibly, representing evil, is brutally killed, the same death that Azure imagines Gerald facing. It is as if Azure thinks that Gerald deserves to die in a gruesome way in order for him to suffer just like Azure did at the hands of Gerald.

In this same dream, Azure also describes a fire-breathing monster:

I drift again till I see a monster in the darkness. It breathes fire but it is dark like the night. Its skin is made of darkness and stars like the night. When it moves you see stars moving in a string. It moves in the form of a number eight and breathes fire. Fire! (Duiker, 2000, p. 111)

This can be linked to Azure's earlier experience of making the fire. While collecting branches, he finds one that resembles a monster. He says: "Ja, Gerald, I say as I look at the monster's head. Burn. You want fire, don't you? You want me to burn you, don't you? (Duiker, 2000, p. 109). This dream content may stem from a traumatic experience; for example, it may stem from the experiences where Gerald was the main perpetrator, but it also emphasises the insignificant event of Azure making a fire earlier in the evening.

The monster figure in Azure's dreams seems to be a recurring theme in his dreams. This is evident in another dream of his. In this particular dream he meets Saartjie, a woman whose husband is T-rex, a monster-like figure: "Down below in the city we see T-rex stomping over cars and tearing apart buildings; chewing people but they can't scream because their lips are sewn together with wire" (Duiker, 2000, p. 121). In addition, it is also interesting how the content of Azure's individual dreams can all be linked and connections between the content of the dreams can be seen. For example, destruction and suffering are factors that, like in his other dreams, are also prominent in this dream.

One can also see connections between Saartjie, T-rex and Azure's parents. With regards to character, Saartjie represents characteristics of Azure's mother and T-rex the characteristics of Azure's dad. As previously mentioned, Azure's dad is portrayed as being more powerful than Azure's mother as he is the dominant figure in the family. In the same way T-rex is displayed as being the dominant figure, while Saartjie, like Azure's mother, is seen as being a very emotional character, as she is crying in most parts of the dream.

In addition, Saartjie also displays the nurturing characteristics like those displayed by Azure's mother. For example, it is stated that: "She cooks meat over the fire. She adds herbs and other things that smell nice. I eat all I can. "I was very hungry." I thank her" (Duiker, 2000, p. 122). On the other hand, even though one can see the similarities between T-rex and Azure's father, Saartjie states when referring to T-rex: "That is your father" (Duiker, 2000, p. 122). This is again inviting the reader to draw parallels between the characters in the dream and Azure's parents. Therefore, the fact that these figures are in Azure's dreams perhaps indicates his longing for his dead parents and his inability to cope with their deaths.

In Azure's last dream in the novel an important point comes to the fore. Throughout the novel Azure seems to battle to find his place within society as he is treated as an outcast by most of the other characters. The death of his parents also seems to aggravate this situation as, since their deaths, he battles to come to terms with his environment and his identity as his blue eyes have made him an outcast in society. Azure's last dream highlights an important point regarding his identity or lack

thereof. This is apparent when he is asked who he is by another character in his dream: ““Now tell me who you are!” “I’m not sure,” I tell him, “but they call me blue”” (Duiker, 2000, pp.127-128). Azure’s response here indicates how he is uncertain about who he really is, also the fact that he says “they call me blue” illustrates how he almost relies on the others in society to reassure him of his identity. This lack of identity must bother Azure as this issue is now even presenting itself in his dreams.

Lastly, Duiker concludes the novel with Azure stating:

I breathe in deep and hold it for a while. When I let go, I open my eyes. I have seen the centre of darkness. I have seen the slave-driver of darkness and he is a mad bastard. I know his secrets. I know what he does when we sleep. My mother is dead and my father is dead. (Duiker, 2000, p. 164)

This effectively summarises the main aspects in the novel, these being dreams, sexuality, and the link between social and psychological issues. The fact that Azure mentions that he has seen the centre of darkness highlights the unhappiness and gloom in his life; this being all the negative aspects that he has endured. Furthermore this quote also reiterates the impact of the societal issues on his psyche and the fact that he mentions “My mother is dead and my father is dead” so many times again emphasises Azure’s inability to cope with the trauma of losing his parents at an early age. These factors are responsible for his resultant dysfunctionality.

In conclusion Duiker focuses on controversial themes/topics in the novel which is admirable, as he is willing to reveal the dangers faced by children on the street. In examining the themes and characters in the novel one can applaud Duiker for painting a picture of society as he sees it; furthermore, the text makes one feel as if the reader is physically being placed in the world of Azure. In the reader's interaction with this character Duiker forces the reader to experience life in his world and witness the difficulties that he faces on a daily basis. In consideration of this Duiker accomplishes his intention of creating awareness, as this novel sheds light on the hardships faced by street children in post-apartheid society. Therefore this "ignored member of street life" no longer remains overlooked and unnoticed as this novel provides, to some extent, an empathetic account of the financial, physical and psychological struggles of an adolescent trying to survive on the street.

In summary, having approached this novel from a psychoanalytic standpoint where particular focus is on understanding the author, the content of the text, the formal construction of the text and the role of the reader, one is able to extensively examine all facets of the text. Regarding the author, having reviewed Duiker's purpose of creating *Thirteen Cents* contributes to an overall understanding of the significance of the text, which, in this case, is to raise awareness and to alert the reader of the struggles faced by those living on the street. Examining the content of the text is also vital in understanding the themes, the plot and the characters of the text. By analysing Azure and his interaction with other characters one cannot ignore the influence of society on the individuals within that society. When examining Azure's

dreams, his issues of sexuality and his psychological turmoil in the novel the connection between societal and psychological issues is blatant. Hence allowing one to understand the effects of societal issues on the psyche of the character.

Chapter four will focus on Duiker's second and most complex novel *The Quiet Violence of Dreams*. Due to the nature of the text, this text also encourages an analysis based on psychoanalytic theory with the focus on Duiker's purpose in constructing the text and an exploration of the content of the text. Focus will also be on character analysis and an examination of the formal construction of the text where the actual features of the text itself will also be discussed. In addition, the dreams, the sexuality and the psychological turmoil of the important characters in the novel will also be investigated.

## **CHAPTER FOUR: THE QUIET VIOLENCE OF DREAMS**

*There's no one to blame. It's about me. It's always been about me. I accept that now. But I still find it hard to explain what really happened, what was really going on in my life. There's a part of me that will never be the same again. I feel like I've lost something or got lost in something too big to describe with easy words. I don't know where to begin to look for answers so for now I live with questions. Everyday I ask new questions and every day the answer seems more elusive. It is not easy living with questions, there is enough uncertainty in my life as it is. (Duiker, 2001, p. 7)*

This quote extracted from the beginning of the novel *The Quiet Violence of Dreams* encapsulates the plot of the narrative, the main character Tshepo's inner struggles and the resultant psychological turmoil of this character. As can be seen, Duiker has carefully crafted the introductory paragraph of the novel, and its first-person narration by Tshepo, in order to give the reader an idea of the crux of the story. As in *Thirteen Cents*, Duiker in *The Quiet Violence of Dreams* further explores the concept of "madness" in this novel as Tshepo, as well as the other characters in the novel, all display signs of psychological challenges which, in some cases, affect these characters' abilities to deal with life in post-apartheid society.

However, critical attention on this novel has predominantly focused on the aspect of sexuality. For example, in the chapter "Between the Arches of Queer Desire and Race: Representing Bisexual Bodies in the Rainbow Nation" Cheryl Stobie

examines three South African novels, one of these being *The Quiet Violence of Dreams*. She titles her discussion on *The Quiet Violence of Dreams* – “Conversions: The quiet violence of dreams”.

In her introduction to the article Stobie states:

Queerness is a major trope in all three novels, but one that is used to strikingly different effect. Race and ethnicity are also explored very differently in all three novels, but together they can be used to reach some useful conclusions about contemporary novelistic descriptions of sexuality/gender and race/ethnicity. (2005, p. 68)

Therefore, in her discussion on Duiker’s text she pays particular attention to how the concepts of sexuality and gender are portrayed in the novel. For the purposes of this discussion on sexuality, gender will not be examined in as much detail as sexuality. While focusing specifically on *The Quiet Violence of Dreams*, one of the points that Stobie focuses on is Tshepo’s transition from the beginning to the end of the novel. More specifically she reiterates how Tshepo changes from a heterosexual to a homosexual. She states:

This shift includes a crossover from heterosexual, monogamous, non-commercial, in pairs, in a relationship, same generation, no pornography, bodies only and vanilla, to homosexual, promiscuous, commercial, alone or in groups, casual, cross-generational, pornography, with manufactured objects, and sadomasochistic. (2005, p. 82)

One cannot ignore the fact that the main perspective of the text is from a homosexual male character's point of view thus the male perspective is given prominence in the text. This point is reiterated in the conclusion to the article when Stobie goes even further to claim: "However, in this book, which complains of racial injustices, gay males' voices are heard most strongly. In itself this is not problematic, except that women are not treated evenhandedly" (2005, p. 85). This, according to Stobie, "entrenches the norm of masculinity" (2005, p.85). Regarding sexuality, Stobie, in the concluding section of the article, claims that the three texts examined in the article, expose new ways of observing gender/sexuality.

In the introductory section of the article "Re-Imagining the Other: The Politics of Friendship in Three Twenty-First Century South African Novels" Dobrota Pucherova claims:

it is notable that the three novels that are the subject of this article – Achmat Dangor's *Bitter Fruit* (2001), Kabelo Sello Duiker's *The Quiet Violence of Dreams* (2001), and Ishtiyaq Shukri's *The Silent Minaret* (2005) – all seek redemption, renewal and redefinition of South African identity through an identification with the foreign other. (2009, p. 930)

With specific reference to *The Quiet Violence of Dreams* the "foreign other" referred to in the above quote is the homosexual. Dobrota Pucherova, in the subsection of the article titled "The Ethics of Gay Desire in Kabelo Sello Duiker's *The Quiet Violence of Dreams*", mentions that "Duiker is the first South African novelist to

create a black gay protagonist, whose quest for identity eventually brings him to see his homosexuality as an inalienable part of his African identity” (2009, p. 936). Hence, this article then goes on to draw the reader’s attention to how Tshepo’s homosexuality and his exploration of his sexual identity are an integral part of who he is.

Pucherova further states:

Duiker’s focus on queer desire in conceptualizing his political and ethical vision for the New South Africa reflects the national atmosphere, which responded to the stubborn homophobia of both African nationalist and apartheid discourses with a focus on gay liberation in the new constitution. (2009, p. 936)

This novel allows one to note a change in how sexuality, particularly homosexuality is portrayed and viewed in society.

In the same vein, Alla Ivanchikova also makes a similar point regarding Duiker’s representation of sexuality in *The Quiet Violence of Dreams* when she argues: “Duiker’s contribution to our discussion is the depiction of the queer flaneur as an African flaneur, a racialized flaneur in a place of violent racist history and racial conflict” (2007, p. 163). Therefore, in this case, Ivanchikova invites one to consider the queer flaneur in the African context not ignoring the impact of the societal influences on the character. Furthermore, both Pucherova and Ivanchikova

demonstrate how Duiker broaches the subject of homosexuality, which has hitherto, arguably, been regarded as taboo for black writers.

Matthys Crous dedicates a chapter titled “[A] paean to male love” – K. Sello Duiker’s *The Quiet Violence of Dreams*” to a discussion on “Duiker’s portrayal of masculinity in an urban environment” (2005, p. 79). He provides a commentary on Tshepo’s interaction with the other male characters in the text and particularly focuses on the tumultuous relationship between Tshepo and Chris while also contrasting the two characters regarding their behaviour in the novel. In addition, Crous also discusses the differences in the relationship between Tshepo and Karel/ Kalahari West as opposed to Tshepo’s relationship with Chris.

Crous makes a similar point to Pucherova and Ivanchikova when he states:

Duiker’s depiction of homosexual masculinity closely follows Tshepo’s struggle to accept his homosexual identity. Initially there is a strong sense of denial (“Not everyone in Cape Town’s gay, you know” – 181) but once he gets involved in the gay subculture of Cape Town, there is an exploration of what it means to be a homosexual and eventually there is a sense of acceptance. (2005, p. 95)

As can be inferred from the above statements it is obvious that many critics regard sexuality as central in *The Quiet Violence of Dreams* and for this reason mainly focus on Tshepo’s journey of seeking and accepting his sexual identity.

In his essay titled “Socio-Sexual Experiences of Black South African Men in K. Sello Duiker’s *Thirteen Cents* and *The Quiet Violence of Dreams*” Tom Odhiambo provides a discussion on the many difficulties, both social and sexual, that Tshepo, as a black African, faces on his journey to self-discovery within the novel. In the concluding section of the article, Odhiambo discusses how even though black Africans, like Tshepo, have been granted more rights in the new South Africa, it is difficult for them to adjust to the opportunities granted by more freedom and rights. He also mentions that sexual preferences and sexual violence are two examples of “social practices and behaviour that mark the difficulties of transition” (2004, p. 95). Thus, Odhiambo focuses on the many obstacles obstructing African men like Tshepo in their process of self-discovery.

The extensive focus of critics on the aspect of sexuality is not misplaced; indeed, this is one predominant concern in the novel that looms so large that it cannot be ignored. For this reason this is the first aspect that will be discussed. The focus, however, will be more on providing a psychoanalytic analysis of Tshepo and the other characters’ sexual behaviour. Subsequently focus will be on the other aspects of the novel that seem to have been overlooked, aspects such as Tshepo’s psychological problems and Duiker’s use of dreams in the novel.

Interestingly, as opposed to Azure in *Thirteen Cents* whose sexual preference is primarily women, Duiker portrays the sexuality of Tshepo to be somewhat more complex than that of Azure. It is from the beginning of the novel where Mmabatho entices the reader to begin questioning Tshepo’s sexuality. When recalling her

conversation with Tshepo, she comments: “He was more eager to come forward with his feelings and ideas and less concerned with saying the right thing and being cool. I sensed some uneasiness about him every time we talked about sex, but it wasn’t anything I could put my finger on” (Duiker, 2001, p. 13). Therefore, it is from this point in the novel that Duiker arouses the reader’s interest in Tshepo’s sexuality, as there are clearly some underlying issues of which the reader is not yet aware.

It is only when Tshepo meets Chris that the reader becomes privy to Tshepo’s homosexual orientation. Initially these become apparent when Tshepo takes much interest in Chris in that he seems too eager to attempt to please him in their daily living. Hereafter Duiker portrays Tshepo as being intrigued by Chris, and almost in awe over his “beauty”. This is evident in Tshepo’s description of Chris:

He is so beautiful, so furiously attractive, it breaks my heart that I can’t say anything to him. His eyes, they shimmer like jade and his lips are pink and full and long to be looked at and observed closely. His features are clothing for a god. (Duiker, 2001, p. 166)

From this quote it is clear that Tshepo is describing Chris in the same way in which a heterosexual man would usually describe an attractive woman, indicating that he appreciates the physical aspects of a man. It is also interesting how Tshepo gives Chris an elevated status and portrays him as being god-like.

Tshepo goes even further in his description of Chris. He states: “His powerful arms and strong but elegant neck keep me guessing about the rest of his landscape. I

wonder what lies under the clothes that fit him so well. I wonder how soft or rough his skin is, how gently his breath comes and goes. . .” (Duiker, 2001, p. 167). This description seems to be more of a sexual nature than his previous description of Chris, thereby emphasising both his physical and sexual attraction to Chris.

Tshepo then goes into further detail regarding his feelings for Chris when he admits that he in fact has feelings for him: “The thing is, I like him. It’s terrible. I can’t face myself in the mirror when I think about this. It’s awkward, liking a person, especially a guy, in that way. It’s never happened. I don’t know what to do” (Duiker, 2001, p. 166). Here it is clear that having feelings for a man is not common occurrence for Tshepo, as he is having a difficult time accepting that he is beginning to be sexually aroused by Chris. It is interesting how Tshepo almost seems to be in denial regarding his feelings for another man; it is almost as if he wishes that these feelings would not exist. He emphasises this in the quote: “It is embarrassing to think about a man like this. I don’t know what to do. He is so captivating” (Duiker, 2001, p. 167). This is the second time that he mentions that he does not know what to do; thus he is beginning to question his identity and sexual orientation which is quite a daunting prospect for him.

Tshepo’s confusion regarding his feelings for Chris becomes even more apparent after he is physically assaulted by Chris and Chris comes home inebriated. Here they share, to some extent, an intimate moment: “He holds his cock and balls in his hand and sneers. A little aroused, a little angry but very confused I watch him. He pushes me into bed and gets in with me. It is better to let him do what he wants, I

tell myself, my thoughts caught somewhere between lust and fear” (Duiker, 2001, p. 176). Even though he is on the receiving end of the wrath of Chris, Tshepo still has sexual feelings for him therefore indicating that there is more to his feelings than just intrigue. This ambivalence also relates to his own feelings towards his homosexual thoughts – both disgust and attraction.

However, it is only when he starts working at Steamy Windows that Tshepo’s sexual preference becomes apparent. In comparison to Azure in *Thirteen Cents*, Tshepo also reaches a stage in the novel where he is desperate for money and as a last resort begins working at a massage parlour. This well-paying job is merely a way for Tshepo to acquire an income in order to support himself financially. Tshepo clarifies this point when Sebastian is discussing the cost of the name brand clothing that he spends his money on, forcing Tshepo to think about his plans for the money he makes: “I have plans for that money, I want to say but I don’t. I have to save, to keep a nest egg. Next year I want to study. Next year I must become someone. Next year I must think ahead, I want to say” (Duiker, 2001, pp. 269-270). Therefore it is clear that Tshepo is using “prostitution” primarily as a method to make money to be used in order to better himself and his future.

It is after his encounter with his first client that Tshepo begins to show signs of anxiety regarding this means of making money. He finds himself in quite a predicament when he thinks about his job: “After a while a terrible feeling comes over me. It’s official. You’re a slut, a filthy whore, a voice inside me shouts. I had no choice, I say to myself, I don’t have to feel guilty. The excitement is taken over

by what I did to make money” (Duiker, 2001, p. 243). From this quote Tshepo seems ashamed of what he has resorted to in order to make money; however, his desperation for a job and the need to earn money to ensure a brighter future are the driving factors that keep him engaged in prostitution.

In *Thirteen Cents* it is quite difficult for Azure to have sexual relations with his male clients as, naturally, he is not physically attracted to men; his sexual preference is in fact women. Thus, in the novel Duiker portrays his anxiety over his homosexual behaviour as a heterosexual man. Tshepo, on the other hand, is seen to be very different from Azure right from his interaction with his first client. Unlike Azure, who has to envision women in order to become sexually aroused, Tshepo becomes aroused merely from the intimate interaction with his clients. This point is reiterated in Tshepo’s interaction with his first client where he becomes sexually aroused by the massage that his client gives him: “He massages my legs and also plays with my testicles. I turn around when I get an erection. He smiles with pleasure” (Duiker, 2001, p. 241). In this instance, unlike Azure, who has to envision women in order to become aroused, Tshepo becomes aroused by a man.

In addition, Tshepo proves to be more emotional and emotionally connected to his clients than Azure is with his clientele base. This is a point worth discussing as this highlights the idea that Tshepo is more emotionally attached to his clients because of his own sexual tendencies, that he is more comfortable and is more attracted to men than he is to women. His preference for men is again reiterated in his attraction to West, an attraction that is reminiscent of his fascination and attraction to Chris.

An example where his desire for West becomes evident is when they have an intimate encounter and Tshepo mentions that perhaps he was “pining” for West:

He [West] comes in and closes the door. And then he does a strange thing. He reaches for my neck and pulls my face close to his. Soon his tongue is in my mouth and I can smell his cologne. I stand there and let him kiss me. Perhaps I was pining for him myself. (Duiker, 2001, p. 244)

Tshepo’s choice of lexis here is pregnant with meaning as he uses the word “pining”. This implies a sense of yearning and hunger for such an encounter with West, thus again reiterating his homosexual qualities. Interestingly, Tshepo does not talk about women in the same way that he talks about West, and even other male characters in the text. Tshepo-Angelo can be seen to be somewhat fixated on the thought of a man as a partner, lover and spouse. This is evident when he focuses on the feelings associated with loving a man, exploring a man’s body, to feel a man’s strength and to know a man:

To love a man? It is like feeling the roaring ocean inside you. . . It is like getting your reward at the top of a mountain, a breathtaking panorama. . . To explore a man’s body? It is like getting to know your own shadow intimately. . . It is like playing with fire safely and not getting burned. . . To love a man is not like loving a woman. To be with a man, to feel his strength? It is like a road whose twists and bends you know well. It is like knowing all the answers

to all the questions in the exam. . . To know a man? It is like serenading yourself and all men. (Duiker, 2001, pp. 334-335)

Nothing sums up and reaffirms Tshepo's same sex desire and embrace of homosexuality in the novel than his inner thoughts profoundly articulated here. Therefore, unlike Azure in *Thirteen Cents*, Tshepo seems to have more of a fascination with men, partners/lovers of the same sex than women, lovers of a different sex. This is further emphasised when he says: "Oh, the infinite beauty of a man and his penis" (Duiker, 2001, p. 335). Again, he displays his awe and intrigue at the beauty of men.

It is also important to note that even though Duiker does not focus on Tshepo's relationships with women as much as he does on his relationships with men, Tshepo has had a girlfriend and he even admits to enjoying sex with women. This point is reiterated when he says: "I had an Indian girlfriend in my second year. Subashnee. She was crazy, but I liked that about her. She was the only woman I ever truly loved . . . We had lots of sex. I enjoy sex with women" (Duiker, 2001, p. 327). Therefore, Tshepo is portrayed as being a bisexual character in the novel, where he is physically and sexually attracted to both sexes.

As can be inferred, this clearly invites an analysis based on Freud's *Three Essays on the Theory of Sexuality*, more specifically "The Sexual Aberrations" chapter as a focal lens. To recapitulate in "The Sexual Aberrations", Freud maintains that the common view of sexual instinct is that a man and woman should find sexual

satisfaction in one another, and he also claims that men and women are always striving to unite in love (Freud, 1962, p. 2). However, it is important to note that this is not always the case as there are men whose sexual object is a man and women whose sexual object is a woman. Thus, these people are attracted to members of the same sex, and not the opposite sex, often resulting in same-sex relationships. Freud described these people: "People of this kind are described as having 'contrary sexual feelings', or better, as being 'inverts', and the fact is described as 'inversion' (1962, p. 2). Hence, one can equate inversion to homosexuality and in other cases to bisexuality.

In further analysing the sexuality of the characters in *The Quiet Violence of Dreams* one must focus on inversion where Freud focuses on three types of inverts; the first being absolute inverts. There are only two characters who fall into this type of inversion: Alex, a client of Tshepo's in the text, and Sebastian, a colleague of Tshepo's at Steamy Windows. Alex, a gay client of Tshepo's, only comes into the text when Tshepo is working at Steamy Windows. Alex can be said to be absolute in his behavior, as there is no evidence of him having or being interested in heterosexual partners: he seems to be interested only in partners of the same sex. This point is reiterated when he has sexual relations with Tshepo after he and his boyfriend's break-up. Therefore, it seems as if women as sexual partners are totally taboo for this character when he resorts to hiring Tshepo as a male prostitute to take care of his emotional and physical needs.

Furthermore, Sebastian, another character that can be considered to be an absolute invert, is portrayed as a character that is more open about and proud of his sexuality and as a result he does not attempt to hide his homosexuality. Sebastian, we are told, realised in his teenage years that he is attracted to men instead of women. This is apparent when he tells the reader about Stephen, a boy that he was attracted to when he was fifteen years old:

I was fifteen and in love with a boy called Stephen. At school in class he used to sit across from me. He would devastate me with his dimples and dark eyes. I always knew I was different. I figured out early that it was sexual, that all that latent energy inside that made me a stranger and a loner was something that made me who I was. (Duiker, 2001, pp. 335-336)

Therefore, even though Sebastian is bullied by Stephen and his friends because of his sexuality, he views his homosexuality as being an important part of who he is as a person. Interestingly, not once in the novel does Sebastian hide his sexuality; in fact, he even takes his sexuality a step further as he occasionally dresses up in drag: "Sometimes I dress up. Sometimes during the day I go to town dressed as a woman. It is an art form" (Duiker, 2001, p. 337). It is evident that Sebastian has accepted that he "is different" and is overt about his sexuality. In fact, he is so comfortable with who he is that he even feels the freedom to dress up as a woman.

It must also be mentioned that Sebastian can be regarded as an absolute invert as his clientele base consists of only male clients. Unlike the other employees at

Steamy Windows who also occasionally have women clients, this is not the case for Sebastian, and it is not a problem for him. He reiterates this point in the following quote: “At work I find pleasure in men. I don’t get women clients because I’m too camp, and effeminate. I’m considered a sissy, a queen, and I revel in the blurry path I travel” (Duiker, 2001, p. 337). Interestingly, here Sebastian uses the term “revel”, which illustrates that he embraces and celebrates his sexuality, it is as if he is proud of who he is regardless of what others may think.

Moreover, another point worth mentioning is that Sebastian does not seem attracted to women at all; instead, he does not seem to be able to be sexually aroused by a woman. An example of this is when he and Tshepo are examining the pictures of men in order to become aroused, and Sebastian encourages him to think about a woman in order to prolong the sexual experience. He says: ““Just follow my lead. When you feel like you’re going to come just hold back, visualise a woman, that usually does the trick for me”” (Duiker, 2001, p. 384). Therefore, a heterosexual partner for Sebastian is totally out of the question as he is only aroused by and is interested in partners of the same sex.

As in *Thirteen Cents*, none of the main characters in *The Quiet Violence of Dreams* fall into the category of absolute inverts, as these characters in the novel seem to be experimental when it comes to sexual partners and sexuality. One such character is Mmabatho. From the beginning of the novel Mmabatho is depicted as being a free spirit and as a character that is not controlled by societal expectations regarding both behaviour and sexual relations. She does not allow the members of society

and societal expectations to govern her sexuality and dictate her choice of sexual partners. Even though there are many instances in the novel where race differences and racial issues are highlighted where for example, some clubs are deemed for white people and others are more suitable for blacks, this does not deter Mmabatho from dating Arne, someone who is of a different race to her. The other characters in the novel still seem highly aware of race differences, Mmabatho; however, it not perturbed by these characters, as she continues dating Arne and later falls pregnant with his baby.

In addition, Mmabatho's experimentation with her sexuality is also evident in the fact that she does not hide the fact that she has, in the past, had an affair with a woman. Mmabatho clarifies this point when she is describing Karuna, an Indian woman at Ganesh:

I had an affair with her. It didn't last long. I think I was more attracted to the idea of being with a woman than liking a woman. But we remain friends, soulful, whenever we see each other we kiss on the cheek and gossip. And sometimes she teases me with her long curls and soft butterfly eyelashes. But I know I'm not a lesbian. I like men too much. (Duiker, 2001, p. 72)

Hence, Mmabatho is portrayed as being quite an adventurous and curious character when it comes to experimenting with her sexuality. When applying Freud's three types of inverts here, Mmabatho can be said to be an amphigenic invert or a psychosexual hermaphrodite. To recapitulate, Freud states: "In that case their

sexual objects may equally well be of their own or of the opposite sex. This kind of inversion lacks the characteristic of exclusiveness” (Freud, 1962, p. 2). Mmabatho, being open to all sexual options and having been interested in both men and women as lovers, falls into this category. However, it is important to highlight the fact that Mmabatho says that she knows that she is not a lesbian as she likes men too much, as this reinforces the idea that there is no way that she can be classified as an absolute invert.

Furthermore, when considering the category of amphigenic inverts or psychosexual hermaphrodites, Tshepo can also be placed in this category based on his sexuality. Tshepo can be said to be bisexual, as he proves to be interested in sexual relations with both males and females in the text. Even though his clientele base consists of men, and he shows a passionate desire for Chris and West, he also admits to enjoying sexual encounters with women. Therefore, because of Tshepo’s emotional issues in the novel, where he craves to be desired and accepted, he is not exclusive in his choice of sexual partners.

However, towards the end of the novel, Tshepo seems to become more orientated to male sexual partners than female partners. This is apparent in his encounter with a female client, Sophie. In this sexual interaction Tshepo is portrayed as being robot-like in his actions and he does not seem to take pleasure in being with a woman as much as he is pleased from being with men: He mentions: “She is a pretty girl. Any straight guy would die to be in bed with her. I look at her soft blue eyes and feign enthusiasm as I kiss her” (Duiker, 2001, p. 332). In this encounter

Tshepo has to pretend to enjoy this sexual experience with Sophie, perhaps an indication that his homoerotic tendencies have overshadowed his heterosexual inclinations.

Later on in the novel Duiker also portrays the viewpoint of Angelo, Tshepo's other persona. It is important to discuss how Tshepo creates the persona of Angelo, eventually resulting in a blurred distinction between Tshepo and Angelo later on in the text. When Tshepo begins working at Steamy Windows he takes on the name and character of Angelo. This persona seems to provide Tshepo with more confidence regarding his experimentation with his sexuality and in building his self-confidence. This point is reiterated after an encounter with one of his clients, and to have sexual intercourse with a male client for the first time. He states:

I go back to the lounge with a smile on my face. The world can send me to hell if it wants. I would go if my cowboy was there. Quietly I have held my body a prisoner. I put limits on my body, cordoned off a certain part of me. I starved myself of the curiosity of discovery . . . The truth is it takes courage to love a man, to sleep with him. (Duiker, 2001, pp. 333-334)

Creating the persona of Angelo has given Tshepo the additional courage to experiment with his sexuality. While working he is somewhat disguised; thus he is no longer governed by the ideologies that are constantly influencing his sexuality, for example, his feelings of shame for being attracted to men, like in the instance with Chris. As Angelo, Tshepo seems to feel comfortable to embrace the freedom to

experiment with his sexuality. In addition, the fact that he mentions that it takes courage to sleep with a man is interesting as he has only developed that courage while working at Steamy Windows as Angelo.

However, towards the end of the novel Duiker presents the viewpoint of Angelo-Tshepo. It can be inferred that Duiker does this deliberately in order to illustrate the tremendous change that Tshepo has undergone while working as a prostitute at Steamy Windows. Tshepo now seems to be becoming more conscious of himself and his sexuality. This point is emphasised when he is addressing his mother and he states: "I'm becoming aware of myself as different types of people discover oceans of pleasure with me. I sleep with so many people mother, I must be honest" (Duiker, 2001, p. 380). This statement reads as a confession, as it is as if Tshepo is making a confession about his sexuality to his mother. In addition, his job at Steamy Windows has benefitted him as much as it has benefitted his clients. Not only has it allowed him to discover more about himself, it has also allowed him to become more comfortable with himself. Therefore, it is as if he has incorporated the persona of Angelo with that of Tshepo, thus creating more of a sense of who he is.

Another character whose sexuality is just as complicated as Tshepo's is West (Karel). When first introducing himself to the reader he states: "Once or twice a month I get a woman . . . I don't mind because I like women. Unlike the others I prefer them to men. Which is not to say that I'm bisexual, because I'm not. I don't like men like that" (Duiker, 2001, p. 293). Therefore, initially, West is portrayed as a contingent invert as, in his job, he turns to members of the same sex as sexual

partners because there are many more male clients demanding his service than there are female clients. Furthermore, he mentions the fact that he is not bisexual as he claims not to like men “like that”.

Moreover, like Tshepo, a prominent reason why West is in this profession is because of the remuneration. This job is appealing to West because there is great financial gain from working at Steamy Windows. He illustrates the financial benefit when he says: “And I still had a student loan to pay off. That was another reason why this job was so appealing. The money was so good that I knew I could squash my loan in a few months. And I did” (Duiker, 2001, p. 295). Therefore West is not attracted to the characters of the same sex; however, in his desperate attempt to make money, these same-sex characters are the ones with which he has sexual relations.

However, even though West claims not to be bisexual, his strange relationship with Tshepo seems to contradict this point. West seems to develop feelings for Tshepo in the course of them working together as colleagues, and in some cases, West even appears to be physically and sexually attracted to Tshepo. This point is emphasised when Tshepo goes home with West and they end up having a sexual encounter:

Very gently he [West] kisses me. I pull back a little. “West why are you doing this? You like women.” “Angelo, you are my friend.” “You’re just horny,” I say and begin to walk away. But he grabs me and pulls me close to him. He

kisses me again, his arm supporting my back. . . “Maybe this is the only way I can say what you mean to me, what our friendship means to me,” he [West] says tenderly and caresses my arse. (Duiker, 2001, p. 365)

In this encounter West is the one who initiates this intimate interaction; thus it seems as if he is genuinely attracted to Tshepo as Tshepo is to him. West’s strange behaviour regarding Tshepo is also reiterated when he takes Tshepo to the station and it is rather awkward. West comments: “I know he would have wanted to say goodbye differently, in his own sentimental way, pouring out his heart like a dam overflowing. But I think it’s better this way. I never had a crutch. And I won’t allow myself to be one for anyone” (Duiker, 2001, p. 369). The fact that West says that he has never had a crutch is interesting, as it seems as if he is in denial about feelings for Tshepo. It is as if he is using the excuse of him becoming Tshepo’s crutch as a way to distance himself from Tshepo, and also, from his feelings for Tshepo. Therefore, even though he claims that he is not bisexual, West appears to be more of an amphigenic invert than a contingent invert, as he seems to be attracted to members of both sexes.

It is, however, important to note that sexuality is given prominence in the novel; one may argue that this focus has, perhaps unfairly, overshadowed other aspects of the novel that cannot merely be glossed over. By further analysing *The Quiet Violence of Dreams* according to psychoanalytic theory one is able to investigate other important aspects of the novel, for instance, the characters’ psyches and the psychological effect of societal influences on these characters. In addition, this

analysis also enables one to examine whether or not the characters are able to deal with the distress caused by the contemporary issues in society, thus allowing for a better understanding of the characters' behaviours and actions. Freud's *The Interpretation of Dreams* also allows one to pay critical attention to dreams and the analysis of the dreams in order to uncover what lies beneath the dream content. Before such an analysis is provided, however, some attention should be devoted to the narrative form of this novel.

Duiker's experimentation with form in *The Quiet Violence of Dreams* makes this the most significant of his published works. One of the principle differences between *The Quiet Violence of Dreams* and *Thirteen Cents* is Duiker's narrative method. In *Thirteen Cents* he presents the reader with one character's point of view: the story is told through the experiences of Azure. However, in *The Quiet Violence of Dreams*, the story is told through multiple characters' perspectives, therefore giving the reader a better understanding of all the characters in the novel as well as a first-hand account of all their experiences and the societal issues that they face in the post-apartheid society.

Duiker's narrative is filtered through the consciousness of the standpoints of ten different characters in the story, namely the perspectives of Tshepo, Mmabatho, Zebron, David, Patrick, Akousia, Chris, West, Angelo and Sebastian. However, even though Duiker focuses on Zebron, David, Patrick, Akousia, Chris, West and Sebastian, they can be seen as the subsidiary characters in the novel, whereas Tshepo and even Mmabatho can be seen as the main protagonists of the story.

Therefore, the reader is not presented with a biased opinion from one character regarding societal issues and sexual struggles; instead, Duiker has employed a multidimensional approach to the story, allowing the reader to acquire an overall idea of the social aspects influencing the lives of the various characters in the novel.

In this novel Duiker utilises a multi-focal approach in the text. The reader is presented with the viewpoints of several of the characters in the novel; even the secondary characters are given the opportunity to express their plight and experiences. This multi-focal approach is interesting, as it allows the reader to get a better understanding of Duiker's fictional world, providing a more thorough and well rounded account of post-apartheid society and the effects on not just one character, but on various characters. When questioned about his approach in the novel, Duiker avers: "I felt that writing a multivocal narrative would allow me to try and capture the varied sense of geography that Cape Town has and all the stories and characters that come with a particular place" (Dunker, quoted in Dunton, 2001, p. 1).

In fact, this novel seems to embrace what Mikhail Bakhtin has identified as polyphony in his seminal study of Dostoevsky's novels. Bakhtin defines this as follows: "A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky's novels" (1984, p. 6). This leaning towards a Bakhtinian notion of polyphony makes focalization an important aspect of the novel. Montgomery et al. define focalization as "the way in which a text represents the relationship between

who 'experiences' and what is experienced" (2007, p. 268). Thus the main focus here is on point of view and the perspective from which the story is being told.

In further analysis of focalization, it can be said that in this particular text *variable* and *multiple focalization* is used. Variable focalization "presents different story episodes through the eyes of different focal characters" (Herman, Jahn & Ryan, 2005, p. 174). In *The Quiet Violence of Dreams* each character tells the reader of his/her story. For example, Tshepo, Zebron, Mmabatho and Patrick all convey their own stories, struggles and thoughts in the novel, thus creating multiple plots and subplots in the text.

In addition, the novel is also an example of multiple focalization. Multiple focalization: "presents an episode more than once, each time seen through the eyes of a different focal character" (Herman, Jahn & Ryan, 2005, p. 174). This stylistic device is evident when the reader is presented with the viewpoints of a few of the characters working at *Steamy Windows* and their accounts of working in the sex industry. West, Angelo, Tshepo and Sebastian all focus on one episode (working in the sex industry), but this is told from very diverse points of view. As a result of this, the reader is given a fully rounded account of the everyday struggles and experiences of these sex workers.

It is also important to mention that this is the novel in which Duiker's focus on the inner feelings of the characters becomes prominent as he makes extensive use of the interior monologue technique. In this way the reader is able to experience the

thoughts and feelings of the characters. One character whose inner feelings are clearly and extensively displayed is Tshepo. From the beginning of the novel Duiker allows the reader into the mind of this character, thus providing insight into his psychological turmoil. One such instance is when Tshepo muses:

I'm tired, hungry. Washed-up at twenty three, I keep thinking and force myself to do something. But I can't. Time is against me. I feel seconds ticking in my veins as I breathe. Minutes are outnumbering the hairs on my body. Hours are disappearing with each nail that grows. Forever. And ever. It's frightening. Time is frightening. (Duiker, 2001, p. 10)

These inner thoughts of Tshepo allow the reader to see the extent of his psychological suffering as well as of the fears and anxieties that govern his life.

Another example of Tshepo's interior monologue is when he considers his life: "I'm bleeding in the dark. This is what my life has come to" (Duiker, 2001, p. 25). Tshepo's inner thoughts here highlight how he feels as if he is psychologically wounded. This is particularly evident in his use of the word "bleeding". Therefore Tshepo's inner dialogue also elaborates on psychological damage caused by the horrific incidents that he encounters in his life which have inflicted psychological damage on his psyche.

Duiker's formal construction of the text encourages one to focus also on authorial intention and on the reader of the text. Duiker aims to provide an authentic portrayal of Cape Town and the variety of people living in this city in *The Quiet Violence of*

*Dreams*. Furthermore, in crafting his text using a multi-focal approach, Duiker invites the reader into the separate worlds of all the characters in the text, providing a fully rounded account of all their perspectives. Duiker also highlights the purpose of the text in his comment: "I wanted to put this group of people together from different cultures and see how they interact" (Duiker, quoted in de Beer, 2001a, p. 13). Therefore it can be inferred that Duiker, when constructing the text was also interested in the relationships between characters of different cultures, races and genders.

It is also important to note that Duiker's experimentation with form encourages reader involvement, as the reader, because of the chosen style of the text, becomes an active participant in the story. It is as if each character is personally telling the reader his/her story. Within this text Duiker provides a commentary on society through the eyes of his characters. It is through the characters that the reader acquires an idea of the many social issues in post-apartheid society. The characters of the novel are faced with many aspects of life prevalent in post-apartheid society. Drugs, violence, mental illness and issues of identity and sexuality are some of the hurdles that many of the characters face in their everyday lives often impacting on their psyches and emotional well-being.

In *The Quiet Violence of Dreams* Duiker pays more attention to the problem of drugs and the misuse thereof than he does in *Thirteen Cents*. In this novel he shows that not only is there an abundance of drugs in society but that, they are also easily

accessible. Mmabatho, a prominent female character in the novel, makes this point apparent when she states:

I've been smoking zol for three years now and sometimes I forget that it is considered a drug. But that has more to do with the large number of people in Cape Town who use it and how open they are about it. In Observatory where I live talking about dube is like asking for a Kleenex or bumming a cigarette, people have no hang-ups about it. (Duiker, 2001, p. 12)

Her comment on a large number of people that smoke marijuana gives the impression that this is a normal part of many people's everyday lives. In addition, in this quote she compares speaking about marijuana to asking for a tissue, an indication that smoking marijuana has become such a common practice that it is almost viewed as acceptable.

Another aspect that Duiker explores in the novel is the issue of identity, particularly the notion of racial identity. Here he includes racial stereotypes and how these racial stereotypes impact on the characters and their behaviour. For many of the characters the expectations defined in terms of race have a negative effect on them, as they feel that they ought to act and behave in a certain way in society. Mmabatho emphasises this point in a conversation with Tshepo. She says: "Ja, but you know what it's like in Cape Town. If you're black and you don't do the whole darkie thing then they say you're trying to be white and all that crap"" (Duiker, 2001,

p. 33). Thus, this places additional pressure on the characters to adhere to social expectations in order to avoid social prejudice and scorn.

Furthermore, this also emphasises the fact that characters are under continuous scrutiny by other members of society. This is an aspect that most characters are consciously aware of and are constantly reminded of while living their everyday lives. Mmabatho illustrates her frustration regarding these expectations in the quote: ““Doesn’t it bug you though, that people are so narrow-minded? If you’re black you can’t listen to rock or go surfing or wear anything you like. You have to fit into this and that’” (Duiker, 2001, p. 34). Therefore, in some cases, this contributes to some of the characters’ anger, anxiety and identity issues in the novel.

In *Thirteen Cents* Duiker depicts a violent society as seen through the eyes of Azure, similarly, in *The Quiet Violence of Dreams* violence is also an integral part of the society as this is an inescapable part of most of the characters’ lives in the text. In fact, there are many parallels between the life lived by Azure and Tshepo’s life, which is also pervaded by violence and his exposure to violence at an early age. Violence is a fundamental part of both these characters identities. Tom Odhiambo reaffirms this point: “In *The Quiet Violence of Dreams* it is the childhood of Azure that is transformed into the youth of Tshepo – the older protagonist also lives in Cape Town and experiences life in circumstances quite similar to those of Azure” (2004, p. 86). Another way in which Duiker focuses on violence in the text is through the character of Chris. Even though he is a subsidiary character in the text,

it is through this character that one is made aware of the violent nature of some people in society as will be shown later.

Duiker's narrative is initially told from the perspective of Tshepo and it is from the very first sentence in the novel that the reader is made aware of his inability to cope with the events that he has faced within his life. Duiker makes it clear that Tshepo is totally overwhelmed by the difficulties of life and that life is a very difficult road for him to travel. This is evident when Tshepo is telling the reader about his thoughts and feelings at the beginning of the novel. He states:

I'm trying my best to say what happened. I was desperately alone. I was running, barely holding onto my life with my teeth. Life was viscious, it left me no options. Things were ugly. I was drowning in my own life, my own events. I had spells. I lost time. Things just happened. Really. I couldn't control anything. It's as if I killed someone, and then ran away from myself. And I've been running away ever since. I've searched my mind for a word to describe the terrible feeling left inside. This hollow ugliness that is always with me when I close my eyes. It's too vile. (Duiker, 2001, p. 8)

From this quote it is obvious that Tshepo cannot cope with the experiences of his life and it can even be noted that he almost feels as if life has just become too much for him. The fact that he mentions that he "was drowning in his own life" illustrates his inability to cope, to such an extent that he feels as if he is sinking and that life is becoming too much for him to bear.

Tshepo is so depressed that he has embraced the will to die. This seems like his only way out of his daunting life, and as a result death is portrayed as an escape route:

I wish for death constantly and sometimes at night when I sleep I catch myself falling, dying but I always wake up. And I feel depressed. And that feeling is there. I cannot escape it. I cannot describe it. It's just too ugly. I have seen too much ugliness and it has made me painfully awkward. (Duiker, 2001, p. 8)

Another point worth mentioning is how Tshepo seems disappointed when he wakes up; the fact that he has not died seems to annoy and depress him. This is just reiterating how, according to him, his only escape from his emotional issues and emotional scars is to die. Moreover, the fact that Tshepo mentions that the ugliness that he has witnessed has made him "painfully awkward" illustrates how this has had a permanent negative effect on him. Therefore, his past experiences cause him constant emotional pain and they all affect his everyday functioning.

Tshepo is also portrayed as having a grudge against life and the world. He seems to struggle to find meaning and understanding when it comes to his life, his experiences as well as his condition. Furthermore, it is as if the many facets of life are incomprehensible to him. These points are emphasised in the following statement made by Tshepo:

I feel angry with the world, with life and its fastidious order of things. There is so much that I don't understand and the riddles seem to be getting more obscure. Too much has been said about my condition, my illness, whatever it is. I don't know what to call it, this thing that happened to me because because. I'm sick of the endless explanations that come with it, the lies and cover-ups, the injustice and humiliation of it all. (Duiker, 2001, pp. 9-10)

This quote also raises another interesting point regarding Tshepo's condition. From this it is evident that Tshepo, himself, does not seem to accept the diagnosis of his condition as cannabis-induced psychosis. This seems to be another issue that he battles to understand, it is as if this diagnosis is more of an embarrassment to him than a valid description of his condition. In addition, it is as if he views this diagnosis as more of an excuse for his behaviour than an accurate description of his emotional and psychological turmoil. He sees this diagnosis as being somewhat like a label – a way for professionals to easily diagnose his problems. This point is further reiterated when he actually questions what cannabis-induced psychosis means. He queries:

What does "cannabis induced psychosis" mean? There is more to it than that. This is what the medical profession will never understand. I'm looking for a deeper understanding of what happened to me, not an easy answer like cannabis induced psychosis. And why don't they just say it if they truly don't understand what happened? Why blame it on cannabis? (Duiker, 2001, p. 10)

As can be inferred, even Tshepo believes that there is more to his mental illness than his cannabis-smoking habit. In addition, this quote also raises the point that it is as if the professionals do not understand him and how his past traumatic experiences have impacted and affected his life. It is from this point in the novel that the reader becomes aware that there is definitely more to Tshepo's psychological issues and the resultant behaviour than what is alluded to.

As is usual in such cases, Tshepo claims that he is just being misunderstood by members of the community. This is seen when he accuses the professionals of not understanding him and questions their "quick" diagnosis of cannabis-induced psychosis. In addition he also feels misunderstood by his closest friend and confidante Mmabatho; he even goes as far as to compare her to his therapist. He mentions this when he is in conversation with Mmabatho: "'O batlang? You're not helping.'" "You're like my fucking therapist. You're giving me an inch of sympathy and I'm pouring out my life to you'" (Duiker, 2001, p. 8). This comparison between his friend and the therapist just reiterates how he feels that, in general, people do not seem to take him seriously or understand his emotions and behaviour.

Additionally, Mmabatho's response to the above comment of Tshepo's demonstrates the extent to which she has no understanding of her friend's emotional issues. She replies to his comment by stating: "'Oh God here we go again. You're such a drama queen. You're just looking for excuses to justify what you did. Bona, you can't carry on like this'" (Duiker, 2001, p. 8). The fact that she terms Tshepo a "drama queen" illustrates her naivety and her unwillingness to attempt to understand

the position of her friend. In turn this also adds to Tshepo's emotional issues as he seems to feel isolated and alone in dealing with his psychological struggles which is the main reason he turns to cannabis as a means to attempt to deal with and forget about all the traumatic experiences that he has endured, which will be analysed later in the chapter.

Cannabis seems to alleviate some of the painful memories that Tshepo is forced to face on a daily basis and has become his coping mechanism. This is echoed in a conversation between himself and Mmabatho concerning his cannabis smoking habit. He says:

But I thought I was invincible then. I thought I could do anything but what I didn't realise was that I have to want to do it. You know what I mean? I need to want it bad enough so that I don't have to smoke zol before I get off my arse. But I do. For now I do. (Duiker, 2001, p. 9)

It is clear that Tshepo relies, perhaps rather too heavily, on cannabis to give him the energy and drive to face each day and, more importantly, to cope with the struggles of everyday life. It is as if cannabis has become his crutch, the only aspect that allows him to cope with his problems.

However, it is also important to note that even though Tshepo uses cannabis to attempt to deal with his emotional problems, Mmabatho is convinced that this is the source of his problems, again emphasising her inability to understand the complications in his life. She argues: "Mad cow disease. Is that how you want to

be known? I mean for fuck sakes just wake up. This thing is destroying you” (Duiker, 2001, p. 9). Mmabatho views cannabis as being the source of Tshepo’s problems; however, she fails to take the true source of his problems into account as she does not investigate the reason why he is resorting to smoking cannabis.

Furthermore, Mmabatho views Tshepo as a somewhat weak and fragile character, and she attributes his fragility to “psychosis”. In the beginning of the novel Mmabatho sees Tshepo as an almost pathetic character, and it is because of this that she does not believe the diagnosis as “cannabis induced psychosis”. Instead she puts his mental illness down to the type of personality he has. This idea becomes prominent when she states:

I’m too proud to ever let myself be in Tshepo’s position. I know my limits. It irritates me a little that he couldn’t handle it. It shows poor character on his part. The thing about zol is that it opens you up and if you crack during that process I believe it has more to do with your character than the drug. So I don’t buy it that Tshepo has cannabis induced psychosis but I’ll go along with it for his sake. (Duiker, 2001, pp. 12-13)

Again, this emphasises how Mmabatho is unable to look deeper to find the true source of Tshepo’s psychological problems as Tshepo himself is not opening up about the root of his problem.

Moreover, Mmabatho’s annoyance with Tshepo’s “cannabis induced psychosis” can also be attributed to the fact that she may feel some sense of guilt concerning his

marijuana smoking habit. She tells us in the novel that she introduced Tshepo to marijuana, contributing to the feeling that she is the one to blame for introducing him to this practice, which is closely linked to his mental instability. This is evident when she states: "I feel partly responsible for Tshepo. The truth is I introduced him to dagga. Most students in Cape Town do it; at least the circles I move in" (Duiker, 2001, p. 12). According to Mmabatho then this is common practice and even though many people smoke marijuana, they are not affected in the same way that Tshepo is.

In the first chapter narrated by Tshepo the reader is merely presented with the idea that he could have experienced some sort of traumatic experience which has permanently scarred his psyche. In terms of psychoanalytic theory this would seem to be in line with Frantz Fanon's point in *Black Skin, White Masks*:

It can never be sufficiently emphasised that psychoanalysis sets as its task the understanding of given behavior patterns – within the specific group represented by the family. When the problem is a neurosis experienced by the adult, the analyst's task to uncover in the new psychic structure an analogy with certain infantile elements, a repetition, a duplication of conflicts that owe their origin to the essence of the family constellation. (1967, p. 141)

This quotation from Fanon thus helps one in understanding Tshepo's situation in *The Quiet Violence of Dreams*.

The true nature of his experiences is exposed later in the novel when he tells Mmabatho about the tragic night that his mother was murdered. Regarding traumatic experiences, Tshepo can be compared to Azure in *Thirteen Cents* as they both violently lose their parents at a young age. The difference, however, is that Tshepo was actually present when his mother was tragically killed. Thus, unlike Azure, who discovered his parent's bodies, Tshepo actually witnessed the whole incident.

This memory is so distressing for Tshepo that he has difficulty revealing the details of the story to Mmabatho. He seems to struggle to begin to actually tell the story, and when he does tell the story, it is told in a fragmented manner. There are even instances where he cannot seem to finish telling the story as it is just too distressing for him. Tshepo's anxiety is apparent when he begins telling Mmabatho about this traumatic event and she easily notices the negative effect that this has on him:

“We were all sleeping when they came in,” he begins abruptly, holding his cup with both hands as if to absorb its warmth, its comfort. He hardly looks at me. His eyes stray around the edges of my face and at the table behind me as he speaks gently as if undressing a wound. “It must have been around three in the morning. I can't remember. Anyway, I was seventeen”. (Duiker, 2001, pp. 75-76)

From this quote it is obvious that Tshepo is psychologically affected by this incident. Firstly, even though he claims that he cannot remember some of the details of the

story, it is clear he chooses to repress the details of the event as they are too distressing for him to consciously think about. Here he uses repression as a coping mechanism in an attempt to deal with his painful past. Also, the fact that Mmabatho mentions that “he speaks gently as if undressing a wound” is indicative of him repressing the traumatic experience’s details. Steven Ellman describes repression as: “an unconscious activity by the ego to inhibit or block an unwanted idea from becoming conscious” (2010, p. 185). In the context of the novel then, in order to avoid further pain Tshepo’s ego blocks the details of the tragic night his family was attacked out of his consciousness in order to attempt to resume a normal life.

In the brutal attack on Tshepo’s family, he is also exposed to rape, particularly gang rape and the disturbing nature of this crime. Tshepo not only witnessed the rape of his mother but he, on the same night, also became a victim of this heinous crime:

“Then the other two threw me on the bed and tore off my pyjama pants. I opened my eyes and screamed no. A deformed penis with traces of blood was staring at me. . . The one took me from behind while the other one almost choked me with his dick. They laughed. And you’d think they seemed crazy but they didn’t. They looked like they were having a good time. Then in all the madness I heard two gunshots from outside. I yelled. I cried because I knew they were for Mama. When I wet myself they let me go.” (Duiker, 2001, p. 77)

Even though Tshepo was sexually assaulted in the attack on his family, and permanently scarred from this event, it is evident from this quote that his main concern was for his mother and her safety. Hence, from the sequence of events recounted by Tshepo in the novel, it is his mother's death that seems to have the most impact on his emotional anguish. He even mentions to Mmabatho that "he lost it" on the day of his mother's funeral.

In terms of Freud's theory it can be discerned that like *Azure in Thirteen Cents*, Tshepo is also strongly influenced by the phallic stage of Freud's psychosexual stages of development. However, it is important to note that Tshepo is more affected by the Oedipus complex than Azure is as his emotions towards his mother are more intense than the feelings Azure has for his mother. The family dynamics in Tshepo's family are similar to that of Azure's family as Tshepo, like Azure, also displays strong feelings towards his mother as well as strong feelings of dislike towards his father.

In a conversation with Mmabatho Tshepo describes his relationship with his parents and also reveals his feelings regarding these individuals. He states:

"I loved my mother," he begins, "maybe too much. There's nothing like having a mother. A mother's love can save you when you're about to jump, before you pull the trigger. It's difficult to ever say how much she meant to me."  
"And your father?" I say carefully. He sighs again. "It's hard to describe our relationship. We got along but he also worked on my nerves a lot. I don't

think I am the kind of son he wanted. You know how you can love someone, a family member, but not like them. He didn't like me". (Duiker, 2001, p. 75)

Hence, from this conversation it is apparent that Tshepo deeply loved his mother and he viewed her as his pillar of strength as she gave him the courage to face the challenges of life. His mother is also almost portrayed as being Tshepo's reason for living. His relationship with his father, on the other hand, seems to be more flawed than his relationship with his mother. Tshepo believes that his father was forced to love him because of him being his son; however, there is a sense of hostility between father and son. This could also be as a result of Tshepo's feelings of inadequacy; it is as if he feels that he is not good enough for his father, and also the hostility could also be because of his father's jealousy regarding his wife and son's relationship.

Tshepo's father makes an interesting comment just before he dies. He remarks: "I loved your mother, no matter what you think. She was my wife before she was your mother. Maybe I was a little jealous of you sometimes. I know how you were around her but you were always my son, even if I hated you a little" (Duiker, 2001, p. 401). The fact that Tshepo's father mentions that he knows how Tshepo was around his mother illustrates that he was aware of the special mother-son bond and relationship and this could be a contributing factor to his strong dislike for his son. It is also important to note that the hostile feelings between father and son are mutual.

Furthermore, Tshepo is portrayed as being somewhat obsessed with his mother, even though she is dead. This is evident in the chapters in the novel where he directly addresses his mother as if he is in conversation with her. One such incident is when he says: “Dear Mama, I’ve been thinking about you a lot lately. The nights of insomnia spent staring out the window were really spent thinking of you, wherever you are. I miss you and ache for the days when you were around to look after me” (Duiker, 2001, p. 67). This reaffirms the bond that Tshepo has with his mother and how he still views her as his support system. She was not only his pillar of strength when she was alive, but she continues to be even after her death. These “conversations” with her aid Tshepo in dealing with his emotional strife.

Tshepo’s psychological wellbeing is again compromised by his thoughts and feelings about his father. Tom Odhiambo expands on this point in his article: “Socio-Sexual Experiences of Black South African Men in K. Sello Duiker’s *Thirteen Cents* and *The Quiet Violence of Dreams*”. He argues: “It is the nightmare of knowing that the father arranged the death of his mother that haunts Tshepo throughout his life” (2004, p. 86). Clearly then Tshepo detests his father because he is the one to blame for his mother’s death. Tshepo despises his father to such an extent that he completely distances himself from his father and chooses to have no contact with him. This is clear when he says: ““But I know he’s a big mafia boss now, stinking rich. I don’t like to speak about him, that’s why I tell people he died in a car accident with my mother. I suppose I felt like an orphan the night she died”” (Duiker, 2001, p. 78). Therefore, it is clear that Tshepo represses his father’s existence out of his

memory as it is too distressing for him especially because he regards him as responsible for his mother's death.

The damage caused by Tshepo's father to Tshepo's psyche also becomes prominent when he receives the news that his father has passed away. He cannot stand the fact that his father was shot, as he craved to be the one responsible for his death. He states:

Why did he have to get shot? The final blow was supposed to be mine. He was supposed to turn pale and feel a heart-attack approaching when he saw me doing well. He should at least have suffered a little on my account. He should at least have felt what it was like to be alone and rejected. No, he can't die. (Duiker, 2001, p. 403)

It is interesting that Tshepo states that he wants his father to suffer on his account, as he wants his father to experience the same emotional turmoil that he (Tshepo) constantly experiences because of his actions. Tshepo further mentions that his father cannot die as he feels that his father is getting off too lightly, he should suffer more. In fact, regardless of Tshepo's dislike of his father, his feelings of isolation and loneliness also set in after his father's death. This is evident when he says: "Bastard, he died on me. I stare at the piece of paper for a long time. Well, it's official now, I'm an orphan. I always felt like an orphan after my mother died, but now it's official" (Duiker, 2001, p. 405). Therefore, even though Tshepo has written his father off, his death still evokes some deep feelings within him, the feelings

responsible for his inability to cope with the problems of the past. It is as if his father's death has opened up old wounds.

Another aspect that adds to Tshepo's emotional turmoil is his knowledge of his father's family as being dysfunctional. In many instances in the novel he keeps repeating as to how his father's family are evil or represent evil. One instance where this is obvious is when he says: "“So my half brother, I call him the Anti-Christ, is living in Jo'burg in some mansion. Running a car theft syndicate along with other operations. Of course my father is pulling the strings. That's why I avoid going to Jo'burg. Too much to deal with”" (Duiker, 2001, p. 79). Hence, for Tshepo who cannot cope with the evil of his father's family, avoidance is the most appropriate way to deal with all the pain that goes with this.

However, this is not where Tshepo's exposure to violence and suffering ends. There is another instance in the novel where he is re-exposed to the same sort of violence as the fateful night that he was raped and his mother killed. In this incident Tshepo is violently gang-raped by Chris and his friends. Consequently, Tshepo does not only have to deal with the trauma of the physical wound, his ruptured anus, he too has to attempt to cope with the emotional pain. This experience proves to be traumatic for Tshepo, as it seems to remind him of all the repressed memories of the night he was raped and his mother was killed. Therefore it seems as if this incident also opens up the old psychological wounds of the past, wounds that have not properly healed. This is apparent after the incident when he says: "I feel as though my mother has died again" (Duiker, 2001, p. 214). This just emphasises that he is

dealing with the same emotions and feelings as those he had to contend with when his mother died. This is reiterated when Tshepo states: “A thought of that terrible night when my mother left me flashes in my mind. And then Chris. I suppress them at once. I will survive. I’m not going back to a mental hospital” (Duiker, 2001, p. 221). Thus, regardless of his hardships, Tshepo is adamant that he will not be readmitted to a mental hospital.

The extent of Tshepo’s psychological problems and inability to cope with trauma is further emphasised in his erratic behaviour in the novel. As already mentioned in chapter two of this study, Irene Visser in the article “Trauma theory and postcolonial literary studies” places more importance on the “traumatic aftermath” or the “post-traumatic stage” of a trauma than on the traumatic event itself:

Trauma thus denotes the reoccurrence or repetition of the stressor event through memories, dreams, narrative and/or various symptoms known under the definition of Post-Traumatic Stress Disorder (PTSD). (2011, p. 272)

It is important for one to reexamine this quote as this “traumatic aftermath” or the “post-traumatic stage”, as described by Visser, is evident in many incidents in the novel.

One instance is when Tshepo is found wandering around the streets without a particular purpose or intention in a zombie-like manner: “It is Saturday morning. The police find Tshepo roaming around Main road in Woodstock. He is naked except for an old sheepskin seat cover precariously wrapped around his waist. He speaks fast,

raving at us as David and I approach him” (Duiker, 2001, p. 13). It is at this point that one can notice that Tshepo has lost touch with reality, it is as if he has reached a point that he is no longer aware of what he is doing.

Tshepo’s emotional turmoil and inability to cope with traumatic past experiences also becomes more apparent when he is admitted to Valkenberg. Here he states: “Some days all I want to do is sleep and forget about the life I once led” (Duiker, 2001, p. 19). The fact that Tshepo would prefer to sleep, instead of dealing with past issues relating to his life indicates his strong desire to forget about the past, something that, even though he may not be aware of, is obviously still haunting him on a daily basis. In addition, it is also while at Valkenberg that Tshepo attempts to reflect on how he ended up in a mental institution. He considers:

I replay events that lead me here and keep thinking about how it happened and when it went wrong. The truth is I still don’t know how it happened. Things just got out of hand and I landed in a mental institution. It’s hard to accept that. I feel angry with myself. (Duiker, 2001, p. 20)

The point worth noting here is that Tshepo seems completely unaware of the reasons why he was admitted to a mental institution. He mentions that he is angry with himself; however, he is not entirely sure as to what exactly happened. This uncertainty again reiterates how Tshepo has lost touch with reality, and to such an extent, that he is not in control of his behaviour and actions.

Tshepo also reiterates numerous times in the text how Valkenberg seems to destroy a person as well as his/her sanity. Thus, in Tshepo's case it is as if the mental institution is aggravating the emotional turmoil and psychological problems that are already part of his dysfunctional life. He reiterates this in the following statement: "So I have made up my mind, I'm going to break out of here before it destroys what's left of my sanity. I must leave. My spirit is shrinking. I'm fading with depression as each day passes. I have to do something" (Duiker, 2001, p. 55). As a result, Tshepo views the institution as hindering his healing rather than encouraging it which, again contributes to his anxiety and aggravates his psychological/emotional wellbeing.

Duiker also alerts the reader to Tshepo's issues just after his escape from Valkenberg. Tshepo declares:

I search for the boy I lost along the way and the stranger who looks back in the mirror. I miss that boy terribly. I search for the silence that will bring balance again, that gentle happiness that comes with just being alive. I live with too many questions, crying dreams, I mourn too many missed opportunities and failed relationships. I have my ghosts and they always haunt me here. (Duiker, 2001, p. 59)

This indicates the extent to which Tshepo grapples with his sense of self, his identity, as it seems as if he no longer knows who he is. It is as if he has lost a sense of what it means to be himself. Also the fact that he mentions that he has

ghosts continuously haunting him indicates how he cannot escape from the anxiety and unhappiness he equates with life.

Furthermore, Tshepo also provides numerous comments in the text, exposing his thoughts and feelings which highlight his blatant psychological and emotional troubles. One such quote that captures the essence of his feelings is:

Sometimes depression becomes a companion, an uninvited friend, a guest overstaying his welcome, a bully. And the air becomes thin with hope as I breathe in hard to fight the demons. Sometimes the tight grip of madness closes in on my senses till I feel my wounded spirit cowering, yelping in a dark corner like an injured dog, help me somebody help me, but no one hears. (Duiker, 2001, p. 59)

Here Tshepo personifies both depression and madness in order to illustrate how both these notions are an inescapable part of his life. Furthermore, he alludes to the fact that it is as if he feels somewhat trapped by both depression and madness as he is constantly harassed and wounded by these two concepts. He mentions that no one hears his plea for help, thus reiterating his feelings of loneliness and isolation and how he feels that no one really chooses to hear him or understand him – he remains alone and misunderstood. This point is again evident when he directly addresses his late mother. He says:

I seem to be spiralling Ma, falling into darkness. I wish you could catch me and save me from the stinging pain of hard lessons. I wish the warmth of the

sun was all I needed to get through. I envy the devotion of plants, how little they need to get through – just the sun and water. I wish better days for myself because I feel like I am my only friend. (Duiker, 2001, p. 69)

From this quote one can note the desperate tone in Tshepo's plea to his mother. Here Tshepo is portrayed as someone who has lost all hope and is totally despondent and isolated from the rest of society.

The severity of Tshepo's psychological imbalance is also prevalent when he mentions to David that he sees both angels and demons, these obviously being figments of his imagination. He confesses:

““Sometimes at night when I try to sleep I hear this terrible screaming. It's so piercing I can hardly think. This animal shriek that comes from somewhere, I don't know where. It's like a dragon is raging, screaming. Sometimes it keeps me awake and I search for it, walking the night””. (Duiker, 2001, p. 89)

Therefore from this it is clear that Tshepo experiences hallucinations, which have become quite a significant part of his life. Tshepo has reached a point where he has lost touch with reality and is so psychologically damaged that he seems to battle to distinguish between what is and is not real.

Like Azure in *Thirteen Cents*, Tshepo also displays signs of paranoia in his obsession with evil. He believes that society is governed by evil forces and that everybody in society is continuously watching him and that most people are out to harm him. This paranoia is evident when he is directly addressing his late mother:

A dark cloud is hovering over my head, Mama. The air is pregnant with doom. There are evil forces at work. I see it wherever I go, in the street in town, in my neighbourhood and in the block of flats where I stay. The eyes are following me with their sinister intent. Evil cannot hide, Mama, it is too proud and wants to be seen. (Duiker, 2001, p. 92)

This quote displays Tshepo's distrust of people as it is his belief that people are plotting his demise. In order to expand on this discussion it is also important to discuss the personality problems that arise from each of Freud's psychosexual stages of development. The stage that is prevalent here is the oral stage; Corey highlights the problems associated with this stage in a chapter titled "Psychoanalytic Therapy": "Later personality problems can include mistrust of others, rejecting other's love and fear of or inability to form intimate relationships" (2013, p. 70). The problem that is blatant is Tshepo's mistrust of others which is further reiterated when he says:

It [evil] comes with many faces: itinerant hawkers, salesmen, beauticians, housewives, fruit sellers, students, children. They have all looked at me with a hunger for destruction, taunting me with the music of dementia. They keep me awake at night and chase me in my dreams riding goats and yelling obscenities. I have seen people with a piercing look that only want to crush and annihilate. (Duiker, 2001, p. 92)

Here Tshepo alludes to the fact that evil presents itself in many disguises, and in all facets of a person's life, thus illustrating his paranoia and irrational fear of all people in society.

However, it is in the penultimate chapter of the novel that Duiker exposes the true extent of Tshepo's psychological issues. This is when he is aimlessly walking around the streets of Cape Town. The chapter begins with Tshepo stating:

I am walking. I don't know where I am going. The road is itching for my feet, aching to be walked on, lusting to be explored. It keeps me awake. I am having conversations in my head. Someone is watching, listening. I am drifting. . . I am feeling close to madness again, that old suicidal, psychopathic feeling that used to haunt me as a teenager is trying to find a voice. But I won't go back to Valkenberg. (Duiker, 2001, p. 425)

Here Tshepo has no idea where he is walking to; he just feels the urge to walk around purposelessly, thus displaying his inner psychological turmoil. It is as if Tshepo is completely aware of his psychological troubles; however, he is unable to escape from the thoughts and feelings that are capturing his mind, the same thoughts and feelings that he had when he was admitted to Valkenberg for treatment.

The magnitude of Tshepo's inner psychological turmoil is further elaborated in these words: "Sometimes I fantasise about suicide. I fantasise about diving into a volcano alive with fire and molten lava. Sometimes I want to swim out into the ocean till my

strength ebbs. Sometimes I wish for death as if it were life” (Duiker, 2001, p. 426). Tshepo’s choice of lexis here is interesting as he mentions that he “fantasises” about death and the different methods of suicide. The word “fantasise” has positive connotations, hence, the thought of death seems quite an enticing escape from life for Tshepo.

It seems as if Tshepo believes that death is far more bearable than the life he is living, therefore this is just reiterating the fact that living is an everyday struggle for him. This point is clarified when Tshepo focuses his discussion on the destructive nature of life. He says: “People have so much to worry about, their lives a perpetual struggle against the crush. Life can crush you to death with hardship if you don’t fight hard enough” (Duiker, 2001, p. 429). As can be inferred from these words life is portrayed as a continuous struggle where people have to fight to conquer one hardship after another, this alluding to the notion of the survival of the fittest. He actually states this in the last chapter of the novel when he is providing a commentary on society:

Other people will suddenly find themselves in the wrong place at the wrong time with the wrong crowd. And then it will be too late. But those who know their way around life will survive. Survival of the fittest, it is a test we will all be subjected to. (Duiker, 2001, p. 456)

Therefore this is a point that Duiker highlights in both *Thirteen Cents* and *The Quiet Violence of Dreams*.

In the last chapter of the novel Tshepo begins with a quote that alludes to the fact that he feels as if he is a different person in Johannesburg and that he left his “old” self in Cape Town: “In Jo’burg everyone knows me as Tshepo. I left Angelo behind in Cape Town, still roaming its streets and exploring the underworld. I don’t think I will go back there for a while. I have too many wounds that need to heal” (Duiker, 2001, p. 452). From this quote, it also seems as if Tshepo cannot separate the city of Cape Town from his wounds; it is as if Cape Town wounded him.

Interestingly, Tshepo seems to display a total change in personality in the last chapter of the novel. Instead of him being his usual negative self, Tshepo displays a more optimistic and positive self. The change in Tshepo is apparent in the following quote:

I am leaving behind life as I know it. Great changes await us. All the hatred and disappointment is falling away. We must think about each other, about how we feel, and what we will do to comfort each other. I am tired of pointing fingers, of assigning blame. . . Each day is a blessing. I feel close to whom I am supposed to be, the person behind the smile. (Duiker, 2001, p. 456)

Hence, this illustrates how Tshepo aims to forget about the past and its hardships; he now wants to live a life that is not governed by the hurt and scars of the past. Furthermore, it would seem from the statement quoted above that Tshepo has come to terms with his own sense of self and he has acquired a sense of identity and purpose in life.

There are some parallels between Duiker and Tshepo. It is important, however, that when examining possible similarities between these two that one should not take the comparison too far. The most obvious similarity between Duiker and Tshepo is their interests regarding their university studies. Like Duiker, Tshepo also has a degree in journalism, and is also not actually interested in becoming a journalist. Tshepo's lack of interest in journalism is evident in his conversation with David: ““You have a degree in journalism, don't you?” I [David] ask. “Yes,” he [Tshepo] sighs and rolls his eyes. “You could try the Argus. I heard they are always looking . . .”“I'm not a journalist”” (Duiker, 2001, p. 87). The fact that Tshepo explicitly states that he is not a journalist reveals how, even though he has studied this, he is not content with being a journalist. Duiker, too, faced this predicament. Even though he had a degree in journalism, this was not his chosen career path as his main ambition was to become a writer.

It is also vital for one to discuss the personality traits of the other characters in the novel. When examining Mmabatho, another prominent character in the text it is important for one to consider the id and the superego. Corey argues that: “Ruled by the pleasure principle, which is aimed at reducing tension, avoiding pain, and gaining pleasure, the id is illogical, amoral, and driven to satisfy instinctual needs (2013, p. 65). Interestingly, Mmabatho's behaviour at the beginning of the novel can be said to be driven by the id, as she is portrayed as an impulsive “anything goes” type of character.

An example of her id-driven behaviour is when she has an affair with Karuna, another female character in the novel. She admits to the fact that she was with this woman primarily because she was more attracted to the idea of being with a woman. She states: "I think I was more attracted to the idea of being with a woman than liking a woman" (Duiker, 2001, p. 72). Therefore, one can see that Mmabatho's behaviour at this stage is driven by the unconscious section of the mind and is illogical and irrational – she has an affair with a woman just because she liked the idea of it, she cannot give a valid explanation for her actions and behaviour. This "experiment" is not driven by the reality principle or by societal or parental expectations like in the case of the ego or superego; the behaviour is, instead, ruled by the pleasure principle associated with the id.

Another contentious issue regarding Mmabatho's behaviour is her choice of white boyfriends. Even though the text is based on post-apartheid society where inter-racial relationships have become very common, race is still an important theme in the text where there is a distinct boundary between the various races. The fact that Mmabatho dates white men can also be an example where her behaviour is said to be driven by the id as she does not allow societal expectations to dictate her choice of partners. In addition, Mmabatho does not consciously decide to date white men; this instead seems to be an unconscious decision on her part. However, Mmabatho's life becomes complicated when she falls pregnant with Arne's baby. This seems to be a life-changing event for Mmabatho, resulting in a drastic personality change.

As the story progresses, it is easy for one to notice the tremendous change in Mmabatho's personality as well as in her actions and behaviour. Later in the novel her changes in behaviour are driven by the superego. Corey defines the superego as:

It includes a person's moral code, the main concern being whether an action is good or bad, right or wrong. . . The superego, then, as the internalization of the standards of parents and society, is related to psychological rewards and punishments. The rewards are feelings of pride and self-love; the punishments are feelings of guilt and inferiority. (2013, p. 65)

In light of this, one can see a definite change in the personality of Mmabatho from the beginning to the end of the novel, as at the end of the novel one can see her behaviour and thoughts as governed by the superego. The influence of the superego is blatant when Mmabatho thinks that she may be pregnant. Instead of just deciding to have an abortion or to give the child up for adoption, Mmabatho decides to take responsibility for her actions and keep the baby. This is the work of the superego as her decision is governed by her moral code as to what is acceptable and unacceptable. Thus the effect of the superego on Mmabatho is particularly evident in a conversation between her and Arne: ““I honestly don't know if I can kill my own baby. . .” “It would be a fetus, not a baby.” “Ja. But still. I don't know if I could do it or even give it up for adoption”” (Duiker, 2001, p. 195). Hence, from this quote it is clear that Mmabatho is thinking logically about her decision

regarding the fate of her baby, therefore, clarifying the point that the superego is the most prominent structure of personality here.

In addition, the influence of the superego on Mmabatho is also evident when she battles to tell her parents about her pregnancy, particularly her father. Mmabatho does not want to disappoint her father as she always seeks his approval. The fact that she seems ashamed or embarrassed to tell her father about her pregnancy illustrates how the superego is the main part of the personality that influences her life. Hence, by falling pregnant, Mmabatho has gone against the expectations and standards of her parents and as a result she displays feelings of guilt. This is evident when she phones her father to confess that she is pregnant: ““Papa, I have to tell you something. I’m pregnant.” I hold my breath. “I see.” “Are you disappointed?” My father means the world to me, more than my mother. His approval is important” (Duiker, 2001, p. 396). From this quote one can see the blatant effect of the superego on Mmabatho’s feelings of guilt and disappointment for letting her parents, particularly her father down.

In the instance above Mmabatho claims: “My father means the world to me, more than my mother. His approval is important” (Duiker, 2001, p. 396). This point brings to mind the Electra complex that often occurs in young girls during Freud’s phallic phase of development. It is clear that Mmabatho really values her father’s acceptance and approval in her choices and behaviour in the novel. The fact that she mentions that her father means more to her than her mother is also interesting

as this is a sign of what Freud refers to as the Electra complex where the daughter's relationship with the mother is not as important as her relationship with her father.

Referring back to Mmabatho's behaviour, as previously stated, Corey argues that the superego "is related to psychological rewards and punishments, the rewards are feelings of self-love, the punishments are feelings of guilt and inferiority" (2013, p. 65). One notices the psychological punishments associated with the superego in the behaviour of Mmabatho at the end of the novel. Here it is obvious that Mmabatho is a different person to the person that she was at the beginning of the text. This is evident when she considers Tshepo and says:

It is as if we have swapped lives. I have become him and he has become me. I used to be the one getting dressed and going out, always picking him up. He was always alone at home, shy and awkward, eager for my company. Now the tables have turned. My belle époque has come and gone. (Duiker, 2001, p. 450)

Therefore it is apparent that Mmabatho is no longer the spontaneous, vivacious and outgoing person that she used to be. Instead, the pregnancy has had a psychological impact on her and has led her to show signs of inferiority and isolation. This is again reiterated when she says goodbye to Tshepo: "I close the door. Another chapter in my life closed. I feel alone and miserable . . . I go back to my room in an introspective mood. I cannot change anything. I must work with what I have" (Duiker, 2001, p. 452). It is as if Mmabatho has become dependent on

Tshepo and, with him leaving, she feels as if she cannot cope, thus illustrating that she has lost all confidence in herself, to such an extent that Tshepo has become her crutch.

Another character that the reader gets to know due to Duiker's experimentation with form is Zebron. Even though he is a subsidiary character in the novel it is important to analyse him as a character as he is a prime example of a character whose behaviour and actions are influenced by society and the evil people therein. Zebron also displays a distrust and dislike of people in the text; this is evident when he states:

I don't like people. I suppose I never have. I've given up on them. It's easy, you decide one day that people are full of shit and from then on you dismiss them like flies. I don't like the way they try to be likeable or good-natured. Some of us are just born with a streak of badness, even a grudge against the living. (Duiker, 2001, p. 23)

This quote not only highlights Zebron's dislike of people, it also highlights the type of character that Zebron is. Here the fact that he uses "us" illustrates that he does not view himself in the same light as he views the rest of society – he is a part of the group of people that he views as different. Moreover, he separates himself from the people in society who almost "pretend" to be likeable or good-natured, he can see through them and thus he holds a grudge against them.

When examining the personality of Zebron it is clear that his behaviour is primarily id-driven due to the fact that he seeks pleasure in most of the violent incidents in which he has been involved. It must also be mentioned that it is not only sexual pleasure that he intends to gain, he also aims to gain pleasure from his violent activities. Zebron seems to take great pleasure in inflicting harm on others. This is apparent in his conversation with the psychologist:

“We were only supposed to shoot her. But I got turned on by her fear. She looked so scared, so innocent. I liked that. I had to have her. We all had her. I don’t like flies. Why can’t you people do something about them? In my room, there are so many of them.” (Duiker, 2001, p. 41)

This quote emphasises Zebron’s id-driven behaviour as, in this incident, he is clearly driven by the pleasure principle. The fact that he mentions that “he got turned on by fear” and that “he had to have this woman” illustrates how his actions are amoral and are primarily driven to satisfy his sexual needs. Here Zebron does not even think about the consequences of his actions, he is merely just acting on impulse.

Another interesting point that can be raised from this quote is how Zebron just changes the topic of the conversation midway through his statement. He is discussing an immoral act that he is involved in, but then he easily just changes the topic to the flies that are annoying him in his room. This illustrates how he does not take his actions as seriously as he ought to; thus he almost downplays his violent attack on the woman. This is emphasised further in his conversation with the

psychologist: "Actually, you were telling me about this woman you raped," he says. "I was. Anyway, it doesn't matter. She was a silly bitch. I enjoyed shooting her. She didn't stop crying, couldn't shut up"" (Duiker, 2001, p. 43). It is also important to emphasise Zebron's feelings on the violent attack, the fact that he confesses that he enjoyed shooting the woman illustrates the pleasure he obtained from killing her. Hence, Zebron shows no remorse for his actions, the violence does not bother him; instead, he has gained pleasure from this violence.

Moreover, Zebron's lack of feelings of remorse is further emphasised when he is discussing the rape of his sister with the psychologist:

"My sister? She's also a bitch. She poisoned my mother against me. Sies, my sister. She's rattex. I hate her." "Is that why you raped her?". . . "Why are you going on about that? So what if I raped my sister. I told you she's a silly bitch. She deserved it." (Duiker, 2001, p.43)

In this conversation Zebron shows a total lack of emotion and remorse concerning his actions which illustrates that he is only considering his own needs regardless of the damage that he causes and the possible consequences. In addition, the fact that he asks the psychologist why he is going on about his sister's rape emphasises that he is not consciously thinking about his actions and behaviour, his conduct in society is primarily governed by the id, the unconscious part of his personality.

The id is again predominant in Zebron's thoughts while he is in Valkenberg, when the thought of violence, in this instance, raping a woman, seems to excite him. This is clear when Duiker allows the reader into the thoughts of Zebron:

Like a twisted master dangling a jug of water to a thirsty slave, the nurse seems like a temptress taunting me with her body. I fill my head with violence and the shrill of a woman being raped. It is music in my head and is enough to calm me down, to make the shadows of introspection go away. (Duiker, 2001, p. 53)

Zebron equates violence, considered by most people to have negative connotations with music which has a pleasant undertone, therefore allowing one to see how Zebron seems to have lost touch with reality, and how he is not at all influenced by the ego or superego. Furthermore, "to make the introspection go away" he uses violence and violent, erotic thoughts to remove himself from consciously considering the consequences of his behaviour.

Another example of a character that seems to be primarily driven by the id is Chris. Chris is a character comparable with Gerald from *Thirteen Cents*. Like Gerald, who is the villain in the text, Chris is also gangster and is the most brutal and hard-core character in *The Quiet Violence of Dreams*. Chris is a character that places the blame for his actions on his background and on the society in which he was raised, thus he believes that he is the way he is because of the effect of society on him. This is particularly evident in his extensive description of the Cape Flats:

I know I'm a fuck up. I was bred in the Cape Flats . . .Ja, the Cape Flats. They are like a complicated underground sewage system . . .The deaths, the rapes, the break-ins, the break-downs, they become a way of life, stupid numbers which amount to nothing and that people soon forget. (Duiker, 2001, pp. 154-155)

Therefore the constant exposure to violence and crime in society has become ingrained in Chris and this is now normal behaviour for him. A simple example of how theft is considered normal for Chris is when he steals the neighbour's milk on a daily basis. When confronted by Tshepo, Chris shows absolutely no remorse for his actions, in fact, he almost displays a sense of entitlement to steal the milk. This point is apparent when he responds to Tshepo confronting him about the matter:

The silly bastard [the neighbour] dresses well and naais a different woman every day of the week, I told him. Why should he care about milk when he probably drinks Chivas every night? He [Tshepo] made a big thing about it. He almost went to the guy to explain things, that it was a mix-up. What! I wasn't going to let that happen. So I stopped him at the door. (Duiker, 2001, p. 173)

From this quote it is evident that Chris has no sense of what is acceptable and unacceptable practice in society. Therefore it is clear that his behaviour is a result of the influence of the id, the unconscious and demanding part of the personality. Like

Gerald in *Thirteen Cents*, Chris's behaviour is also seen to be driven by the pleasure principle as he seeks his own satisfaction regardless of the implications.

Furthermore Chris is quite a destructive character in the sense that he is willing to do whatever it takes to accomplish his intended goal. One such incident is when he is vindictive in his manner of obtaining Tshepo's job. He states in reference to Tshepo: "He doesn't think he's better anymore, not since he lost his job. That smile on his face, it's gone. I took it away. And you know something? I don't feel bad. Why should I? I didn't kill anyone. I did what I had to do" (Duiker, 2001, p. 210). Hence, it can also be said that Chris seems to take pleasure in other's suffering and problems.

Another incident in the novel where Chris's behaviour can be seen to be driven by the pleasure principle is when he and his friends severely assault Tshepo. Here he is influenced by gaining both pleasure of a sexual nature and also gaining pleasure from violence. In this incident Chris seems to take great pleasure in Tshepo's suffering as he seems to enjoy assaulting and raping him. While raping Tshepo the only thing that appears to be on Chris's mind is his own sexual pleasure. This is evident when he, with the brutal assistance of others, forces himself on Tshepo:

I take off my pants. Virgil and Brendan pin him down and spread his legs. They bring his chops towards me. I get an erection and put lots of vaseline on my piel. I try to force my way in but he is too tense. "Hei, jou naai, tsek,

tsek!” Virgil says and starts punching him hard on his back. “Relax, jou naai.”

He opens up and I thrust my way into him. (Duiker, 2001, p. 212)

As a result of this, Chris’ only goal here is to gain sexual pleasure and in the process he also seems to gain pleasure/enjoyment from the violence inflicted on Tshepo. Furthermore, it is clear that violence does not bother Chris; instead, it appears as if he thrives on conflict and is, in fact, aroused by violence.

Another character who plays a role in the novel is West (Karel) who is of a totally different nature to Chris. Even though West has also had a difficult life this does not seem to have a negative impact on his behaviour or actions. Instead, West is quite a sensible and well-grounded character whose behaviour is primarily driven by the ego. To recapitulate: “The ego controls consciousness and exercises censorship. Ruled by the reality principle, the ego does realistic and logical thinking and formulates plans of action for satisfying needs” (Corey, 2013, p. 65). This is the prominent part of the personality that he displays as his actions and behaviour are not so much governed by the pleasure principle as they are by the reality principle.

In West’s case the reality is that this job serves as a coping mechanism enabling him to deal with the many issues that he has faced in his life. He even comments in the novel that working at Steamy Windows has saved him from himself and is making him a stronger person. This is evident when he says:

Perhaps me landing up in Steamy Windows was life saving for me from self-destruction. I was going nowhere. I was drinking. I was clueless. I’d like to

think that I'm a different person now, that I've grown up a bit. Certainly my world view is wide. Life has many possibilities. (Duiker, 2001, p. 297)

As a result, West's job at Steamy Windows, is not for his own sexual gain or pleasure, instead, he is using this job in order to come to terms with his experiences and to regain control of his life.

Sebastian is also a character that has had a difficult life. Unlike the other characters, Sebastian uses his sexuality and the notion of sex as a coping mechanism in order for him to deal with the difficulties faced. From the first entry he is portrayed as someone whose behaviour and actions are influenced by the id. This is evident in the beginning of his first entry in the novel, he says: "I have a ritual. Every day I wank, sometimes for an hour. I think about all the men I lust after when I do this. . .I think about them and masturbate. In my mind I do things that bring pleasure to both of us. It is my ritual" (Duiker, 2001, p. 335). Therefore, it is from meeting Sebastian that one can see that he is quite a highly sexed character whose primary focus is to seek sexual pleasure.

This point is further emphasised when Sebastian tells Tshepo about him battling to fit in at school as well as about his fascination with the school principal:

I grew up not fitting in, clashing with teachers and constantly being sent to the principal's office. He was good-looking, my principal, but ruthlessly severe with me. I always thought he had a big bulge in his pants and often

fantasised about him coming in my mouth. I suppose that's where my erotic fixation with authority and men in uniform began. (Duiker, 2001, p. 384)

Hence, Sebastian is portrayed as a character who is obsessed with sex, intimacy and sexual pleasure allowing lust to creep into every part of his life. His id-driven behaviour is apparent in his fixation and fantasising of the principal – an unthinkable attraction which is usually considered taboo.

Lastly, Duiker also incorporates the brief viewpoints of Patrick, Akousia and David in *The Quiet Violence of Dreams*. Even though, each of these characters only has one entry in the text, they offer the reader a firsthand account of their experiences with Tshepo and his psychological issues. All three of these characters are portrayed as sensible and rational individuals who are consciously aware of their actions and the behaviour of others. Due to the fact that Duiker has not paid as much attention to these characters as he did with the others, it is difficult for one to analyse the personality traits of these characters. All three of these characters seem to be included in the novel in order to provide the reader with a commentary on Tshepo and his erratic behaviour as well as to illustrate the extent of his psychological turmoil. Moreover, David, Patrick and Akousia all attempt to make sense of Tshepo as well of his behaviour and empathise with his condition/situation. Therefore, these three characters do not contribute much to the plot of the story; however, they do provide the reader with more insight in an attempt to understand Tshepo.

Leaving aside Tshepo's psychological turmoil, the title of *The Quiet Violence of Dreams*, itself, indicates that dreams are a dominant part of the text. Duiker alludes to the violent nature of dreams from the title of the novel, and he further highlights this point while Tshepo is suffering at Valkenberg. He states: "The smell of tea wakes me from the quiet violence of a dream" (Duiker, 2001, p. 110). Therefore, at this point of the novel, Tshepo has not yet revealed the dream-content; however, he makes the reader aware that the nature of the dream also has a violent impact on him.

The first dream where the dream-content is revealed is when he states:

I dreamt I died and transcended. I dreamt I died and survived the dream. I became suffused with violent gases and dust. A determined star is rising in my horizon. I'm ruled by its violence. It is like a beast which thrills me everytime [sic] it growls. I can feel its hunger. It is like a famished tiger stalking its prey. Its unfathomable energy and restlessness keeps me awake. I can hear its powerful paws gently patting the earth as it moves. (Duiker, 2001, p. 140)

Here the reader is presented with Tshepo's dream-content, which requires analysis in order to obtain the dream-thoughts. Tshepo, in his dream, mentions that he became suffused by violent gases and dust, this could be symbolic of him being overwhelmed by his psychological issues and inability to cope with the trauma that he has endured in his life. In addition, the use of the term "suffused" indicates his

feelings of being defeated by his life experiences. In addition, “the determined star rising in the horizon” can be interpreted as the negative factors in society that are causing Tshepo’s emotional turmoil. In the dream, he mentions that he is ruled by this star’s violence, thus, representing the idea that he is ruled by the violence in society.

The last dream of Tshepo’s that is of significance is a dream where the dream-content lacks coherence and makes the dream seem disjointed. Interestingly, the form of this dream is very similar to Tshepo’s incoherent thought processes and stream of consciousness. In this disjointed dream there are a few elements that are particularly interesting. “I dream of home, Soweto. I haven’t dreamt of it in a long time. But in the dream all my friends, all the people I grew up with, have the heads of jackals and wolves. I can recognise them from their bodies, from the way they walk” (Duiker, 2001, p. 415). When this content is analysed into possible hidden dream-thoughts one is able to see Tshepo’s distrust of people creeping into his dream-content. This is evident when he portrays everyone he knows, including his friends, as jackals and wolves which are predatory and carnivorous animals. In this description of the people in society, Tshepo could also be alluding to his view of people as being greedy as well as being destructive.

Tshepo’s identity issues also become prominent in this dream. Firstly, he meets an old man whose identity is somewhat hidden: “I meet an old man with skin so loose around his face that his face looks like a mask” (Duiker, 2001, p. 415). The mask in his dream-content is representative of hidden identity, and could also be

representative of Tshepo's battle to find his own identity, a struggle that smothers him in the text. Secondly, the dream also depicts Tshepo's identity issues regarding his sexuality.

In another field I see a group of bare-chested men playing soccer. But as I get closer they metamorphose into graceful centaurs with long untamed tails. I run towards them and they form a circle around me. They are handsome in a rugged way and are of every colour imaginable I become aroused as I watch this rainbow of muscular torsos. (Duiker, 2001, p. 416)

From this dream-content, Tshepo's sexuality is highlighted and is reaffirmed. Even though at first, he is ashamed to be attracted to another man, this dream illustrates Tshepo's sexual preference. The fact that he is aroused by these men in the dream is indicative of his hidden dream-thoughts of being primarily attracted to men in the text. Therefore the dream-content here highlights the true nature of his sexual preferences.

The last point worth mentioning regarding this dream is the fact that the old man mentions Tshepo's father in the dream. He says: "Your father has opened a long road for you" he says mysteriously, little cockroaches falling out of his mouth as he speaks" (Duiker, 2001, p. 415). Prior to his father's death, Tshepo's life has been governed by his intense hate for his father, hence in this dream, the thoughts regarding his father have crept into his dream-content as these feelings of detest are so ingrained in Tshepo's psyche that they have almost become a part of who he is.

Moreover, the fact that cockroaches are falling out of the old man's mouth when he mentions Tshepo's father is illustrative of Tshepo's feelings concerning his father. Cockroaches are considered to be filthy pests, and, Tshepo views his father in the same way. He was a pest when he was alive, and his memory of him continues to annoy him, even after his death. Therefore, the negative connotations associated with cockroaches are the same connotations he applies to his father.

Mmabatho is another character in the novel whose dream requires interpretation. Mmabatho has the longest dream in the novel as her one dream covers a whole chapter in the novel. In this dream Mmabatho is visited by her grandmother who passed away when she was very young. Mmabatho's grandmother, in the dream, is displaying problems with her scalp:

She is completely bald. She has several ring worms. Some of them look really bad, oozing a clear liquid, and she has ugly scabs. . . "I wanted to tell you something," she says, suddenly sad. . . "I wanted to tell you to stop using those chemicals. They are what destroyed my hair", she says and delicately touches a spot on her head where a tuft of thin hair stubbornly grows.  
(Duiker, 2001, pp. 309-310)

In this instance, and in the rest of the dream, focus is on the damage that chemicals cause to a person's hair. In the dream Mmabatho's hair is straightened and curled indicating her use of chemicals in order to get the hair this way. In addition, in this dream, Mmabatho's grandmother refers to chemicals that are destroying

Mmabatho's hair. These chemicals can be said to be representative of society's negative influence on Mmabatho. Like the chemicals are said to be destroying her hair, society is destroying Mmabatho and her African identity. This point is emphasised in the dream when Mmabatho's grandmother states: "What is wrong with kaffir hair? Are you ashamed? There is power in a spiral". . . "Are you jealous of white women? Why won't you let them wear their long hair? Why do you crave that which distorts your beauty?" (Duiker, 2001, p. 311)

Moreover, in the dream Mmabatho says:

I think about all the women of colour I know, our struggle with hair. It is our struggle, nobody else's. We have been swallowing too many lies about the virtues of long, straight hair. We have enslaved ourselves willingly. We complain about racism yet we are hair fascists. I cannot blame the media or white people or men. It is my own greed that I must confront. (Duiker, 2001, p. 311)

Even though Mmabatho does not seem to be perturbed by racism in the novel, this dream illustrates that racism is definitely an issue for Mmabatho. The dream-content here reveals the hidden dream-thoughts, which are that Mmabatho is beginning to question how she is also to blame for racism, and in examining this, she alludes to the point that it is her not being satisfied with who she is that contributes to racism.

In conclusion, this chapter analysed *The Quiet Violence of Dreams* by using psychoanalytic literary theory, where the main focus is on issues of sexuality,

identity and psychological turmoil of the prominent characters in the novel. The use of psychoanalytic theory in the analysis of this text allows one to understand the characters' psyches and the psychological effect of societal influences on these characters. Therefore it is from the interaction between the characters in the novel that one is also able to examine how the characters are able/unable to deal with the trauma caused by the contemporary issues in society. In addition many of the characters in *The Quiet Violence of Dreams* are negatively affected by societal influences. Tshepo, Chris, Zebron and West are all characters that are deeply affected by societal influences, and in some cases, these issues affect these characters' behaviour and actions. As has been shown, psychoanalytic theory enables one to grasp an overall understanding of the characters' behaviour and their actions.

The next chapter of the thesis, chapter five, will focus on Duiker's last novel, *The Hidden Star*. Due to Duiker's shift in focus from utilising a realist perspective in *Thirteen Cents* and in *The Quiet Violence of Dreams* to including more elements of fantasy in *The Hidden Star*, one will take cognizance of the magical realist trajectory that Duiker seems to have taken in his work. The analysis will, however, still be underpinned by psychoanalytic theory as the focal lens.

## **CHAPTER FIVE: THE HIDDEN STAR**

*It's [The Hidden Star] a delightful tale that mixes the reality of township life with familiar African myths to bring a modern fable with that old theme, the battle of good against evil. It is a welcome change from the other themes we have seen coming out of many stories about South Africa - the angst, the bitterness, the suffering, AIDS and BEE. They are relevant, yes, but that is not the totality of South Africa. (Lukoto, 2006, p. 11)*

Mpho Lukoto's description of K. Sello Duiker's third novel *The Hidden Star* highlights Duiker's dramatic shift in focus regarding plot, content and intended audience. Instead of focusing on the common themes associated with post-apartheid society, like those stated in the above quote, Duiker subtly touches on these issues while paying particular attention to elements of culture and fantasy which give the text a magical realist orientation. This is what makes *The Hidden Star* a completely different text from the other two novels *Thirteen Cents* and *The Quiet Violence of Dreams*.

The vast difference between *The Hidden Star* and Duiker's other two novels not only indicates Duiker's creativity and ingenuity but it also indicates the diversity in his style of writing. In a review titled "Duiker's great and magical novel interweaves African myth and modern life" Kate Davies underscores the power and worth of Duiker's writing when she states: "His [K. Sello Duiker's] death has left the South African literary world greatly the poorer. His last novel, *The Hidden Star*, stands as

both an epitaph for this brilliant writer and a poignant reminder of young talent plucked too soon (2006, p. 12). The immense talent of Duiker is further reiterated in Lukoto's conclusion of his discussion: "The disappointing fact about this book is that we will never be able to read more from the author. Duiker died tragically last year, well on his way to becoming a South African literary giant" (2006, p. 11).

It is therefore not surprising that Duiker, as an author, has been compared to other successful internationally acclaimed fantasy novel writers in the world, providing further evidence of Duiker's consummate skill as a writer. Gwynne Schrire emphasises this point in "The Tragic Magic of K. Sello Duiker" when she states:

Move over, CS Lewis, Diana Wyndham Jones and JK Rowling. At last South Africa has a rival book that provides readers in the 8-12 age-group with an adventure story firmly rooted in reality while participating in a magical side world that is African in its images and beliefs. (2006, p. 80)

This indicates that Sello Duiker and his novel *The Hidden Star* are comparable to famous fiction novels such as *The Chronicles of Narnia* and the *Harry Potter* fantasy series. However, the African spin on this tale clearly demonstrates that his text is firmly rooted within the South African context that informs his writing.

Molly Brown captures the essence of the novel in the quote: "On the face of it, Duiker's novel reads like a fairy tale and, indeed, the book is full of references to the familiar motifs of both European fairy tales and southern African *ntsomi*" (Brown, 2008, p. 163). With this said, *The Hidden Star* is more of an enchanting, imaginative

story that highlights characteristics of African folklore and tales. This point is emphasised by Kate Davies in “Duiker’s Great and Magical Novel Interweaves African Myth and Modern Life”, in which she comments: “What Duiker achieves in this novel is to take African myth and legend and weave it into everyday modern life” (Davies, 2006, p.12).

*The Hidden Star* is not just of a different genre to Duiker’s other two texts; it also attracts a somewhat different readership/ audience. *Thirteen Cents* and *The Quiet Violence of Dreams*, being realist texts, entice more mature readers whereas, *The Hidden Star*, because of its playful nature, attracts a more widespread audience as even children would enjoy reading this text. Margaret von Klemperer emphasises this point in the article titled “A magical tale” when she says: “just as readers of any age can enjoy Tolkien or J.K. Rowling, so they will be able to enjoy Duiker” (2006, p. 10). Schrire, for example, bestows accolades on the novel for catering for “the 8 to 12 year age-group” (2006, p. 80). Therefore, comparable to *The Lord of the Rings* trilogy and *The Harry Potter* series, Duiker’s *The Hidden Star* should also attract a similar readership, obviously differing from that of his two realist texts.

It is because of its different readership, prompted by its different thematic concerns as well as its magical realist orientation, that the analytic approach to this text differs slightly to the approach used in order to examine Duiker’s other novels. The analysis of this text, like his other two novels, will also be through the lens of psychoanalytic literary theory, however, its magical realist element, which dominates the logic of this text, will also be investigated. In light of this, the discussion of *The*

*Hidden Star* will begin with a brief discussion of magical realism as a literary tradition, followed by a discussion of oral tradition and African mythology which underpins *The Hidden Star's* magical realist tradition. In addition, one will also consider *George's Marvellous Medicine* by Roald Dahl, a text that Duiker claims sparked his interest in telling stories, as a possible intertext.

On the notion of intertextuality, John Frow states: "The concept of intertextuality requires that we understand the concept of text not as a self-contained structure but as differential and historical. Texts are shaped not by an immanent time but by the play of divergent temporalities" (Frow, 1990, p. 45). With this said, intertextuality is based on the relationship between texts and how texts are interrelated. "Each text exists within a vast 'society of texts' in various genres and media: no text is an island entire of itself" (Chandler, 2007, p. 203). As a result of this, a text should not be examined without investigating the influence of or relationship with other similar texts.

*The Hidden Star* revolves around an eleven-year-old character Nolitye and her discovery of a stone with magical powers. However, the magical stone that she discovers is actually only one part of a stone that used to be much bigger. It is Nolitye's mission to locate all the missing pieces of the stone in order to merge the different tribes. The first section of the magical stone and its powers help Nolitye to tackle the difficulties of her everyday life. In addition this stone also aids her on her quest to rescue her real parents and the missing rural children.

When comparing this novel to *George's Marvellous Medicine*, the first intertextual link between these two texts is that firstly, they are fantasy novels where both authors include magic as a prominent aspect of the texts. Nolitye, the main character in *The Hidden Star* is introduced to a magical world when she discovers the magic stone and its magical abilities. Similarly, the main character, George, in *George's Marvellous Medicine* is also introduced to a magical world when he concocts a magical medicine to give to his "wicked" grandmother. Both these novels revolve around how the notion of good triumphs over evil: George defeats his grandmother with his magic medicine, symbolising the victory of good over evil. In the same way, Duiker also displays the victory of good over evil when Nolitye conquers the evil characters in the novel using the magic stones.

Parallels may also be drawn between the two texts regarding characterization. It is not difficult to see the vast similarities between Nolitye and George, the protagonists in the texts. Like George, Nolitye is also a courageous young character that will go to any measure in order to ensure the demise of the characters representing evil in the text. The only difference between these characters is Duiker's attention to detail in *The Hidden Star*. Nolitye is portrayed as being more of a complex character than George regarding her struggles and the challenges that she faces in the text. Unlike George, whose only struggle is that against his grandmother, Nolitye has to overcome many obstacles and evil characters in the text, including MaMtonga.

It is worth mentioning that MaMtonga in *The Hidden Star* and George's grandmother in *George's Marvellous Medicine* are characters that are very similar in nature. In

*George's Marvellous Medicine*, George's grandmother is portrayed as being "the bad one" as she is unpleasant and is somewhat feared by her grandson. She is representative of evil in the text, to the extent that George assumes that his grandmother is a witch. This is evident in his words: "Could it be, George wondered, that she was a witch? He had always thought witches were only in fairy tales, but now he was not so sure" (Dahl, 2007, p. 8). Hence it is George's mission to conquer the element of evil in the text, his grandmother.

MaMtonga, Nolitye's evil neighbour in *The Hidden Star*, is portrayed as being even more evil than George's grandmother. She is a witch continuously scheming to obtain the magic stone from Nolitye in order to enhance herself and her evil powers. Duiker portrays MaMtonga as being a villain in the text as she is also representative of the theme of evil and she is feared by most characters in the text, including Nolitye. Hence, by considering these aspects, the influence of *George's Marvellous Medicine* is apparent as it is as if Duiker uses this text as a springboard in the creation of both Nolitye and MaMtonga in his fantasy novel. In addition, *George's Marvellous Medicine* inspired Duiker to create and tell his own stories, but, the influence of this text seems quite obvious in his story of *The Hidden Star*.

However, this may not be Duiker's only intertext. In the 1980s there was an isiXhosa SABC drama entitled *Nolitye*, with a similar character, Nolitye, who would use her stone to protect herself and her friends from threats. It is possible that as a youngster Duiker would have watched this drama on television as it became very popular, but also as someone who later worked for the SABC the probability is that

he would have had access to the drama from the SABC archives. However, since this novel was published posthumously and readers were never able to have access to Duiker's comments on the process of composition of *The Hidden Star* by way of interviews, this remains a moot point. Nevertheless, the fact that even the names of the characters that have the power from the magic stone are the same is just too striking to be ignored or considered merely coincidental.

In investigating Duiker's *The Hidden Star* and considering the genre of this novel it is important for one to consider magical realism as a literary tradition. In *Magical Realism: Theory, History and Community* Wendy Faris provides a concise definition of the term: "Very briefly, magical realism combines realism and the fantastic in such a way that magical elements grow organically out of the reality portrayed" (Faris, 1995, p. 163).

In a chapter titled "Magical Realism in Spanish American Fiction" Angel Flores examines two of Franz Kafka's short stories, paying specific attention to his combination of two different worlds where he incorporates one world of reality and the one seemingly different world of his nightmares. He states: "In his laboriously precisionist way Kafka had mastered from his earliest short stories – "The Judgement" (1912), "Metamorphosis" (1916) – the difficult art of mingling his drab reality with the phantasmal world of his nightmares" (Flores, 1995, pp. 111-112). Duiker seems to have mastered this difficult art in *The Hidden Star* as he successfully creates a text that reveals details about post-apartheid society while, at the same time, he incorporates elements of magic and fantasy into the text.

Duiker successfully weaves elements of the “unreal” into the common, everyday experiences of Nolitye, the main character in *The Hidden Star*. This is apparent from the prologue to chapter one of the novel. Initially Duiker provides the reader with a picture of the setting of the text:

There is a place, far from the quiet suburbs where one knows one’s neighbours only by name and never sees them. A place where children run idle in the streets while their parents labour in the big City of Gold to bring home food and hope for a better tomorrow. It is a place called Phola, a place with nothing much to brag about except that all the shacks face the morning sun and the inhabitants for the most part live together in peace. (Duiker, 2006, p. 1)

Therefore, from the onset of the novel it seems as if this novel, like *Thirteen Cents* and *The Quiet Violence of Dreams*, is going to be a typical realist text displaying the actualities of life in post-apartheid South Africa.

It is at the end of the prologue when one becomes aware that this is going to be no ordinary text as Duiker concludes the prologue with an interesting sentence, he states: “Of late, Phola is no longer an ordinary place to live in” (Duiker, 2006, p.1). The fact that Duiker mentions that this is “no longer an ordinary place to live in” indicates that there is to be a twist in the plot of the story. The setting of the novel is, arguably, more amenable to the fantastical element in the text, as there is the stark contrast between the mundane and the unexpected. Nolitye is initially portrayed as

being caught up in the unexciting routine of her life; however, once she discovers the magical stone this is when her life becomes exhilarating and unpredictable. Thus, the juxtaposition of these two different “worlds” brings an element of intrigue into the novel.

Duiker incorporates the first element of fantasy into the text at the beginning of the novel with animals that can communicate with the characters. This is evident when Rex, a dog, speaks to a totally shocked Ntate Matthews:

“What’s the matter? The cat got your tongue?” Rex says to his face. The other dogs relax and mill around with wagging tails. Ntate Matthews rubs his eyes. . . “But how can these strays talk?” he [Ntate Matthews] asks urgently. . . . “I don’t know why you can hear them, Ntate Matthews. Only children are supposed to hear animals talk,” Nolitye explains, a little furrow on her forehead. (Duiker, 2006, p. 7)

It is, therefore, from this point in novel where the reader is aware of the differing nature of this text to *Thirteen Cents* and *The Quiet Violence of Dreams*. As one delves further into the text one finds that Duiker also includes other elements of magic/fantasy, especially in the main plot of the story which is the discovery of the magic stone and its powers.

Scott Simpkins in “Sources of Magical Realism” argues:

Magic realists present familiar things in unusual ways (flying carpets, Nabokovian butterflies, mass amnesia, and so on) to stress their innately

magical properties. By doing this, magic realists use what the Russian Formalists called defamiliarization to radically emphasize common elements of reality, elements that are often present but have become virtually invisible because of their familiarity. (1995, p.150)

In the case of *The Hidden Star* this point is apparent in one of the main concerns of the novel which is the power of the magical stone/s. From the onset Nolitye is portrayed as an avid collector of stones and seems to be somewhat obsessed with this hobby, which stems from her grandmother. She states: ““Gogo used to say, you mess with a woman, you mess with a stone. So I figured since I’m so small I might as well have some stones around, because you mess with me, you mess with a stone”” (Duiker, 2006, p. 45). Hence, the stones are of much significance for Nolitye as she feels somewhat empowered by her stones as they make her feel as if she is a stronger person. It is as if she almost sees herself as being somewhat invincible.

Nolitye’s collection of stones also allows her to be a more optimistic person. This is again emphasised in the following quote:

She kisses the stone and wishes that he father were there. Maybe if he were around they would also have a built house with bricks, with a small garden where she could keep a puppy. She’d call it Lucky and love it with all her heart. She closes her eyes and makes the wish. When she opens them, she feels better. (Duiker, 2006, pp. 11-12)

In this incident, an ordinary stone symbolises hope for Nolitye, as she longs for an escape from rural township life. The fact that she wishes upon this stone illustrates her desire to see her father again, whom she believes to be dead, as well as her desperation to have a more comfortable life. Interestingly, after Nolitye wishes upon the stone, she feels better reiterating the point that the stones she collects are an important part of her life as they aid her in facing and overcoming the obstacles she faces in her life.

In addition, the significance of her stone collection is also emphasised in the following statement: “For Nolitye each stone is like a memory. It helps her make sense of the big-grown up world. She crawls under the bed and drops her latest find among her collection of scores of stones which she keeps in an old enamel bucket” (Duiker, 2006, p. 12). The collection of stones in her bucket represents the many memories that she treasures and that are truly significant in her life. Her obsession with keeping the stones could also be representative of the point that, in the same way that she is keeping these stones together, she is also retaining and treasuring her memories.

However, Nolitye’s life changes when she discovers the magical stone and its powers. Nolitye first discovers that this stone is different when she feels as if it has the ability to make her giggle: “Nolitye puts the stone in her lap and watches it shimmer and catch the sunlight. A weird tingling feeling comes over her. She starts giggling to herself. . . “It’s the stone, it makes me laugh”” (Duiker, 2006, p. 29). It is therefore from this point in the novel where Duiker presents familiar objects, like

stones, in an unusual way, encouraging the reader to begin questioning the significance of this magical stone and how the inclusion of this element will affect the rest of the story line.

The power of the magical stone in *The Hidden Star* brings to mind magical realist elements in *Ways of Dying* by Zakes Mda. In the latter novel the main element of fantasy is Noria's singing that has a positive effect on both Jwara and his son Toloki. Firstly, Noria's singing stimulates Jwara's creativity in his making of figurines. This is evident in the quote:

Then Noria sang. Jwara found himself overwhelmed by a great creative urge. He took an idle piece of iron, and put it in the fire. When it was red hot, he began to shape it into a strange figure. He amazed himself, because in all his life he had never known that he has such a great talent. (Mda, 1995, p. 30)

Therefore Noria's singing has the power to change Jwara into a talented craftsman and bring out a talent that Jwara is not aware of. Jwara's surprise at his new-found capabilities attests to the special powers accorded to Noria because of her relationship with the world of the dead.

For this reason it does not come as a surprise then that when Noria stops singing Jwara finds that he cannot complete crafting the figurine:

But before he could finish the figurine, Noria stopped singing, and all of a sudden he could not continue to shape the figure. The great talent, and the

urge to create, had left his body. He could not even remember what he was trying to do with that piece of iron. (Mda, 1995, pp. 30-31)

The power of Noria's singing is also evident when Toloki, who cannot draw human figures, is able to successfully draw pictures of children once Noria begins singing for him: "Noria sings her meaningless song of old. All of a sudden, Toloki finds himself drawing pictures of the children playing. Children stop their games and gather around him" (Mda, 1995, p. 199). Therefore, like the magic stone in *The Hidden Star*, Noria's singing brings the fantasy element into this text as her singing has the magical ability to stimulate creativity.

The inclusion of elements of fantasy and magic add a factor of unpredictability in the plot of *The Hidden Star*, thereby, whetting the appetite of the reader to discover the outcome of the story. This seems to be in line with Wendy Faris who, in an entirely different context, comments:

Magical realist fictions do seem more youthful and popular than their modernist predecessors, in that they often (though not always) cater with unidirectional story lines to our basic desire to hear what happens next. Thus they may be more clearly designed for the entertainment of readers. (Faris, 1995, p. 163)

What happens next? This is a question that the reader considers when Bheki questions Nolitye: "What else do you think this stone can do?" "I don't know, but shush," Nolitye says softly, "remember, the stone is our secret" (Duiker, 2006, p.

33). From this point onwards Nolitye faces many obstacles and adventures; from conquering Rotten Nellie and the Spoilers to saving her parents and the missing children from the underworld.

The power of the magical stone also seems to alter Nolitye's personality as she seems to change from quite a timid child, in the beginning of the novel, to being more mature and courageous. The fact that all of her wishes are granted by the stone allows her to gain more confidence in conquering all the wicked people and forces in society. Firstly, the magical stone gives Nolitye the confidence to learn to stand up for herself against Rotten Nellie and the Spoilers. Instead of being intimidated by Rotten Nellie, the stone's effect on Nolitye results in her laughing in Rotten Nellie's face. Nolitye is quite proud of having the courage to stand up for herself. This is evident in a conversation between her and the woman she believes to be her mother: "“So what did you learn at school today?” she [“Thembi”] asks, stacking her goods in the usual place in one corner of the room. Nolitye smiles where she is sitting at the table: “I learned to stand up for myself . . .and Bheki too”” (Duiker, 2006, p. 41). In this conversation, Nolitye seems to be bragging about learning to stand up for herself as she even shares this with her “mother”.

Secondly, the power of the magical stone is also evident in the challenge where Nolitye and Bheki defeat Rotten Nellie and the Spoilers in a game of ngeto and in soccer skills. The intended outcome of this challenge is for Rotten Nellie to stop bothering and bullying Nolitye and Bheki. It must be noted that Nolitye only has the courage to challenge them because she is aware of the influence of the magical

stone. Without the aid of the stone Nolitye would not be brave enough to even suggest such a challenge. Nolitye even suggests the conditions, she states: ““If we win, you guys must leave us alone. If you win then . . . then . . .” “Then I’ll tell you what: you’ll have to let us copy your homework every day”” (Duiker, 2006, p. 67). Here Nolitye is so confident that she has not even considered the conditions if Rotten Nellie and the Spoilers win. Instead it is Rotten Nellie who gives the conditions if she and the Spoilers win – a point that Nolitye does not seem to consider.

Lastly, Nolitye uses the power of the magical stone on her journey to destroy MaMtonga and the Ncitjana, the main elements representing evil and witchcraft in the novel. In various instances along her journey Nolitye wishes upon the stone in order to help her to face the difficult circumstances along the journey. Therefore, ultimately it is with the aid of the stone that Nolitye is able to triumph over both MaMtonga and the Ncitjana. Their defeat is apparent in the following quote:

The ground is slowly but surely swallowing them – in spite of MaMtonga shrieking like an injured vulture. When she realises that they are irreversibly being eaten by the earth, she hurls the magic stone away from her, in a last, desperate effort to try and save herself . . . As the words are uttered, MaMtonga and Ncitjana disappear completely, their witchcraft with them. The earth completely covers them. Not a trace remains. (Duiker, 2006, p. 228)

Hence, it is clear how the magical stone and the Spirit of the Stone assist Nolitye to accomplish her goal of conquering all the evil forces in society.

*The Hidden Star* also draws on oral tradition and African mythology in light of many of its themes and in its plot. It is important to mention that many African authors in their novels, poems and other discourses often rely on oral literature in the process of composition of their literary productions. Harold Scheub in “A Review of African Oral Traditions and Literature” points out: “There is an unbroken continuity in African verbal art forms, from interacting oral genres to such literary productions as the novel and poetry” (1985, p. 1).

Maurice Taonezvi Vambe in his book *African Oral Story-telling Tradition and the Zimbabwean Novel in English* focuses on the relationship between orality and the Zimbabwean novel. In his discussion Vambe makes an interesting point when he states: “Subsequently, whether it is folktale, fable, the fantastic or myth, there is a desire to reveal that there is no single definition of the ‘real’ in the ways these narratives construct and represent reality” (2004, p. 4). In the conclusion to his discussion he makes another valid point when he states: “Since orality is a volatile cultural space, its incorporation in the novel ensures that the novel can no longer be interpreted with a single focus (2004, p. 111). Hence in order to understand and analyse a novel that relies on orality one needs to take cognizance of all facets of the novel.

Edward Sackey comments on the incorporation of oral tradition into the novel: “For me, the integration of the African oral tradition into the novel form shows a tremendous leap forward in African imaginative works of art, from orality to literacy and from tradition to innovation” (1991, p. 405). Duiker’s novel can be said to highlight this point as it is definitely an innovative text where one becomes familiar with many aspects of the oral tradition when Nolitye mentions stories told to her by the elder members of the community. Maurice Vambe reiterates the purpose of folktales or fables when he states:

Folktales and fables explain the meaning and existence of social relationships, origin of plants, animals, human settlements and the roots of society’s traditions and customs. In the folktale or fable mode, human imagination can afford to be liberated from the constraints of time. (2004, p. 3)

One such story in the novel is about the Imvuvu. Nolitye mentions the Imvuvu in her dream: “This is Imvuvu, the terrifying night creature, she realises, remembering the tales the old people of Phola tell. A creature they say, that lives in the depths of a tunnel only” (Duiker, 2006, p. 114). As can be inferred Nolitye is nurtured in the wisdom of folktales and the oral tradition in general in her upbringing.

One of the most important aspects of the oral tradition is the element of the mythical that is seen as part of the African culture. For example, one of the elements of the mythical is this belief that some people practise witchcraft. MaMtonga, for example, from the beginning of the novel, is portrayed as being a person that Nolitye avoids

because of her bad reputation: “The worst thing about MaMtonga is that people say she’s a witch, an umthakathi. Everyone knows she’s a traditional healer and that she has the power to use herbs to cure people, but not many sick people come to her for healing” (Duiker, 2006, p. 14). MaMtonga is avoided by most of the characters in the novel as she is also an unfriendly and miserable character.

In *African Myths and Beliefs*, witches are described as follows:

Witches, who may be male as well as female, show no obvious exterior sign of their condition. On the surface they may be likeable and even charming people, only revealing their true nature in private, usually under cover of night. Yet underneath their seemingly harmless exterior, witches are entirely evil, driven by an irresistible urge to consume the spiritual strength of their victims (Allan, Fleming and Phillips, 2012, p. 58).

Even though MaMtonga is such an unpleasant character, initially, there is only speculation that she is a witch. However, MaMtonga’s evil only becomes apparent in an encounter between Nolitye and MaMtonga where she attempts to convince Nolitye to give her the magical stone. In this incident MaMtonga reveals her true nature to Nolitye allowing Nolitye to come to the conclusion that she really is a witch:

MaMtonga rises from her bed. The pupils of her eyes look like bits of glowing coal. For the first time, Nolitye notices the snake coiled around the old woman’s neck like a living necklace. She lets out a terrified scream. “Shut

up, you naughty girl!” MaMtonga yells. She really is an umthakathi, a witch, Nolitye thinks. Only a witch will live with a snake. (Duiker, 2006, p. 80)

It is common for some women to be accused of witchcraft in the rural areas but MaMtonga’s behaviour here clearly convinces. Therefore, through the role of MaMtonga in the novel, Duiker is also bringing the prevalence of such myths in some African societies to the fore.

In line with the fantastical orientation of the novel Duiker also includes the idea of the underworld in *The Hidden Star*. In this context the word “underworld” does not have connotations relating to the underworld of crime. Instead the underworld is conceptualized in the manner in which it is described here:

In many mythologies, the “land of the dead” is located somewhere under the earth. In traditional African mythologies, this underworld, as it is also called, is not usually a place of punishment. All people, good and bad alike, go there when they die. Sometimes living people may journey to the underworld and return, in time, to life. A common reason for visiting the underworld was to rescue a loved one. (Jacobs Altman, 2012, p. 92)

Relating this to the novel, Duiker prefers using the same term in the novel as Nolitye has to journey to the underworld in order to rescue the missing children and her parents to reunite her family. This is evident when she asks Nomakhosi: ““So how do we rescue my mother and father from the underworld?”” (Duiker, 2006, p. 184). She then enters the underworld through a hole in the ground near the river where

she experiences a world of trials and interesting animals/creatures. It is in the underworld where Nolitye meets many animals who continuously test and challenge her in her attempt to locate her parents.

The first animal of significance that she meets is Vundla, a hare. In her interaction and experience with Vundla the many stories that she has been told about the hare are confirmed. Vundla succeeds at tricking Nolitye and her friends into believing that the cave in which they find themselves is caving in. In the children's fear Vundla manages to steal their torch and disappears. It is obvious that prior to this experience Nolitye is aware of the many stories told regarding the hare that is considered to be a trickster. This is apparent in the following quote: "Nolitye starts to remember all the stories she heard about the hare's trickery and begins to suspect that something is wrong. Perhaps they have been tricked, she thinks, but doesn't tell the other two" (Duiker, 2006, pp. 193-194). Hence, in this incident, the hare lives up to its reputation as conveyed through folktales.

Another element relating to African culture, included in the novel, is the sangoma, who is defined as follows:

A sangoma works with the *Amadlozi*, or ancestral spirits, who are ever present; however an altered state of consciousness is usually necessary to communicate with them directly. *Umbilini* is the primal source of the sangoma's power. Through its arousal the sangoma enters the altered states

necessary to connect with the ancestors for divination, diagnosis and healing.  
(Pratt, 2007, pp. 414-415)

The power of the sangoma should be used for a positive outcome and there should be no evil forces at play here. In the novel Duiker does not focus on the sangoma in great detail but he does refer to this in the description of Nolitye's father. When describing Nolitye's father Ntate Matthews claims: "“What I do know is that your father had the makings of a healer. He definitely had the calling; he just refused to become a sangoma. I suspect that he knew that he was blessed with immense powers, and maybe he feared using them”" (Duiker, 2006, p. 39). Hereafter, Nolitye seems to battle to understand why her father may have feared using his powers and Ntate Matthews further explains:

“Answering the calling to be a healer is not that simple, my child. There are a lot of evil forces – witches and wizards – out there that try to harm those who want to help people. The evil forces would like sangomas to harm people, not heal them.” (Duiker, 2006, p. 39)

From this quote it is obvious that there is a constant power struggle between forces of good versus evil. This point is further emphasised in another one of Nolitye's conversations with the Spirit of the Stone. In this conversation, Nolitye enquires as to why MaMtonga is also interested in the magical stone and the Spirit of the Stone confirms that MaMtonga wants to have the stone in order to use it for the wrong purposes – to encourage evil in the world. Nolitye asks: “But what about

MaMtonga?” . . . “She wants to use the power of the stone for black magic. She wants to use it to fill the world with evil” (Duiker, 2006, p. 84). Included here is another element that is pertinent to African culture which is the use of black magic.

Black magic, which is associated with evil and MaMtonga in the novel, is often used to the detriment of the people of a society. In the struggle between Nolitye and MaMtonga in the novel, Duiker also refers to white magic which has more positive connotations than black magic. In the same conversation with the Spirit of the Stone, Nolitye is encouraged to use white magic in order to fight against MaMtonga and her black magic: “You are going to have to fight her with white magic.” “Me, with white magic?” “Yes, child. You too have the gift. It was passed on to you from your father” (Duiker, 2006, p. 85). Therefore, although Nolitye’s father shunned his calling as healer it would appear that the powers he would have had as a healer have been given to Nolitye. She must now use white magic which is representative of good to conquer the black magic representative of the evil in society.

Good versus evil is also a prominent theme in this text. As in most texts targeted at a younger audience where good usually triumphs over evil, Duiker in *The Hidden Star* also follows this same format. Nolitye who plays the heroine in the story, manages to conquer not only “Thembi”/Sylvia, the evil woman posing as her mother, but also MaMtonga, the witch in the novel. In addition, Nolitye also makes it her mission to restore the fragments of magical stone into the powerful stone that it was before it was broken into separate pieces. Once restored the stone should keep the different tribes of people together, like it did before when it was whole. The purpose

of the stone is emphasised by the Spirit of the Stone when she describes how when the stone was separated into its pieces it resulted in fighting amongst people: ““And that, child, is why there is so much fighting among the different groups and individual people today. When it was in one piece, the stone used to keep people together”” (Duiker, 2006, pp. 83-84).

In his discussion of the African novel Scheub makes an interesting point when he states:

At the center of the African novel, as of the epic, is the hero, caught between past and future, forced to make decisions fateful to himself and, frequently, to his community as well. Inaction is not possible; a movement from one state to another is urgently called for. That transformation is the metaphorical and mythic core of the storytelling tradition; it grows out of a complex of images, forms, and themes, organized as fragments of history are recombined and, in the process, tied to the ancient tradition of the people. (1985, p. 41)

Duiker's *The Hidden Star*, a good example of an African novel, is centred on Nolitye, the hero who is caught between past and future, and is forced to make decisions that affect herself as well as the community at large. Nolitye is portrayed as the hero for a number of reasons. Firstly, it is her main priority to find all the pieces of the magic stone which will ultimately restore the unity amongst tribes; secondly, she takes it upon herself to rescue her parents from the underworld, and lastly, she also takes priority in uncovering the mystery of the disappearing children in her township.

Nolitye's mission regarding the magical stone becomes clear when she is visited by the Spirit of the Stone. She is informed that she needs to fight MaMtonga's black magic with white magic in order to defeat her and her evil powers. It is up to Nolitye to restore unity to the people and to the different groups of people. When Nolitye questions the Spirit of the Stone about MaMtonga and her wicked intentions she states:

“She [MaMtonga] wants to use the power of the stone for black magic. She wants to use it to fill the world with evil” . . . “You are going to have to fight her with white magic”. . . “Yes, child. You too have the gift. It was passed on to you from your father”. . . “All these years while you thought you were just collecting stones, you have been calling upon magical powers that were given to you at birth. That is why you were chosen to find the stone.” (Duiker, 2006, pp. 84-85)

Hence, it is up to Nolitye, an eleven-year-old, to conquer the evil forces and characters in the novel. Therefore it is from this point in the novel where Nolitye makes it her main priority to locate all the missing pieces of the stone in order to restore it to its original form and restore order to her world.

Upon finding the last piece of the stone Nolitye remarks: “I can finally confront the woman who pretends to be my mother. I was just thinking of my real mother and father. We first have to rescue them from the underworld” (Duiker, 2006, p. 180). This leads one to another of Nolitye's heroic deeds as she embarks on an eventful

journey in order to rescue her father, she believed to be dead, and Thembi, her actual mother. When the family is finally reunited Nolitye states:

“Thank you Spirit of the Stone, for your kindness. We will never forget this journey, as long as we live.” “You took up the challenge and found what your heart was aching for,” the stone replies. “And I’m whole again. Now it is time for the different tribes to come together as it was meant to be from the beginning of time.” (Duiker, 2006, p. 230)

As can be seen, Nolitye, the hero in the text, is able to help in the emergence of the different tribes, tribes that have been separated for years. This is precisely what Davies means when she says Nolitye becomes “an agent of change and regeneration” (Davies, 2006, p. 12). This emphasises another point raised by Scheub when he argues that often the hero is caught between the past and the future. This is the case for Nolitye as she is torn between the past and the future regarding her parents, where she first believed her father to be dead and then realised that this is, in fact, not the case. In addition, she is also caught between the past and the future with the magical stone as her current actions correct past wrongs and therefore dictate a better future.

Lastly, Nolitye is also considered to be the hero when she finds the children that disappeared from her township. Nolitye is the only person from her community who has the courage to pursue the search for the missing children. In her journey to the underworld Nolitye locates the children under the supervision of the Zim and is

brave enough to attempt to free them. However, in her effort she is also captured by the Zim, but she is courageous enough, with the aid of the magical stone, to craft a plan in order to save herself as well as the other township children.

Even though it is evident how this novel drastically differs from the previous two novels, it is important for one to highlight a few similarities of all three novels pertaining to some of Duiker's concerns. For example, Duiker incorporates the notion of mental illness or 'madness' into all three novels. In *Thirteen Cents* and *The Quiet Violence of Dreams* Duiker places much focus on mental illness as both Azure and Tshepo display signs of a damaged psyche and psychological issues. Duiker's approach to mental illness, however, changes in *The Hidden Star* as this is not a major concern in the text, like in the previous two novels. In this text Duiker does not include a character that is experiencing mental issues; instead, it is Ntate Matthews that refers to the idea of 'madness' on numerous occasions in the novel.

When Ntate Matthews hears the stray dogs talking for the first time he is convinced that he has "lost his mind." This is evident when he states: "'It's useless,'" Ntate Matthews sighs. "I've lost my mind'" (Duiker, 2006, p. 8). He further reiterates this point further on in the novel when he says: "'Anyway, my point is . . . all of a sudden I could hear these dogs speak. I thought I was going mad'" (Duiker, 2006, p. 38). Here Ntate Matthews doubts his sanity because this is unreal to the objective world. The fact that Duiker hints at the notion of madness in this text as well clearly demonstrates Duiker's preoccupation with people's psychological problems.

Another theme that Duiker includes in all three of his novels is death. Both Azure and Tshepo's parents died when the boys were at a young age; in the same way; in the beginning of *The Hidden Star* it also seems as if Nolitye has also experienced the ordeal of losing a parent at a young age: "It has been five years since her father died when one of the underground tunnels in the mine collapsed. It happened just after she went to school for the first time" (Duiker, 2006, p. 42). However, as already mentioned, later on in the novel it becomes apparent that Nolitye's father is, in fact, still alive and is trapped in the underworld.

In terms of a psychoanalytic reading it is vital for one to discuss the personality traits of the characters in the novel. The only characters to be analysed are Nolitye, MaMtonga and "Thembu". Even though there are other characters in the text, like Ntate Matthews, Bheki, Nolitye's actual parents and Four Eyes, there simply is not enough information on these characters to thoroughly analyse their personalities.

Nolitye's actions and behaviour, unlike those of Azure and Tshepo, are governed more by the superego than by the id or the ego. To recapitulate, the superego knows societal expectations, good from bad and right from wrong, as learnt from the parents and other authorial figures in society. In addition, the superego includes the ego ideal (standards of what is right) and the conscience (standards of what is wrong) (Ewen, 2003, p. 24). Therefore, a child will now learn socially acceptable ways to deal with his/her needs, demands and desires as he/she is aware of societal norms. Thus, "it [the superego] functions to inhibit the id impulses, to persuade the

ego to substitute moralistic goals for realistic ones, and to strive for perfection” (Corey, 2013, p. 65).

Throughout the text Nolitye is portrayed as a diligent little girl that is always striving to please her mother and the other people in society. Nolitye, being governed by the superego is aware of societal expectations and the standards of what is right and wrong in society. Once Nolitye finds the first part of the magical stone and is instructed to find the other missing pieces of the stone, she makes this her priority. Nolitye knows what is right and what is expected of her and that by restoring the stone, society at large will benefit. In addition, Nolitye knows all too well that MaMtonga and Sylvia, posing as Thembi, are evil forces that she must conquer in order to ensure a society free from wickedness. The positive influence of Nolitye being governed by the superego is evident in the quote:

“Knowledge that had been obscured, like a hidden star, has been restored to you. But those dark days are no more. The ancestor gods have spoken: the tribes shall once more gather and live in peace.” After a brief pause, the voice adds, “And as for you, Nolitye, be well and may the road always be kind to you. My gratitude to you: I am back where I belong.” (Duiker, 2006, p. 231)

From this quote it is evident that Nolitye’s behaviour which is driven by her good morals results in a peaceful society.

On the other hand, the other two prominent characters in the text are MaMtonga and “Thembi”. As already mentioned, unlike Nolitye who represents good these two characters are totally opposite regarding their behaviour and main objectives. When analysing the personalities of both of these characters it is important for one to consider the id. As previously discussed, the id is a part of the personality that falls within the unconscious part of the mind and it can be regarded as the primal part of an individual’s personality. The function of the id is to satisfy an individual’s instincts, wishes and drives and demands immediate fulfillment of needs (Abbott, 2001, p. 37). Therefore the id will try and accomplish a fulfillment of needs no matter what the consequences are.

When focusing on the id it is important to also mention the pleasure principle as this is an integral part of the demanding id. The overall purpose of the pleasure principle is to satisfy irrational, unreasonable and impulsive desires or wishes; more specifically, desires and wishes that bring satisfaction or pleasure to an individual. Thus, the id will seek out desires and wishes in order to satisfy the individual. Therefore, “it [the id] has no values, knows no laws, follows no rules, does not consider right from wrong and considers only the satisfaction of its needs and appetites” (Mangal, 2009, p. 264).

MaMtonga, a witch, seems to be governed by the id as in her behaviour she strives to fulfil all her wishes and desires without considering the well-being of the other characters. She has no conscience concerning the consequences of her actions even if they are to have a negative effect on the other characters. For example,

MaMtonga's main objective is to obtain the magical stone from Nolitye in order to promote evil in their society. Even though this affects the rest of society negatively, this does not deter her in her actions and behaviour. MaMtonga is preoccupied with evil and as a result of this she deliberately ignores what is right from wrong.

"Thembi"/Sylvia, like MaMtonga, is also governed by the id. "Thembi" is under a spell and is in the disguise of Nolitye's mother. Like MaMtonga, she is also willing to do anything, whether evil or not, in order to accomplish her goal of obtaining Nolitye's stones. "Thembi's" true colours are revealed when Nolitye manages to break the spell that she is under:

The woman who said she is Nolitye's mother lets out a terrible scream, so loud that the corrugated-iron walls shake. Her face starts contorting. She tries to cover her face with her hands, but Bheki and Nolitye nevertheless see her features changing as her face takes on another shape. (Duiker, 2006, p. 183)

Ironically, in retaliation, "Thembi" says "'You evil kids. How did you break my spell?' the new woman howls in a course voice" (Duiker, 2006, p. 183). It is interesting that she tells the children that they are evil because they broke the spell; however, she fails to see her own evil and bad behaviour.

Like in *Thirteen Cents* and *The Quiet Violence of Dreams*, Duiker also incorporates dreams into *The Hidden Star*. In the beginning of the novel Nolitye, the main character's dreams, are portrayed as being pleasant and they are almost an escape from the realities of her everyday life: "Nolitye hates mornings because they tear her

away from her dreams in which all sorts of wonderful things happen: sometimes she flies around, other times she plays hopscotch all day with her best friend Bheki” (Duiker, 2006, p. 15). The fact that she states that she “hates mornings because they tear her away from her dreams” reinforces the idea that she finds solace in her dreams as these enjoyable dreams to which she refers seem to distract her from the issues like the struggle of township life and the “loss” of her father.

Duiker portrays dreams differently in *The Hidden Star* as opposed to *Thirteen Cents* and *The Quiet Violence of Dreams*. Unlike Azure and Tshepo's dreams that can be seen to highlight elements of their unconscious minds, Nolitye's dreams act as a guideline and allude to the various magical encounters that she will have on her journey throughout the novel. Therefore her dreams almost act as a window into her future highlighting some of the challenges that she is to face later on in the novel. More importantly, in this context dreams would seem to be in line with Nolitye's magical powers. This point is substantiated in a conversation between Nolitye and her father in one of her dreams. It is stated: “Dreams are doors to the future” (Duiker, 2006, p. 116). One such dream that provides some insight into the future is when Nolitye dreams that a man without a face is chasing her. The details of this dream are evident in a conversation with Thembi:

“I had this strange dream,” Nolitye begins. . . . “This man without a face was chasing me.” . . . He kept on asking me for a stone. In the end I gave him my bucket with stones, but he got angry and chucked them away. And then he told me that he was going to throw me down a hole. That's when I started

running.” . . . “Oh yes, Ntate Matthews was also in the dream, but he was just laughing his head off.” (Duiker, 2006, p. 16)

When analysing this dream in the context of the novel, there are many aspects that come to the fore. Firstly, it is important to note that at this point in the novel Nolitye has not yet discovered the magic stone which contributes to the absurdity of the dream to her. However, in hindsight, the content of this dream is very interesting when viewing it in relation to Nolitye’s experiences in the text. This dream is almost like a premonition of what lies ahead of Nolitye in the rest of the novel. Like traditional healers who receive insight from the ancestors in their dreams, Nolitye also receives insight in her dream.

The man without a face in the dream can be representative of the evil forces continuously working against Nolitye towards the end of the text. For example, this faceless man can be representative of the Ncitiyana, the Mean One, but, even though Nolitye sees a faceless man in the dream, this could also be representative of the evil of MaMtonga. MaMtonga can be seen to be a symbol of evil in the novel and she is obsessed with obtaining the magic stone discovered by Nolitye. MaMtonga’s interest in the magic stone becomes apparent later on in the novel when she demands Nolitye to give her the stone and she refuses. In this encounter Nolitye notices the powers associated with MaMtonga and assumes: “She really is an umthakathi, a witch, Nolitye thinks. Only a witch will live with a snake” (Duiker, 2006, p. 80). Thus, even though this encounter has not yet occurred when Nolitye

dreams of the faceless man after her stones, the dream is symbolic of the events still to occur in the novel.

Interestingly, Nolitye, at the time of the dream, acknowledges that this is no ordinary dream. This is evident when Thembi instructs her to forget about the dream as, it is only that, a dream but Nolitye has a different view on the dream as it was very realistic to her. She comments: “The dream was too real to be pushed out of her thoughts so easily” (Duiker, 2006, p. 16). Hence from this quote Nolitye’s apprehension is clear and this alerts the reader to the idea that this dream is of more significance than one thinks.

Secondly, in this same dream where the man without a face was chasing Nolitye, he threatened to throw Nolitye down a hole. Therefore another aspect of the dream that requires discussion is this reference to the hole. It is obvious when taking into the account the occurrences in the rest of the novel that the hole present in the dream is representative of the underworld discovered by Nolitye later on in the novel. The underworld has negative connotations as this is where Nolitye’s father and actual mother are trapped. Hence, through this dream, Duiker highlights the main plot of the novel to the reader, and in addition, Nolitye begins to contemplate the importance and meaning of the dream.

Lastly, Nolitye also mentions that Ntate Matthews was also present in the dream. This segment of the dream is not as symbolic as the other segments of the dream as this part of the dream does not reflect future events to still occur. Nolitye has an

encounter with Ntate Matthews in the first chapter of the novel and prior to her dream. However, it is possible that Ntate Matthews was present in Nolitye's dream, because, after their encounter, he is consciously on her mind. Furthermore, in the dream Nolitye describes Ntate Matthews as "laughing his head off". This is interesting as he is deemed as being "mad" by other characters in the text. MaMtonga states: "'What are you still doing here, Ntate? Talking to dogs?' The woman shakes her head. 'You must be mad'" (Duiker, 2006, p. 10). Hence, this notion of madness even becomes apparent in Nolitye's dream.

One can see a complete change in the nature of Nolitye's dreams from the beginning of the novel to the end. As already mentioned, initially Nolitye has very pleasant dreams; however, this changes, as later on in the text the nature of her dreams is described in a more negative way: "Nolitye drifts into sleep and gets carried away by dreams. But they are not easy dreams" (Duiker, 2006, p. 112). It is also clear that this statement contrasts the description of her dreams at the beginning of the novel hence as the plot has progressed so too have her dreams become more momentous. Her dreams are no longer an escape from reality as they have now become a way for Nolitye to see into the future and provide insight on what actions she must take in order to restore a sense of normality to her life.

Later in the text Nolitye has a dream of even more significance than her dream at the beginning of the novel. The most significant dream in the text is the detailed dream where Nolitye finds her actual mother and father. Duiker portrays this dream in a fascinating manner, as there is blurring of dream and reality. This is evident

when Nolitye awakes from the dream and discovers that she has scratches on her arm, thus resembling her dream: “Stretching out her hand, she notices fine scratches on her right arm. She looks at her left arm. It is also covered with scratches. She gets such a fright that she drops the mirror. It shatters into a handful of glass slivers” (Duiker, 2006, p. 120). Therefore, like the scratches on her arms and legs that she got from running through the forest in her dream, these scratches are also present in her conscious state. This, as a result, confuses Nolitye in distinguishing between reality and the dream thereby blurring the lines between illusion and reality in her consciousness.

This point is further emphasised when Nolitye reflects on her dream in the morning:

Nolitye opens and closes her eyes a few times. She was dreaming, she realises. She gets out of bed feeling heavy, a headache dulling her thoughts. “Last night I had a strange dream,” she says, rubbing her eyes. . . Her dream rushes back into her head. She turns away shivering. How can she be sure it was a dream and not reality? (Duiker, 2006, p. 119)

There are many elements of this dream that require examination as most of the elements of the dream are symbolic of aspects in Nolitye’s conscious state. The first part of the dream that is symbolic is the fish eagle that attempts to grab Nolitye in the dream: “Nolitye looks up and realises that the eagle is diving towards her, its talons stretched out to grab her. She starts running as fast as she can and enters the forest where she is protected from the bird of prey by tall trees, dense bush and

thick undergrowth” (Duiker, 2006, pp. 112-113). This attempt of the eagle to grab Nolitye is symbolic of the missing township children being snatched by the Zim and the Ncitjana. In the dream Nolitye is prey to the eagle just like the missing children are prey to the Zim and Ncitjana. The only difference here is that Nolitye is able to escape from the eagle whereas the township children are not as fortunate as they are captured by the Zim and the Ncitjana.

The most significant part of this dream is when Nolitye meets with her parents. In this dream her father is almost portrayed as a prophet as he offers her valuable advice regarding her situation with her “mother” and the magic stone. It is a conversation with her father in the dream that convinces Nolitye that this dream reflects the reality of her situation in the township. This is evident when her father warns her: ““This is not only a dream. The woman in Phola who says she is your mother is not your real mother. She is a witch, an umthakathi, who has disguised herself as your mother”” (Duiker, 2006, p. 116). Therefore, in the dream, Nolitye’s suspicions are confirmed by Xoli as she often thinks about her “mother’s” strange behaviour in the text.

Xoli offers even more insight to Nolitye when he says:

“Now listen carefully, my bubu,” her father continues. “The witch who has disguised herself as your mother and MaMtonga are working together to steal your magic stone. They want to give it to Ncitjana.” . . . “Remember, he is the one whose ancestors stole the sacred stone and broke it into pieces? Well,

Ncitjana may look like an ordinary man, but he is a very powerful umthakathi and for a long time he has been trying to get back the pieces of the stone".  
(Duiker, 2006, p. 117)

This advice is valuable as this is the information that aids Nolitye in her choices and actions after this dream. Therefore, this advice from her father in the dream also aids Nolitye in her understanding of the power of the magic stone and also encourages her to find all the relevant pieces of the stone and in defeating Thembi and MaMtonga.

In conclusion, *The Hidden Star*, being of a different genre to Duiker's previous two texts, encourages a different reading of the text. The novel includes elements of magical realism, African mythology and provides some intertextual links with Dahl's *George's Marvellous Medicine*, a book that sparked Duiker's interest in writing. This chapter analysed these aspects of the text by employing the theories of magical realism and psychoanalytic literary theory.

## **CHAPTER SIX: CONCLUSION:**

*“Duiker is a post-apartheid remix of South Africa. Self-assured, confused. Energetic, searching. Those are also the themes that re-occur in his novels” (de Vries, 2004, p. 23).*

Described as “a post-apartheid remix of South Africa” by de Vries above, K. Sello Duiker, even in his short stint as a writer, is to date, arguably, the most prolific of the new generation of post-apartheid South African writers. It is regrettable that Duiker died at such a young age and at the time when he was beginning to gain wide recognition as a writer of note who had begun spearheading the new direction that post-apartheid writing would take. His novels demonstrate an extraordinary range of diversity in their form, themes and characters. In analysing Duiker’s novels one acquires a better understanding of this author and his purpose in writing these three texts, an understanding of the world that contributed to the creation of his texts as well as his valuable contribution to South African literature generally.

A text-based literary analysis exploring the characters and themes in Duiker’s three novels, *Thirteen Cents*, *The Quiet Violence of Dreams* and *The Hidden Star*, was conducted for the purposes of this study. Insight into the fictional worlds of these texts allowed for a careful investigation of the prominent societal issues prevalent in Duiker’s work - a world riddled with violence, issues of sexuality and psychological distress. As has been shown, this thesis is premised on the notion that underpinning K. Sello Duiker’s oeuvre is a central focus on dreams, sexuality and

fantasy. The main focus of the study has specifically been on the inner working of the characters' minds and how they are often unable to cope with contemporary social concerns, often resulting in psychological turmoil and dysfunctionality. For this reason, prominent themes examined in this study were the interpretation of dreams, an exploration of sexuality and an examination of fantasy in the three novels.

The multifaceted characters in Duiker's novels underscore these aspects in their struggle to cope with the issues of everyday life, hence the need for this thesis to use psychoanalytic theory as a point of departure. In particular, Freud's theories have been seen as the most appropriate in analysing prominent aspects of Duiker's novels such as dreams, sexuality and identity. In addition, one was also able to examine how the characters are able/unable to deal with the trauma caused by the contemporary struggles in society and how these aspects of violence, trauma, and a search for an identity can affect the functioning of the characters. Thus, one has also been able to grasp an overall understanding of the characters behaviour and actions.

The key aspects of psychoanalytic literary theory/criticism that were brought to the fore were the author of the work, the works' contents, and the formal construction of the texts. An investigation of these three facets, along with the relevant theories of psychoanalysis allowed one to acquire an overall understanding of and provide an interpretation of each of Duiker's texts.

The first dimension of Freud's theory that was employed is the structure of personality development in which he focuses on the distinction between the conscious and unconscious segments of the human mind. In this discussion the id, the ego and the superego are of significance. Regarding the development of a person's personality Freud also discusses five psychosexual stages of development, namely, the oral phase, the anal phase, the phallic stage where the Oedipus complex develops, the latency stage and lastly the genital stage. These theories of personality development allowed one to investigate the characterisation in all three novels enabling one to provide a detailed analysis of the personality traits of all the significant characters in *Thirteen Cents*, *The Quiet Violence of Dreams* and *The Hidden Star*.

Freud's *Three Essays on the Theory of Sexuality* was also useful in the analysis of Duiker's texts. His chapter "The Sexual Aberrations" which discusses inversion and the different types of inverts, namely, absolute, amphigenic and contingent inverts is of vital importance here. This dimension of Freud's theory helped one to examine the issues of sexuality in *Thirteen Cents* and *The Quiet Violence of Dreams* where the characters were analysed and placed into the category of inversion to which they are best suited. Due to the different nature of *The Hidden Star* this theory was not as applicable in the analysis of this novel as it was with the other novels since the latter takes a different point of departure, in which fantasy becomes dominant, thus inviting itself to be read as a magical realist text.

Another theory of importance to this thesis is Freud's *The Interpretation of Dreams*. This theory allowed one to examine the recurring theme of dreams in all three of Duiker's novels. In utilising this theory the characters' dreams and the content of their dreams was analysed in order to be interpreted and understood. More specifically this theory was more useful for identifying the source of the dreams and then comment on their significance.

Another aspect of psychoanalysis that is of significance to this study is Bessel van der Kolk and Alexander McFarlane's theory titled "The Black Hole of Trauma". Used in the analysis of characters in *Thirteen Cents* and *The Quiet Violence of Dreams* helped in one's understanding of the psychological turmoil of the characters caused by the traumatic experiences that they encounter in their lives. This theory also allowed one to examine the damage to the characters' psyches and how this damage influences their actions and behaviour in the novels.

Duiker's *Thirteen Cents* creates awareness in the reader of the struggles of living in post-apartheid South Africa where his main focus is on street children. Duiker relates to the challenges faced by the characters and he shows compassion regarding the effects of these challenges on the characters, both physically and psychologically. Therefore a psychoanalytic reading of *Thirteen Cents* proved to be effective in one's understanding of the characters, the complexity of their problems, like their issues of sexuality, and to have analysed the psychological impact of social life on the characters' psyches.

Duiker depicts the struggles of life on the street through the character of Azure. He is a character that does not adequately cope with traumatic or stressful situations. These experiences seem to overshadow his life and they form an integral part of who he is. Furthermore, the past traumatic experiences seem to have numbed his feelings when it comes to death as he has experienced death so often that he has almost desensitized himself to it. His difficult life also contributes to his inner conflict regarding his sexuality.

The fact that Azure has to involve himself in prostitution, especially having sexual relations with male characters, can also be seen as a contributing factor to his emotional distress and psychological turmoil. Azure can be said to be a character that cannot cope with the suffering and trauma that comes with a life of living on the streets. His excessive suffering, constant endurance of violence and his dreams are all side effects of his fixation on and the inability to deal with the trauma that he has endured. Azure's dreams are also indicative of his emotional turmoil and his damaged psyche as suffering and destruction are prominent themes in his dreams. The analysis of Azure's dreams, his conflict regarding sexuality and the psychological turmoil of this character in *Thirteen Cents* clearly shows the link between societal issues and the effect of these on the behaviour and actions of the character.

In *The Quiet Violence of Dreams*, Duiker does not just focus solely on Tshepo, the main character, in the novel. Instead the story is told through multiple characters' perspectives, therefore giving the reader a first-hand account of all their experiences

and the societal challenges that they face in the post-apartheid society. This is one of the novels in which Duiker's focus on the inner feelings becomes more prominent, hence he makes extensive use of the interior monologue technique to provide us insight into the characters' fears, anxieties and apprehension through the "polyphonic" voices of the multiplicity of characters.

In his essay "The Rediscovery of the Ordinary: Some New Writings in South Africa" Njabulo Ndebele provides a critique of black South African literature at the time he was writing, recommends interiority rather than exteriority in character portrayal as the best way to move beyond the constrictions imposed by apartheid discourse on writers. He argues:

Judging from some of the new writing that has emerged recently from the South African townships, one can come to the conclusion that the convention of the spectacular has run its course. Its tendency to devalue or to ignore interiority has placed it firmly in that aspect of South African society that constitutes its fundamental weakness. (2006, p. 42)

Therefore, from this argument, the importance Ndebele places on interiority is clearly evident. Duiker, whose focus in his works is on the characters' inner thoughts and feelings, may therefore be seen as being in line with Ndebele's interiority in character portrayal as an aesthetic consideration that enhances the reader's critical consciousness and enriches his/her experience.

For the purpose of this thesis the dreams, sexuality issues and psychological turmoil of the significant characters in the novel were explored. For this reason, even though the main focus is on Tshepo, Mmabatho, Chris, Sebastian and West, who are also important characters in the plot of the story, are also discussed.

Regarding sexuality, even though the other characters were discussed, the main spotlight was on Tshepo's sexuality. Duiker depicts the Tshepo's sexuality as somewhat more complex than that of Azure. This is apparent when they both work as prostitutes in order to earn an income. Tshepo is seen to be very different from Azure right from his interaction with his first client. Unlike Azure, who has to conjure up an image of a woman in order to become sexually aroused, Tshepo becomes aroused merely from the intimate interaction with his male clients. Therefore, unlike Azure in *Thirteen Cents*, Tshepo is more attracted to men, partners/lovers of the same sex than women, lovers of a different sex.

Creating the persona of Angelo, later in the novel, gives Tshepo the additional courage to experiment with his sexuality. Using his alter ego, Angelo, for business purposes, he is no longer overwhelmed/controlled by the emotions that are constantly influencing his sexuality, for example, his feelings of shame for being attracted to men. However, towards the end of the novel Duiker presents the viewpoint of Angelo-Tshepo. It is at this point that Tshepo seems to be becoming more conscious of himself and his sexuality.

Throughout the novel Tshepo feels that he is being misunderstood. No other character in the novel seems to understand him and his mental illness. He knows that there is more to his mental illness than his cannabis smoking habit. From a young age he has been subjected to violence which has adversely affected him psychologically. The murder of his mother, his rape by his mother's murderers and his re-exposure to rape when he is sexually assaulted by Chris have permanently damaged his psyche. Therefore his emotional turmoil has resulted in his inability to cope with everyday life as demonstrated in this thesis. Psychoanalytic theory thus enabled one to grasp Tshepo's behaviour and actions in the novel.

The analytical tools used in *The Hidden Star* differ slightly from the approach used in relation to Duiker's other novels. While this text, like his other two novels, was also analysed using psychoanalytic literary theory, its magical realist element, which dominates the logic of the text was examined in order to pay attention to its fantasy element. *The Hidden Star* revolves around Nolitye, who discovers the power of a magic stone which eventually assists her in accomplishing her goal/purpose of conquering all the evil forces in society. *The Hidden Star* also draws on oral tradition and African mythology in its themes and its plot. This comes to the fore when Nolitye becomes the hero in the text as she is able to help in the merger of the different tribes, tribes that have been separated for years.

Like in *Thirteen Cents* and *The Quiet Violence of Dreams*, Duiker also includes dreams in *The Hidden Star*. Thus psychoanalytic theory was utilised in the analysis of Nolitye's dream content. Nolitye's dreams are initially portrayed as being

pleasant, almost an escape from the realities of her everyday life. However this changes as her dreams then become a window into her future highlighting some of the challenges that she faces later on in the novel.

Briefly stated, then, the works examined in this thesis clearly demonstrate the writer's concerns with the salient struggles prevalent in Duiker's fictional world. For the purposes of this study focus is on struggles relating to sexuality, homosexuality, violence and the psychological dysfunctionality of the characters. Hence this study has looked at how Duiker explores these social and societal challenges the characters have to contend with and the impact of these challenges on the characters in his novels. The thesis also focused on the extent to which the characters are able to develop appropriate coping mechanisms in response to social tensions.

Duiker also pays particular attention to the psyches of the characters in his novels. Tshepo in *The Quiet Violence of Dreams* is just one example of a character that displays signs of a damaged psyche as he loses touch with reality as a result of his inability to cope with the traumatic experiences that he has endured. His psychological turmoil is often apparent in his inner thoughts; thus, as has been shown, Duiker is one of those post-apartheid authors that have moved in the direction of focusing on the consciousness of the characters in his writing. In his use of the interior monologue technique Duiker invites the reader to understand the thought processes of the characters and what is actually going on within their minds.

In conclusion, a careful reading of *Thirteen Cents*, *The Quiet Violence of Dreams* and *The Hidden Star* provides some insight into K. Sello Duiker's conception of his role as a writer and the impact that his experiences have on his writing. Although K. Sello Duiker's work has received significant national and international acclaim there seems, thus far, to be a lack of scholarship on the work of Duiker, arguably one of most prominent post-apartheid authors. Hopefully, this study will open up new areas of debate on Duiker's novels.

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